

**THE INFLUENCE OF HORACE  
ON THE CHIEF ENGLISH  
POETS OF THE NINETEENTH  
CENTURY; A THESIS**

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The Influence of Horace on the Chief English Poets of the Nineteenth Century; A Thesis by  
Mary Rebecca Thayer

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**MARY REBECCA THAYER**

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CENTURY; A THESIS**



THE INFLUENCE OF HORACE ON THE  
CHIEF ENGLISH POETS OF THE  
NINETEENTH CENTURY

A THESIS

PRESENTED TO THE FACULTY OF THE GRADUATE SCHOOL OF CORNELL  
UNIVERSITY FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

BY

MARY REBECCA THAYER



NEW HAVEN  
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TO  
PROFESSOR LANE COOPER  
IN GRATITUDE FOR HIS ENCOURAGEMENT,  
COUNSEL, AND AID

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## PREFACE

The following study, in substantially its present form, was prepared as a doctoral dissertation while I was holding a fellowship in English at Cornell University; it was undertaken in the belief that the relation between English literature and other literatures, especially those of classic Greece and Rome, though its existence is readily admitted by almost every one, has not been sufficiently investigated and ascertained in detail. Such general surveys as Tucker's *Foreign Debt of English Literature* can in the nature of things but glide over the surface of the vast field before them; and the careful elaboration of particular instances such as Reinsch's study of Horace and Ben Jonson (see below, page 108) is rare. So far as I am aware, no one has hitherto attempted to do for any single Greek or Latin author, in relation to our literature, what Paget Toynbee has done for Dante (*Dante in English Literature*, London, 1909); yet in the case of several of the Roman writers, at any rate, far more material might be collected than for Dante. Indeed, it is perhaps the very wealth of material that holds many students aloof from the necessary investigations; too few are blest with the vision characteristic of Browning's grammarian. But, even so, we may realize that every rigorous comparison of an ancient with a modern author, or with a group of modern authors, will constitute a necessary addition, however small, to the lofty structure which we desire to see ideally complete.

My choice of Horace as the centre of my work was in part determined by my own predilection, but more by the feeling that, when all is said, he has been the most popular Latin poet with English writers. The claims of Virgil and Ovid, of course, are very strong; yet I think that Horace can more than hold his own with either of these. I selected the nineteenth century on the ground that there would be an especial interest in learning, through one set of particulars, what sort



of influence the ancient classics had on an age which, as is generally supposed, is marked by a tendency to break away from them. But I expect before long to follow Horace through other periods, and to observe his influence in other English authors. My hope is that, singly, or combined with the work of others, my studies may at some time result in a substantial volume which may fairly be called 'Horace in English Literature.'

I am glad to take this opportunity of expressing my gratitude to all who have aided me in the prosecution of my study. A list of the books I have consulted will be found at the end of the work (pp. 107-109); but I should like to speak in particular of *Classical Echoes in Tennyson*, by W. P. Mustard, of Johns Hopkins University, and of the very helpful notes in the Shorey-Laing edition of the *Odes and Epodes* of Horace. I am indebted to Professor Mustard also for two Wordsworthian allusions; to Professor Lane Cooper, of Cornell University, under whose direction the work was begun, for his constant interest and his many useful suggestions; and to others who on occasion have been so good as to furnish me with valuable references.

MARY REBECCA THAYER

VASSAR COLLEGE, January 9, 1916

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