



## The Influence of the Classics on English Literature

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## THE INFLUENCE OF THE CLASSICS ON ENGLISH LITERATURE

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The chart which forms the basis of the present paper was drafted in a much simpler form for the use of students<sup>1</sup> interested in English literature and especially in the influence exerted upon English literature by the classics. I have thought that it might, in an extended form, be interesting also to teachers of Latin and Greek as well as of English, as a means of demonstrating the continued influence of Latin and Greek upon English literature.

It was necessary to make clear repeatedly to the students, and perhaps it may not be amiss to say in a word here, that the phrase "influence of the classics on English literature" implies neither the superiority of the classical authors nor any lack of originality in English literature. "Originality" must sharply be distinguished from "novelty," and the interest of a writer in classical literature need affect his creative activity no more adversely than does his interest in science, art, religion, or politics. To the student of history it is of prime importance to know the interests of men in any given period; to the student of comparative literature it is equally valuable to know the literary interests of authors, to trace the source of these interests, and to note the change from period to period. Thus a "history of the influence of the classics" is in reality a chronological study of *interest* of literary artists in the work of their Latin and Greek predecessors. Such a history has, so far as I know, not yet been written. It is necessarily different from a history of scholarship, such as that for instance of Sandys,

<sup>1</sup> In a course in the Influence of the Classics given jointly by the author and two of his colleagues in the Washington Square College, Professor Homer A. Watt and Dean James B. Munn, both in the Department of English.

in that it traces the interest not of scholars or professional students of the classics, but of literary men, creative artists who found in the Greek and Latin classics sources of inspiration or models for technique. Of the difficulty of writing such a history I am of course perfectly aware. The enormous mass of material to be covered by one who would wish to summarize the classical influence on English literature, and the difficulty of forming reasonably accurate judgments not only on each period but also on the extent of the influence upon any given man, requires an extensive and intimate command of English literature to which it would be folly for a student of Latin and Greek to lay claim. Finally, the problem of estimating contemporary tendencies and of determining the genuine influence of Latin or Greek upon writers of the present day requires a more critical and balanced point of view than mine.

Despite all this, however, I have determined to publish the following chart not only for what practical value it may have but also for the purpose of calling attention to the need of a history of classical influence which will be extensive, thorough, and authoritative. In accordance with this frankly didactic purpose I have sedulously avoided footnotes. The material comes from a wide range of sources, primary and secondary, and a complete set of references would be too cumbersome. A few comments which seemed to me useful to the reader but difficult to incorporate in the scheme I have accordingly appended as notes.

With all its imperfections the chart will show, I think, a number of very interesting facts. For instance, the change in the knowledge of Greek has been much less marked from the earliest period to the present day than is generally understood. The popular impression at the present moment that Greek is practically dead would seem not to be borne out by the facts. In the earliest period of English literature Greek was practically unknown; in its period of greatest influence it never attained the popularity of Latin, and the present decline in interest, if there really be a decline, is not so definite as is generally assumed. What is of more striking importance is the change of interest in Latin.

From the Middle Ages until the opening of the nineteenth century it appears that the influence in England was continuous and in certain periods overwhelming, but that in the nineteenth and twentieth centuries the interest seems to have been superseded among literary men by the still stronger interest in Greek.

A second fact of importance to be noted is the change of interest in certain of the authors. The remarkable difference of taste between the Anglo-Saxon period, with its emphasis upon such writers as Boethius, Orosius, "Cato," Valerius Maximus, and Pliny the Elder, and the modern period, with its increasing interest in such writers as Lucretius and Catullus, is most striking and perhaps not sufficiently stressed. Even the interest in Terence, continuous as it seems to have been, has changed in character: whereas formerly his plays were appreciated as those of a moralist, we now value them as those of an artistic literary workman. The history of the interest in Ovid also is striking, leading as it does through imitation in the fifteenth century, enormous popularity in the sixteenth, and almost total neglect in the nineteenth and twentieth. So too the relative apathy toward Vergil and Horace is all the more interesting when one considers the popularity of these writers in preceding periods. Again I may point out how the interest in Terence in the Middle Ages and in the Anglo-Saxon period changes to an interest in Plautus in the Elizabethan and reverts once more to the interest in Terence after the Restoration and at the present moment.

In the third place the chart offers an excellent illustration of a fact already well known, that is, the enormously wide classical basis of Elizabethan literature. The best answer to the charge that classical influence involves a loss of originality is that in this most original of all the periods of English literature the representative writers are so thoroughly steeped in classical lore, mythology, and style.

Finally, some slight parallels may be drawn between the phenomenon in the Revival of Learning and that in the present period, where a renewed interest in classics has arisen from the discovery of new texts of classical authors and the resultant re-

awakening of interest in classical civilization. It is too much to say that the modern period is another Renaissance, but certainly some of the chief characteristics, notably the interest in Greek, are common to the two periods.

TABLE TO ILLUSTRATE  
THE INTEREST IN GREEK AND LATIN DURING CHIEF PERIODS OF ENGLISH  
LITERATURE  
I. ANGLO-SAXON PERIOD

TYPICAL AUTHORS	LATIN	GREEK
<b>Aldhelm</b> (d. 709) <b>Bede</b> (673-745) <b>Alfred</b> (849-901) Chronicles (9th and 10th centuries)	Little knowledge of important classical Latin authors excepting <b>Terence</b> . <sup>1</sup> <b>Vergil</b> the magician. Some acquaintance with late or inferior Latin authors (e.g., <b>Boethius</b> , <b>Orosius</b> ). <b>Cato's Distichs</b> popular textbook from eighth century to eighteenth. <b>Valerius Maximus</b> , <b>Statius</b> , and <b>Lucan</b> popular during Middle Ages. <b>Pliny the Elder</b> widely used as scientific manual (Bede, Alcuin) and storehouse of general information.	Greek practically unknown. <sup>2</sup>

<sup>1</sup> The notes to which such numbers refer will be found on the last page of the article.

## II. MIDDLE ENGLISH PERIOD

TYPICAL AUTHORS	LATIN	GREEK
<b>Geoffrey of Monmouth</b> (ca. 1137) <b>Geraldus Cambrensis</b> (ca. 1146-1220) <b>Walter Mapes</b> (ca. 1200) The "Schoolmen" (1200-1300): <b>Abelard</b> (1079-1142) <b>John of Salisbury</b> (ca. 1115-1180) <b>Duns Scotus</b> (ca. 1265-1308) <b>Robert Grosseteste</b> (ca. 1175-1253) <b>Roger Bacon</b> (ca. 1214-ca. 1294) <b>Gower</b> (ca. 1325-1408) <b>Chaucer</b> (ca. 1340-1400) <b>Caxton</b> (ca. 1422-1491)	Some influence of Latin comedy on farce interludes, plays of domestic intrigue, and Saints' plays (12th-13th cent.). Romances on classical and pseudo-classical themes (chiefly 11th-13th centuries): Apollonius of Tyre, Romance of Troy, Romance of Thebes, Alexander Cycle. Considerable interest in <b>Frontinus</b> (John of Salisbury). Some knowledge of minor rhetorical works of <b>Cicero</b> (Bacon). No historical perspective. Beginning of vogue of <b>Ovid</b> , with extensive imitations by Chaucer and Gower and translation by Caxton, 1480. Considerable use of <b>Vergil</b> . Some knowledge of <b>Lucan</b> and <b>Statius</b> (Chaucer). <b>Seneca's</b> philosophical works much quoted. Beginning of translations (Gavin Douglas' <i>Vergil</i> , 1553).	No direct knowledge of Greek. Translation of <b>Aristotle</b> into Arabic (by Averrhoes). The retranslation into Latin widely read. "Aristotelian authority" the doctrine of the Schoolmen. Reaction under Bacon. Slight knowledge of <b>Plato</b> (in Latin).

III. REVIVAL OF LEARNING<sup>3</sup>

TYPICAL AUTHORS	LATIN	GREEK
<p>Oxford Humanists:  <b>Grocyn</b> (1446-1519)  <b>Linacre</b> (1460-1524)  <b>Erasmus</b> (1465-1536)  <b>Colet</b> (1466-1519)  <b>Lilye</b> (ca. 1468-1522)  <b>More</b> (ca. 1478-1535)  <b>Elyot</b> (ca. 1490-1546)  <b>Udall</b> (1504-1556)  <b>Buchanan</b> (1506-1582)  <b>Ascham</b> (1515-1568)  <b>Howard</b> (1517-1547)  <b>Gascoigne</b> (ca. 1525-1577)  <b>Sackville</b> (1536-1608)  Early comedies (e.g., <i>Thersites</i>, 1537) and tragedies (e.g., <i>Gorboduc</i>, 1562; <i>Jocasta</i>, 1569)</p>	<p>Recovery of ancient MSS. Latin classical authors revived and read widely but without discrimination. Predominant influence of Italian humanists (Petrarch, 1304-1374; Boccaccio, 1313-1375<sup>4</sup>).  Universal appeal of <b>Ovid</b>. <b>Cicero</b> a model of style. Effects of the "Ciceronian controversy" felt in England (Sidney). The reaction (Erasmus, Bacon).  Considerable influence on "English School Drama": "Mirth" plays modeled on <b>Plautus</b>, "Prodigal Son" plays on <b>Terence</b>.  Senecan influence on early tragedy (<i>Gorboduc</i>, <i>Tancred and Gismunda</i>, <i>Misfortunes of Arthur</i>).  Impulse to early comedy by humanists' study of <b>Vitruvius</b> and Roman stage technique.</p>	<p>Beginning of serious study of Greek (especially at Oxford) under Italian influence.  Beginning of translations (Elyot).  University interest in drama: performances of <b>Aristophanes' Plutus</b> (1536), <i>Peace</i> (ca. 1546).</p>

IV. ELIZABETHAN PERIOD

TYPICAL AUTHORS	LATIN	GREEK
<p>Translators:</p> <p><b>Surrey</b> (Vergil, 1557)</p> <p><b>Phaer</b> (Vergil, 1558-1562)</p> <p><b>Golding</b> (Ovid, 1565-1575)</p> <p><b>Adlington</b> (Apuleius, 1566)</p> <p><b>Underdowne</b> (Heliodorus, 1569)</p> <p><b>North</b> (Plutarch, 1579)</p> <p><b>Heywood</b> (Seneca, 1581)</p> <p><b>Hall</b> (Homer, 1581)</p> <p><b>Savile</b> (Tacitus, 1591)</p> <p><b>Marlowe</b> (Ovid, <i>Amores</i>, 1597; Lucan, 1600)</p> <p><b>Chapman</b> (Homer, 1598-1616; Hesiod, 1618)</p> <p><b>Holland</b> (Livy, 1600; Pliny the Elder, 1601)</p> <p>College plays:  <i>Dido</i>, 1553; <i>Bellum Grammaticale</i>, 1581; <i>Pilgrimage to Parnassus</i>, 1598</p> <p><b>Wyatt</b> (1503?-1542)</p> <p><b>Tusser</b> (ca. 1524-1580)</p> <p><b>Hooker</b> (1553-1600)</p> <p><b>Lyly</b> (1553-1606)</p> <p><b>Spenser</b> (ca. 1553-1599)</p> <p><b>Sidney</b> (1554-1586)</p> <p><b>Kyd</b> (1556-ca. 1595)</p> <p><b>Peele</b> (1558-1597)</p> <p><b>Chapman</b> (1559-1634)</p> <p><b>Greene</b> (1560?-1592)</p> <p><b>Bacon</b> (1561-1626)</p> <p><b>Drayton</b> (1563-1631)</p> <p><b>Shakespeare</b> (1564-1616)</p> <p><b>Jonson</b> (ca. 1572-1637)</p> <p><b>Donne</b> (1573-1631)</p> <p><b>Hall</b> (1574-1656)</p> <p><b>Th. Heywood</b> (ca. 1575-ca. 1650)</p> <p><b>Shirley</b> (1596-1666)</p> <p><b>Puttenham</b> (d. 1590)</p>	<p>Latin classics widely read.</p> <p><b>Ovid</b> still most popular poet (e.g., use in schools and as source for subjects of painters).</p> <p>Beginning of popularizing with translations (N.B. Queen Elizabeth's Englishings of <b>Boethius</b>, <b>Plutarch</b>, and <b>Horace</b>).</p> <p>Latinized style (Hooker).</p> <p>Experiments in classical meters (Spenser).</p> <p>Amorous mythological tale, after <b>Ovid</b> (Shakespeare, Marlowe, Drayton).</p> <p>Classical learning expressed in quotations and use of classical themes (Jonson, Lyly).</p> <p>Beginning of vogue of classical satire (Wyatt, Hall, Lodge, Marston).</p> <p>Interest in personality of classical authors (Jonson, <i>Poetaster</i>; Cokain, <i>Tragedy of Ovid</i>).</p> <p>Growth of didactic poetry (Tusser, Googe, Daniel).</p> <p>Beginning of epigram under classical influence (Jonson).</p> <p>Development of literary criticism, chiefly under influence of <b>Horace</b> (Sidney, Wilson, Puttenham).</p> <p>Some influence of Latin elegy on Elizabethan lyric.</p> <p><b>Pliny the Elder</b> source of much of the fantastic natural history of the Euphuists.</p> <p>"Blood and thunder" Senecan tragedy (Kyd and Peele).</p> <p>General enthusiasm for moralizing of <b>Seneca</b> (Jonson, Daniel, Lodge).</p>	<p>Height of influence of Italian humanism on England: "Italianation."</p> <p>Interest in philosophy strong (e.g., Spenser's use of <b>Aristotle</b> and <b>Plato</b>, Bacon's Anti-Aristotelianism).</p> <p>Interest in the Ideal Commonwealth (<b>Plato</b>, <i>Republic</i>; <b>More</b>, <i>Utopia</i>; <b>Bacon</b>, <i>New Atlantis</i>).</p> <p>Some knowledge of the Greek anthology (Milton).</p> <p>Influence of <b>Theocritus</b> on pastoral (Googe, Spenser).</p> <p>Influence of Greek romances on prose fiction, both through Italian (Lyly) and directly (Sidney, Greene).</p> <p><b>Plutarch</b> (in Latin or English) favorite moralist and biographer (Bacon, Shakespeare, Walton).</p> <p>Beginning of vogue, under French influence, of the Pindaric ode (Jonson, Spenser).</p>

TYPICAL AUTHORS	LATIN	GREEK
	<p>Bacon's <i>Essays</i> inspired by <b>Seneca's Letters</b>.  Plautine influence strong (Heywood, Shakespere, Jonson); <b>Terence</b> neglected.  Beginning of vogue of <b>Horace</b> as satirist (Jonson) and critic (Sidney).  <b>Tacitus</b> frequently quoted (Bacon); reflection of wide interest on continent.  Vogue of pastoral: eclogues (Googe); drama (Fletcher, Shakespere, Lyly); fiction (Sidney, Lodge, Greene); epic (Spenser); lyric (Lodge, Breton, Campion).  Interest in <b>Cicero</b> still strong. Many translations, 1555-1576.</p>	

## V. SEVENTEENTH CENTURY

TYPICAL AUTHORS	LATIN	GREEK
<b>Overbury</b> (1581-1613) <i>Characters</i> (1614) <b>Herbert</b> (1583-1633) <b>Hobbes</b> (1588-1679) <b>Herrick</b> (1591-1633) <b>Earle</b> (1601?-1665) <i>Microcosmographie</i> , 1629 <b>Milton</b> (1608-1674) <i>Paradise Lost</i> , 1667; <i>Samson Agonistes</i> , 1671 <b>Cowley</b> (1618-1667) <b>Roscommon</b> (ca. 1630- 1685) Restoration dramatists: <b>Sedley</b> , <i>Bellamira</i> (1687) <b>Wilson</b> , <i>Projectors</i> (ca. 1665) <b>Shadwell</b> , <i>Squire of</i> <i>Alsatia</i> (1688) <b>Dryden</b> , <i>Mistaken</i> <i>Husband</i> (1675), <i>Amphitryon</i> (1690) <b>Dryden</b> (1631-1700)	Latin universally known by men of letters. Continued popularity of <b>Ovid</b> and <b>Vergil</b> (Mil- ton). Period of classical erudi- tion (under French in- fluence; Budaeus and Scaliger). Neo-classical movement led by Dryden (2nd half of century). Latin used as linguistic medium of science, learning, and diplomacy: Milton (1608-1674), Ray (1627-1705), Newton (1642-1727), Leibnitz (1646-1705). Dramatic influence strong but derived through French. Discussion of the art of translation (Roscom- mon). Use of <b>Horace</b> and <b>Ca-</b> <b>tullus</b> by writers of lyric and occasional verse (Suckling, Her- rick, Lovelace). Didactic poetry popular, especially versified rhe- toric (Sheffield, Ros- common) and criticism (Dryden).	Greek well known. Italian influence still strong (e.g., literary criticism derived not from original study of <b>Aristotle</b> , but through Italians). Imitation of <b>Pindar</b> (Cowley, Dryden). <b>Homer</b> and <b>Hesiod</b> among chief classical sources of Milton.

## VI. EIGHTEENTH CENTURY

TYPICAL AUTHORS	LATIN	GREEK
<b>Dennis</b> (1657-1734) <b>Swift</b> (1667-1745) <b>Toland</b> (1670-1722) <b>Shaftesbury</b> (1671-1713) <b>Addison</b> (1672-1719) <b>Philips</b> (1676-1708) <b>Bolingbroke</b> (1678-1751) <b>Gay</b> (1685-1732) <b>Pope</b> (1688-1744) <b>Fielding</b> (1707-1754) <b>Johnson</b> (1709-1784) <b>Hume</b> (1711-1776) <b>Gray</b> (1716-1771) <b>Burke</b> (1729-1797) <b>Cowper</b> (1731-1800) <b>Gibbon</b> (1737-1794)	<p>Neo-classical movement led by Pope (1st half of century), Johnson (2nd half).</p> <p>Revival under French influence of Elizabethan interest in classical satire (Pope).</p> <p>Influence of <b>Cicero</b> on the Deists or Rationalists (Herbert, Shaftesbury, Toland, Hume) and on orators (Burke).</p> <p>Widespread influence of Roman satirists <b>Horace</b>, <b>Persius</b>, and <b>Juvenal</b> (Johnson).</p> <p>Interest of philosophers in <b>Seneca</b> (Bolingbroke).</p> <p>Crystallization of dramatic "rules" (e. g., Unities).</p> <p>Influence on comedy of <b>Terence</b>:            Steele, <i>Conscious Lovers</i> (1722),            Cooke, <i>Eunuch</i> (1737),            Bellamy, <i>Perjured Devotee</i> (1741);            and, to a less extent, of <b>Plautus</b>:            Fielding, <i>The Miser</i> (1733).</p> <p>Height of interest in <b>Horace</b>: lyrics (Prior), criticism (Pope), quotations (Addison, Steele), philosophy (Chesterfield).</p> <p>The controversy of the Ancients and the Moderns (Temple, Wotton, Swift).</p> <p>Height of didactic poetry: philosophy and criticism (Pope), industry (Philips, Gay, Dyer, Grainger), description (Thomson, Cowper).</p> <p>Wide general acquaintance with Latin authors (Gibbon, Johnson).</p> <p>Decadence of pastoral (Pope, Gay).</p>	<p>Increasing philological and antiquarian knowledge of Greek authors (Bentley).</p> <p>French influence now strong especially in criticism (Boileau) and drama (Corneille) derived through <b>Horace</b> from Greeks.</p> <p>Some imitation of <b>Lucian</b> (Swift, Fielding).</p> <p>Some direct influence from <b>Aristophanes</b> (Dennis).</p>

VII. NINETEENTH CENTURY

TYPICAL AUTHORS	LATIN	GREEK
<b>Wordsworth</b> (1770-1850) <b>Coleridge</b> (1772-1834) <b>Landor</b> (1775-1864) <b>De Quincey</b> (1785-1859) <b>Byron</b> (1788-1824) <b>Shelley</b> (1792-1822) <b>Keats</b> (1795-1821) <b>Carlyle</b> (1795-1881) <b>Macaulay</b> (1800-1859) <b>Newman</b> (1801-1890) <b>Fitzgerald</b> (1809-1883) <b>Tennyson</b> (1809-1892) <b>Thackeray</b> (1811-1863) <b>Browning</b> (1812-1889) <b>Arnold</b> (1822-1888) <b>Patmore</b> (1823-1896) <b>Morris</b> (1834-1896) <b>Swinburne</b> (1837-1909) <b>Pater</b> (1839-1894)	<p>Strong and discriminating interest.</p> <p>In first half of century a widespread and rather curious classical movement in very center of English Romantic school, resulting in revulsion against Latin in favor of Greek.</p> <p>Scientific "higher criticism" and editing of classical texts.</p> <p>Decline of vogue of <b>Horace</b> to mere fondness for quotation (e. g., Thackeray).</p> <p>Revival of interest in <b>Lucretius</b>, due to current materialistic and Epicurean thought (Fitzgerald, Tennyson).</p> <p>Continuous experiments in adapting classical meters to English verse (Southey, Clough, Kingsley, Browning, Tennyson, Swinburne).</p> <p>Latin still used, though very rarely, as linguistic medium (Cobet).</p> <p>Decline of interest in <b>Ovid</b> (due to current apathy toward mythology).</p>	<p>Greek influence more powerful than in any period preceding. Derived partly through Germans (e. g., Goethe, Schiller, Lessing) but mostly from original (e. g., Coleridge, Wordsworth).</p> <p>Aesthetic criticism and emulation of Greek style.</p> <p>Romantic and sentimental attachment to Greece (Byron).</p> <p>Imitation of Greek lyric forms, especially ode (Shelley, Patmore, Swinburne).</p> <p>Intensive study of the criticism of <b>Aristotle</b> and <b>Longinus</b>.</p> <p>Interest in the Greek dramatists strong (the Brownings, Fitzgerald, Shelley).</p> <p>Some interest in Greek pastoral poets (Shelley, Wordsworth).</p>

## VIII. LATE NINETEENTH CENTURY AND CONTEMPORARY

TYPICAL AUTHORS	LATIN	GREEK
<b>Andrew Lang</b> (1844-1912) <b>Eugene Field</b> (1850-1895) <b>A. E. Housman</b> (1859- ) <b>Maurice Hewlett</b> (1861-1923) <b>Rudyard Kipling</b> (1865- ) <b>Richard Le Gallienne</b> (1866- ) <b>Walter de la Mare</b> (1873- ) <b>Amy Lowell</b> (1874-1925) <b>Upton Sinclair</b> <sup>s</sup> (1878- ) <b>James Branch Cabell</b> (1879- ) The "colyumists": <b>F. P. Adams</b> (1881- ) <b>Christopher Morley</b> (1890- ) <b>Sara Teasdale</b> (1884- ) <b>Ezra Pound</b> (1885- ) <b>Louis Untermeyer</b> (1885- ) <b>Conrad Aiken</b> (1889- ) <b>Richard Aldington</b> (1892- )	Latin used widely for quotation and reference but reaction in favor of Greek still dominant among literary men. Interest in authors of more exclusively literary appeal: <b>Catullus, Terence, Lucretius.</b> <b>Horace</b> still a traditional favorite for quotation and reference (F. P. A., editorials, critical literature, etc.).	Greek literary influence powerful. Prevalence of sympathetic interpretation, especially in drama and criticism. Widespread interest in history and antiquities as result of archaeological excavations. Discovery of new texts of classical authors ( <b>Aristotle, Sappho, Menander, Herodas,</b> etc.) on papyrus. Popularity of translations (Murray's <i>Euripides</i> , Loeb Classical Library), handbooks, and summaries of classical culture.

NOTES

1. My colleague Dr. Walter MacKellar writes me as follows: "It is not possible to speak with absolute certainty, but there are here and there in Old English poetry, e. g., that of Cynewulf, what seem to be evidences of a knowledge of Vergil. Some Old English scholars believe it might even be worth while to make a thorough search through Old English literature to determine the Vergilian influence there."

2. This comment needs a word of explanation. The study of Greek in Italy underwent a steady decline during the 5th and 6th centuries and by the year 690 was practically extinct. In Gaul (France) the interest in Greek was fostered, as is well known, by the activities of the traveling Irish monks Columban (543-615) and Gallus, founder of the monastery of St. Gall (d. 640). The notable revival of interest under Charlemagne is exemplified by Erigena (John the Scot, ca. 800-ca. 877), who knew in the original the Church Fathers, the Neoplatonists, and some of Aristotle. The interest however was not lasting, and here too the study of Greek declined (ca. 900-1100). In England schools for the study of Latin and Greek were founded by Theodore of Tarsus (d. 690).

It should be noted that, strictly speaking, all this has little to do with the present subject. On the *literature* of this period, in England, Greek seems to have had almost no influence, although A. S. Cook has recently attempted to show a connection between *Beowulf* and the *Odyssey* ("Greek Parallels to Certain Features of the *Beowulf*," *Philological Quarterly*, V (1926), 226-234).

3. The so-called Revival of Learning in England can be understood more clearly if one remembers the achievements of the movement in Italy (ca. 1350-1525). Briefly summarized, the chief characteristics of the period were the following:

a) A widespread and enthusiastic search for classical manuscripts (Petrarch, 1304-1374; Poggio, 1380-1459; Lascaris, ca. 1445-1535).

b) The rapid development of the newly discovered art of printing (Aldus Manutius) and the appearance of many first editions of classical authors (Homer, 1488).

c) The study of Greek by *literary* men (Boccaccio, 1313-1375; Politian, 1454-1494).

d) Popularity of translations from the classics (Bruni, d. 1444).

e) Imitation of the style of Cicero and Vergil (Petrarch, 1304-1374; Barzizza, 1370-1431).

f) Beginning of popularity of Ovid as source of classical mythology for painting and poetry.

g) Educational systems built on classics (Vegio, d. 1458; Piccolomini, 1405-1464).

h) Much interest in the evaluation of new-found classical authors. Growth of literary criticism under influence of Aristotle and Horace.

The Revival in Italy and the consequent interest in Greek came to an end about 1525, after giving impetus to the movement in England.

4. To Petrarch's influence is to be ascribed, among other things, the increased interest in Cicero and Plato. Boccaccio's *De Genealogia Deorum* may be cited here for its importance as a dictionary of classical mythology.

5. The inclusion in this list of Upton Sinclair is not without a slight touch of malice. Few people will be surprised more than Mr. Sinclair himself to find his name among the great number of those who are indebted to antiquity and who to that extent at least look backward rather than forward. Yet his latest book *Mammonart* deals confidently with the problems of Greece and Rome and gives on pp. 65-68 an admirable instance of the "influence of" or "interest in" a classical author — significantly Juvenal.