

The Life and Poetry  
of George Darley



# The Life and Poetry of George Darley

By

Donald J. Lange

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THE LIFE AND POETRY OF GEORGE DARLEY

## DEDICATION

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*In loving memory of my parents*

Aloys Frank Lange  
(1915-1986)

Anna Margaret Lange  
(1922-2013)



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## ABBREVIATIONS

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ABL	<i>Catalogue of the Abbott Literary Manuscripts</i> , Durham University Library, April 2018.
<i>Anniv.</i>	Cunningham, Allan, ed., <i>The Anniversary; or, Poetry and Prose for MDCCCXXIX</i> (London: John Sharpe, 1829).
<i>Athen.</i>	<i>The Athenæum</i> (also the <i>Atheneum</i> ).
<i>BL MS</i>	British Library MS, Add. 41484.
<i>2 BL MS</i>	A second manuscript version of the same poem in the <i>BL MS</i> .
<i>Baylor MS</i>	Joseph Milsand Archive MS, Armstrong Browning Library, Baylor University, Waco, Texas, V007.
<i>Becket</i>	<i>Thomas à Becket. A Dramatic Chronicle. In Five Acts</i> (London: Edward Moxon, 1840).
Cf.	Compare.
<i>Colles</i>	Colles, Ramsay, ed., <i>The Complete Poetical Works of George Darley</i> (London: George Routledge & Sons, Limited and New York: E. P. Dutton & Co., 1908).
<i>del.</i>	deleted reading.
<i>Durham MS</i>	Durham University Library MS.
<i>Errors</i>	<i>The Errors of Ecstasie: A Dramatic Poem. With Other Pieces</i> (London: G. and W. B. Whittaker, 1822).
<i>Ethelstan</i>	<i>Ethelstan; or, The Battle of Brunanburh. A Dramatic Chronicle. In Five Acts</i> (London: Edward Moxon, 1841).
<i>Further Letters</i>	Abbott, C. Colleer, 'Further Letters of George Darley (1795-1846)', <i>Durham University Journal</i> , Volume XXXIII (1940), p. 25.
<i>Ingram</i>	Ingram, John H., ed., 'George Darley. 1795-1846', <i>The Poets and the Poetry of the Century: John Keats to Lord Lytton</i> , ed. Alfred H. Miles (London: Hutchinson & Co., 1891), Volume III, p. 149.
<i>Labours</i>	<i>The Labours of Idleness; or, Seven Nights' Entertainments</i> (London: John Taylor, 1826).

- Len.* *Lenimina Laborum.*
- Len. MS* *Lenimina Laborum MS.*
- Life and Letters* Abbott, Claude Colleer, *The Life and Letters of George Darley. Poet and Critic* (Oxford: Humphrey Milford, 1928).
- Lit. Chron.* *The Literary Chronicle.*
- Lit. Gaz.* *The Literary Gazette.*
- Liv.* Livingstone, R. and M. J. Livingstone, eds., *Poems of the Late George Darley* (London: privately printed, [1889]).
- Lond. Mag.* *The London Magazine.*
- MS* manuscript.
- Oxford* *The Oxford Literary Gazette.*
- Ridler* Ridler, Anne, ed., *Selected Poems of George Darley* (London: The Merrion Press, 1979).
- Sharpe's* *Sharpe's London Magazine: The Three Chapters.*
- Streat.* Streatfeild, R. A., ed., *Selections from the Poems of George Darley* (London: Methuen & Co., 1904).
- Sylvia* *Sylvia; or, The May Queen. A Lyrical Drama* (London: John Taylor, 1827).
- Trinity MS* Trinity College Library MS, University of Cambridge, Box 221.
- 2 Trinity MS* A second manuscript version of the same poem in the *Trinity MS.*
- var.* variant reading.

I use abbreviated names for many of the periodicals and annuals in the footnotes. The full names may be found in the bibliography.

## ACKNOWLEDGMENTS

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This book started 45 years ago when I was a candidate in 1974 for a Ph.D. degree at Trinity College, University of Cambridge. As part of my application to the university, I was required to submit a thesis topic. My topic was a comparative study of William Wordsworth and Martin Heidegger. My application was accepted and, when I arrived in Cambridge, I was placed under the supervision of Professor John Holloway. I worked for a year on Wordsworth and Heidegger but began to be concerned whether it would meet the criteria of an original contribution to knowledge. I began to look for a new thesis topic. It was suggested that I speak with Professor Ian Jack. I met with Professor Jack and he suggested that I consider a thesis on the poetry of George Darley. I researched his proposal and quickly saw potential in this thesis topic. Under Professor Jack's supervision, I began my research on Darley's poetry and, in due course, discovered Darley's manuscript of his well-known 'Syren Songs' cycle among the uncatalogued papers of Lord Houghton at Trinity College Library, University of Cambridge. This was one of several discoveries I made of manuscripts of Darley's poetry and of his letters in England and the United States. I submitted my thesis entitled *The Poems of George Darley* under the supervision of Professor Christopher Ricks and was granted the Ph.D. degree in 1984.

I express my gratitude to the officials of institutions and publishers for permission to publish manuscripts, printed material, and images: Armstrong Browning Library, Baylor University, Texas; Beinecke Rare Book and Manuscript Library, Yale University; the Bodleian Libraries, University of Oxford; the British Library Board; Carcanet Press Limited; Carlyle's Library, Chelsea House, London; Cork City Libraries, Cork; Durham University Journal; Durham University Library; the Houghton Library, Harvard University; the Huntington Library, San Marino, California; Libraries and Heritage Services, Hertfordshire County Council; the Morgan Library and Museum, New York; Northampton Public Library, Northampton; Oxford University Press; Trinity College Library, University of Cambridge; Tutt Library, Colorado College, Colorado; University of Aberdeen; University of Chicago Press; University of Iowa Libraries, Iowa; and the Wellcome Library, London.

I express my profound gratitude to Marion Stirrett for her design and formatting of the book.

I express my appreciation to the staff of Cambridge Scholars Publishing for marketing my book and guiding it to publication.

## PREFACE

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The first edition of Darley's poems appeared in 1889 as a privately printed selection entitled the *Poems of the Late George Darley* edited by Darley's relatives, Canon and the Hon. Mrs. Livingstone. Millicent Livingstone's mother was one of Darley's favourite cousins, Maria Darley. The genesis for the first edition developed through correspondence between Millicent Livingstone and Lord Houghton (R. M. Milnes) in 1881-82. Milnes was a friend of Darley's and had solicited him for his contribution of the well-known 'Syren Songs' which appeared in the *Tribute* in 1837. Milnes considered writing a memoir of Darley and the Livingstones encouraged him as is evident from the exchange of correspondence. Millicent writes to Milnes on 6 December 1881 describing the literary works in her possession including the *Lenimina Laborum* manuscript. She contemplates a publication of Darley's poems hopefully accompanied by a memoir from Milnes:<sup>1</sup>

Aigburth Vicarage,  
Liverpool.  
6 Dec.

Dear Lord Houghton

Many thanks for yr. letter—There is alas! no sketch of George Darley in existence—but the charming portrait of his gifted mother is in his niece's house at Bath, and there are some very striking and interesting old portraits of his ancestry on both sides (parents first cousins) in the possession of the Darleys of Kildare St. Dublin.

Besides the works you mention, I have the "Errors of Ecstasie", including some characteristic fugitive pieces, & one or two fierce epigrams. Also the remarkable plays "Ethelstan" & "Thomas à Becket", a dozen or so loose M.S. poems all in his writing<sup>2</sup> (one bearing date 6<sup>3</sup> Dec<sup>r</sup>.—this day, my Mother's Birthday) and a little MS vol. equally in his writing, entitled "Lenimena Laborum", those wh. have been published marked by himself with an \*. I have also letters of his, written to my mother in her youthful

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<sup>1</sup> Trinity College Library, University of Cambridge MS, Houghton 14, 260 (1). There are some librarian notes at the top of the letter. There are also two letters to Milnes from Millicent Livingstone dated 31 August 1881 and 2 June 1882 on the subject of a memoir. Trinity College Library MS Houghton 14, 259 and 261.

<sup>2</sup> The phrase 'all in his writing' is inserted above the line.

<sup>3</sup> Double underlined.

days; &,—copied in her own hand—the poem playfully attributed by George to Thomas Carew, published as “Anon” by Archbishop Trench in his little volume (in spite of my pleadings with him!) but actually written in my Mother’s home & entitled “‘A ryghte pythie songe’ by T. C.”

No person now living, but yourself, c<sup>d</sup>. probably do George justice—I never remembd him, but could you find time & interest in the subject to make public with a reminiscence of him as you have contemplated it w<sup>d</sup>. be an unspeakable satisfaction to those now living in whose memory he is enshrined as a most exceptional being. Failing this, c<sup>d</sup>. you even write a sketch of him as you have personally known him, with as much critical matter as you c<sup>d</sup>. afford time for, some of us might be encouraged to venture on attempting the pub<sup>d</sup> of some “Remains”—Honoured by y<sup>i</sup> “imprimatur” we might be so bold—but I know not how to express our delight if you c<sup>d</sup>. take<sup>3</sup> the matter entirely into your own hands. I have also an article published in “The Athenæum” on the occasion of George’s death (highly appreciative)<sup>5</sup> and one published in the same paper on the death of his gifted brother William, whose “deep and delicate genius” it commemorates.<sup>6</sup>

Hoping to hear from you,

I remain

Very truly y<sup>rs</sup>

M. J. Livingstone<sup>7</sup>

The Livingstones were mainly concerned with publishing an edition of the *Lenimina Laborum* manuscript. They include other poems in the volume selected from the *Errors of Ecstasie* and the *Labours of Idleness* and the poems, ‘It is not beautie I demande’ and ‘Nightingale’s Song’. They also include the mock archaic poem, ‘To Helene’, which one would assume they had authority for doing so. The poem appears in the *London Magazine* March 1821.<sup>8</sup> The date has always been problematic for me because Darley’s Pickle-herring introduction to Taylor and the *London Magazine* occurred a year and a half later in October 1822. Darley’s first known contribution to the *London Magazine* is his dramaticle, ‘The Voyage’, which appeared December 1822.<sup>9</sup> ‘To Helene’ is, in fact, not by Darley but by George Croly (1780-1860), a fellow Irish poet. It first appeared in 1820 in Croly’s publication, *The Angel of the World; An Arabian Tale: Sebastian; A Spanish Tale: With Other Poems*.<sup>10</sup> In the ‘Preface’, Croly writes that [t]he Miscellaneous Poems have

<sup>4</sup> This word is inserted above the line.

<sup>5</sup> *Athen.*, 28 November 1846, p. 1218.

<sup>6</sup> *Athen.*, 1 August 1857, p. 979.

<sup>7</sup> There follows an unrelated short postscript.

<sup>8</sup> *Lond. Mag.*, March 1821, p. 267, signed ‘Guilliamé’.

<sup>9</sup> *Lond. Mag.*, December 1822, p. 556.

<sup>10</sup> George Croly, *The Angel of the World; An Arabian Tale: Sebastian; A Spanish Tale: With Other Poems* (London: John Warren, 1820), p. 202.

been written at considerable intervals, and some of them have already appeared in periodical publications' suggesting that other poems may appear in periodicals later.<sup>11</sup> The poem also appears in 1822 in Croly's *Catiline: A Tragedy, in Five Acts. With Other Poems*.<sup>12</sup> The poem printed in the *London Magazine* has a few variant readings from Croly's poem as it appears in his publications. Since its inclusion in the Livingstone edition, 'To Helene' has appeared as a Darley poem in all of the editions: Streatfeild, Colles, and Ridler. *Life and Letters* also endorsed the attribution that 'Canon Livingstone had authority for printing it, and internal evidence is convincingly in favour of Darley as the author'.<sup>13</sup>

Two years after the Livingstone publication, Ingram presented a more diverse but small selection of Darley's poetry in the *Poets and the Poetry of the Century*<sup>14</sup> with a brief introduction. Ingram followed it with a reprint of *Sylvia*<sup>15</sup> in 1892 for the *Lovers' Library* series. Five years later, Streatfeild presented the first reprint of *Nepenthe*,<sup>16</sup> although this was from the imperfect British Library copy, and followed it with his *Selections from the Poems of George Darley*<sup>17</sup> in 1904 with a complete *Nepenthe*. The only full collection of Darley's poems was assembled by Ramsay Colles in 1908 in the *Complete Poetical Works of George Darley*,<sup>18</sup> a *Muses' Library* publication, which included Darley's dramas, his poems, and two of the four dramatiques. Colles made little attempt to search for new poems by Darley and those included in his edition are largely a reprint of poems found in Darley's own publications and in Livingstone and Streatfeild. His text, like the text of Darley's previous editors, is inaccurate.

Streatfeild attributes one poem to Darley that is not his and another poem to him where the evidence is inconclusive. He writes in his introduction that 'some, which I have discovered in periodicals of his time, have not previously

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<sup>11</sup> Croly, 'Preface', pp. xi-xii.

<sup>12</sup> George Croly, *Catiline: A Tragedy, in Five Acts. With Other Poems* (London: Hurst, Robinson and Co., 1822), p. 202.

<sup>13</sup> *Life and Letters*, p. 10 note.

<sup>14</sup> John H. Ingram, ed., 'George Darley. 1795-1846', *The Poets and the Poetry of the Century: John Keats to Lord Lytton*, ed., Alfred H. Miles (London: Hutchinson & Co., 1891), Volume III, pp. 149-84.

<sup>15</sup> John H. Ingram, introd., *Sylvia; or, the May Queen. A Lyrical Drama* (London: J. M. Dent & Co., 1892).

<sup>16</sup> R. A. Streatfeild, introd., *Nepenthe* (London: Elkin Mathews, 1897).

<sup>17</sup> R. A. Streatfeild, ed., *Selections from the Poems of George Darley* (London: Methuen & Co., 1904).

<sup>18</sup> Ramsay Colles, ed., *The Complete Poetical Works of George Darley* (London: George Routledge & Sons, Limited and New York: E. P. Dutton & Co., 1908).

been reprinted. One poem, “Last Night,” has never been published before’.<sup>19</sup> He does not indicate the source of his text for ‘Last Night’ and prints a three stanza version of the poem. A four stanza version of the poem, with variant readings, appeared in 1830 in the *Edinburgh Literary Journal*<sup>20</sup> attributed to a Miss Jewsbury with a welcoming note: ‘We have much pleasure in adding the name of Miss Jewsbury to those which have already graced the pages of the *Literary Journal*’. It was reprinted elsewhere after that date, including in the *Athenæum* in 1836,<sup>21</sup> under the name of the late Mrs. Fletcher in five stanzas with variant readings and reprinted as from the *Athenæum* in the *Parterre*.<sup>22</sup> Darley was obviously not the author of this poem. Streatfeild also attributes to Darley ‘The Rhapsodist’ without citing supporting authority. The poem has two parts. ‘The Rhapsodist. Morning’ appeared in the *London Magazine* March 1824<sup>23</sup> and ‘The Rhapsodist. Noon’ May 1824,<sup>24</sup> both unsigned. There are surrounding circumstances that may suggest this poem is by Darley but, in my opinion, the evidence is inconclusive. Darley contributed unsigned poems and prose to the *London Magazine* around the time of the appearance of ‘The Rhapsodist’. More importantly, ‘The Rhapsodist. Morning’ appeared in the *Literary Chronicle* 30 November 1822<sup>25</sup> signed ‘D.’. Shortly before its appearance, there appear two of Darley’s poems, ‘The Bluebells’<sup>26</sup> and ‘Ellinore’<sup>27</sup> both signed ‘D.’. Notwithstanding these observations, Darley’s authorship still remains inconclusive and ‘The Rhapsodist’ cannot be considered as part of the Darley canon.

Colles published ‘Last Night and ‘The Rhapsodist’ in his edition as by Darley thereby lending credibility to the attributions.<sup>28</sup> He also attributed three poems to Darley that are clearly not by him although it is understandable why he made the attributions. The poems are ‘The Poet’s Hour’,<sup>29</sup> ‘A Country

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<sup>19</sup> Streatfeild, *Darley Selections*, p. lii.

<sup>20</sup> *Edinburgh Literary Journal*, 15 May 1830, p. 290.

<sup>21</sup> *Athen.*, 11 June 1836, p. 416.

<sup>22</sup> *Parterre*, 27 August 1836, p. 104.

<sup>23</sup> *Lond. Mag.*, March 1824, p. 291.

<sup>24</sup> *Lond. Mag.*, May 1824, p. 466.

<sup>25</sup> *Lit. Chron.*, 30 November 1822, p. 765.

<sup>26</sup> *Lit. Chron.*, 5 October 1822, p. 633.

<sup>27</sup> *Lit. Chron.*, 26 October 1822, p. 683.

<sup>28</sup> Frank P. Riga and Claude A. Prance, eds., *Index to the London Magazine* (London and New York: Garland Publishing Inc., 1978), attribute ‘The Rhapsodist’ to Darley because it is reprinted in *Colles*, p. 95, index number 1201 and p. 98, index number 1240.

<sup>29</sup> *Colles*, p. 430.



Sunday',<sup>30</sup> and 'An Epitaph'.<sup>31</sup> The attributions are the casualty of the *New Sketch Book*<sup>32</sup> published in 1829 by 'G. Crayon, Jun.'. The publication was modeled on the highly successful *Sketch Book* by 'Geoffrey Crayon', a pseudonym for Washington Irving. The *New Sketch Book* appeared in two volumes. The second volume contains a reissue of the *Labours of Idleness*. The first volume is a reprint of an 1824 volume of prose with scattered verse in imitation of Washington Irving entitled *Scenes and Thoughts*.<sup>33</sup> The volume does not identify an author nor does a review of the publication in the *Literary Chronicle*.<sup>34</sup> The poems are highly religious in tone, very much unlike Darley. These attributions are now considered part of the Darley canon leading one commentator to state that 'A Country Sunday' is 'one of Darley's finest nature poems' illustrating the idea of God-in-nature.<sup>35</sup>

Darley refers to the *New Sketch Book* in a letter to Taylor dated 9 November 1830 disavowing his connection to it:<sup>36</sup>

Speaking of my works, a brother of mine in Ireland writes me word that he has now before him "The New Sketch Book, by Geoffrey Crayon Junr." in 2 vols., the first of which is my "Labors of Idleness" in all its integrity, and the other a collection of Russian nonsense . . . I have a strong repugnance to have the Russian trash fathered upon me, and do not at all like to be thought a self-proclaimed ape of Washington Irving.

It appears from Darley's comments that there was a second publication of the *New Sketch Book*. The Bodleian Libraries copy confirms that is the case as its second volume is titled 'Recollections of a Wanderer' containing chapters such as 'The Story of Dubroffski, the Chief of the Cossacks'. Hence, the reference to 'Russian nonsense'. The first volume of the second publication was a reissue of the *Labours of Idleness*.

Colles's work remained the final edition of Darley's poems for more than half a century until the appearance in 1979 of the *Selected Poems of George*

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<sup>30</sup> Colles, p. 433.

<sup>31</sup> Colles, p. 434.

<sup>32</sup> G. Crayon Jun., *The New Sketch Book* (London: Printed for the Author, 1829).

<sup>33</sup> *Scenes and Thoughts* (London: G. B. Whittaker, 1824). The table of contents of volume one of the *New Sketch Book* is described in the *Life and Letters*, p. 273. The poems are found at pp. 151-52, pp. 276-78, and pp. 108-09 respectively. Colles takes two of the titles to the poems from the titles to the chapters where they are found.

<sup>34</sup> *Lit. Chron.*, 1824, p. 778.

<sup>35</sup> John R. Griffin, 'George Darley', *Critical Survey of Poetry. Irish Poets*, ed. Rosemary M. Canfield Reisman (Ipswich, Mass.: Salem Press, 2012), p. 68.

<sup>36</sup> *Further Letters*, p. 32.

*Darley*<sup>37</sup> by the poet, Anne Ridler. This selection, with its new text and notes to the poems, goes some way toward meeting the need for a new critical edition of Darley's poems. Her edition includes the publication of the manuscript of the 'Syren Songs' which I had discovered and provided to her. In her edition, Ridler attributes to Darley the opening poem, 'With a Lampe for Mie Ladie Faire'. This poem is signed with a Greek name and appears in the *London Magazine* in January 1821.<sup>38</sup> She attributes it to Darley because of the comments in *Life and Letters* that '[i]n movement and epithet it has every mark of his work, and may be compared with the acknowledged 'Beautie's Triomphe''.<sup>39</sup> *Life and Letters* prints the first stanza. Ridler writes that 'I am sure that Abbott is right in assigning it to D (*Life*, p. 10). Two months later came another piece in pseudo-archaic spelling',<sup>40</sup> namely 'To Helene'. The poem is, in fact, another poem by Croly appearing in his 1820 and 1822 publications just mentioned, a few pages after 'To Helene'.<sup>41</sup> The poem in the *London Magazine* has a few variant readings from Croly's poem as it appears in his publications.

My new edition establishes a reliable text for all of Darley's poems from the known and the hitherto unknown manuscript and printed sources. In establishing the new text, I surveyed the three sources of Darley's poems: the printed versions in Darley's own publications, the manuscript versions, and the printed versions in the periodicals of the time. I accept as first authority for my text the printed versions in Darley's own publications since these versions must be taken as having had Darley's approval. As second authority, I rely on the text of the manuscript versions rather than on the text of the periodical versions since it is not known to what extent Darley was responsible for the text of the periodical versions. There is evidence, moreover, that the periodical versions do not accurately reflect the poet's manuscript versions. Both in the manuscript versions and in the printed versions in Darley's own publications, it is evident that Darley had an addiction for exclamation marks and long dashes. When one of these versions is compared with the same poem as it appears in the periodical version, it is readily apparent that the punctuation is much lighter, being more in conformity with conventional taste. Accordingly, other differences which may appear in the periodical versions cannot confidently be given greater textual authority than the manuscript versions.

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<sup>37</sup> Anne Ridler, ed., *Selected Poems of George Darley* (London: The Merrion Press, 1979).

<sup>38</sup> *Lond. Mag.*, January 1821, p. 8.

<sup>39</sup> *Life and Letters*, p. 10 note.

<sup>40</sup> *Ridler*, p. 219 referring to 'To Helene'.

<sup>41</sup> Croly, *Angel of the World*, p. 210; Croly, *Catiline*, p. 210.

Since the periodical version of a text is given least authority in my edition, it was difficult to arrange the poems completely in chronological order. I view it as important to preserve Darley's own ordering of his poems where possible and especially in the case of the *Lenimina Laborum* manuscript where he numbered the approximately seventy poems. My research shows that many of the poems of that manuscript have periodical versions dated earlier than the manuscript watermark date of 1828 indicating that the poet's numbering of them bears no relation to the date of composition. Since my text is from the more authoritative manuscript versions, I preserve Darley's order and place all the poems of the *Lenimina Laborum* manuscript at 1828 despite some earlier appearances in the periodicals. The same difficulty arose with the poems from the *Errors of Ecstasie* volume and from the *Labours of Idleness* volume where I rely for my text on the printed versions in Darley's own publications rather than on manuscript or periodical versions. Here too, I preserve Darley's order of the poems rather than that suggested by the chronology of periodical versions. My approach is, therefore, to rely for my text on the more authoritative source where possible and to date the text from that source though a less authoritative source may have an earlier version and date. The result of this approach is that the poems are arranged in chronological order as to the date of the text used in my edition and not as to the earliest known date. This has not caused a great change in the chronological ordering, however, and the reader may compare it with my chronological ordering of the poems as to the earliest known date.

My text of the poems reproduces every aspect of the original text: punctuation, quotation marks, capitalization, spelling, underlining in manuscript versions, and italicizing in printed versions. Archaic spellings, such as 'Æneas' and 'Achæans', are preserved in the text. As a result of my approach to reproducing the text, the reader will find that the typography and layout throughout the edition vary with the poems. I have, however, standardized titles of all the manuscript and printed poems. I omit from my transcription the horizontal lines used in some source texts as dividing lines to separate title from poem, poem from poem, and stanza from stanza. An exception, however, is made in the case of *Nepenthe* where I think that such lines have an effect on the reading of the poem.

My edition also provides a variety of notes to the poems. The introductory note to each poem indicates firstly, the source of the text used in my edition, secondly, any other versions that are known to exist, and thirdly, the poem's first appearance in an edition of Darley. Where the source of the text used in my edition is a manuscript, I name the previous editors of the manuscript; these are usually the Livingstones or Ridler. In the case of 'The Sorrows of Hope', Colles is the editor of the manuscript. Different textual readings of a

manuscript by previous editors are noted. I do not, however, record previous editors' errors or differences in transcriptions of printed versions, unless there is, in my opinion, a problem in the original to be discussed.

The remaining notes to each poem provide the reader with textual notes on variant readings and notes on possible literary influences. I use square brackets in the notes to introduce my comments on a word or phrase in the poem. The word or phrase is footnoted in the text and then appears in the footnote followed by a square bracket which is then followed by my comment on the word or phrase. For example, in 'To my Dead Mistress', I have footnoted the word 'Blest' in the text and cited the variant reading in the footnote. The footnote reads: 'Blest] bright *Baylor MS*'. In the same poem, I have footnoted the phrase "with rank vapors" in the text and cited the possible literary influence in the footnote. The footnote reads: 'with rank vapors] Cf. *Comus*, 17: 'With the rank vapors'.' The notes to *Nepenthe* are more wide-ranging because of the complexity of the poem.

Evidence of Darley's authorship of each poem is given in the introductory note to each poem or collection of poems, with the exception of the several poems signed 'G. D.' which appear in the *Athenæum* between 1835 and 1845. I indicate here that the initials are Darley's. Besides the fact that many of these poems have manuscript versions, Darley himself says that they are his in a letter to Milnes postmarked 3 March 1836: 'I have seen no more of Tennyson's verses than the one little volume—nor indeed any, save my own, which alternate with the Meteorological Tables in the poetic column of the *Athenæum*' (*Life and Letters*, p. 143).

Some of Darley's poems circulate in more than one periodical of the day as well as in books of poetry, both in England and in the United States, giving these poems wider exposure to a readership. Some appearances are reprints of earlier printed versions by Darley. Some are reprints which have variant readings made by the publishers or editors of the volumes in which they appear. The variant readings are of a curious interest and I record them for the poems when they appear during Darley's lifetime. A good example of a poem circulating in several periodicals under Darley's name with variant readings is the 'Song of the Summer Winds'.

My edition also presents my research on Darley's life and works conducted over many years. It serves as a much-needed companion to the early work by Abbott in his *Life and Letters*, now almost a century old. I establish Darley as the translator of the *First Book of the Æneid*. I present the text of *Nepenthe* with Darley's manuscript running headnotes from the very rare presentation copy to Milnes, and the insightful interpretation of this

'poetical myth'<sup>42</sup> by Edward Hutchinson Synge. I discovered a second manuscript of the seventy *Lenimina Laborum* poems and collate their variant readings with the British Library manuscript of the poems. My research has located many other new manuscript and periodical poems. I edit over forty new manuscript letters by Darley. The presentation of these letters has been standardized with respect to addresses, salutations, closings, and paragraph indentations. The body of each letter is transcribed as found. In addition, my edition evaluates Darley's influence on Tennyson, examines his vast periodical contributions, and discusses contemporary reviews of his work and a century of critical commentary.

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<sup>42</sup> A description by Darley in his autograph copy to Carlyle.

THE LIFE AND POETRY OF GEORGE DARLEY

A TRIBUTE  
TO  
GEORGE DARLEY  
BY  
AUSTIN CLARKE

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The opening poem from *The Echo at Coole and Other Poems (1968)* by Austin Clarke (1896-1971), R. Dardis Clarke, ed., *Austin Clarke. Collected Poems* (Manchester and Dublin: Carcanet Press Limited with The Bridge Press, 2008), pp. 393-95.

THE LABOURS OF IDLENESS

Beddoes had met him, slender, tallish,  
A bald-pate in a brown surtout  
Leaning, one evening, against a tallboy,  
Handling a duodecimo,<sup>1</sup>  
Mathematician, stammerer,  
And poet, master of decimals,  
Odd character at forty-two.  
Somewhat lacking in stamina.  
How often he had dipped his pen  
In tear-drops, writing another letter  
Of misery to dear Miss Mitford,  
Whenever she would let him,  
Trying to explain his long *Nepenthe*,

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<sup>1</sup> In 1824, Beddoes describes Darley's appearance when writing to Kelsall:

Darley is a tallish, slender, pale, lighteye-browed, gentle-looking, baldpate, in a brown sourtout with a duodecimo under his arm—stammering to a most provoking degree, so much so as to be almost inconversible—he is supposed to be writing a comedy & tragedy, or perhaps both in one.

Edmund Gosse, ed., *The Letters of Thomas Lovell Beddoes* (London: Elkin Mathews & John Lane and New York: Macmillan & Co., 1894), p. 23.

In which the sense was sometimes missing  
 From rapid octosyllabic lines:  
 Then off with her bonnet, woolly mittens  
 To praise the badly printed pamphlets  
 So worthy of gilt edge and octavo,  
 Or hurrying the ink to scold him  
 For perilous ode or skolism!  
 Too many seasons he had dreed  
 Endless sadness in sadder dreams,  
 Thinking of childhood days at Springfield  
 In County Dublin, impatient, waiting  
 For the first budlets of the Spring.  
 That night he had heard Kiltiernan waites,  
 His grandfather gave him a Christmas box  
 To bulge his stocking, a little pony  
 That he could ride from hedge, clipped box  
 A living present costing a pony.  
 He soon forsook garden and grot  
 That he would pearl with a graceful nymph  
 From Penneus, afraid of the nimble  
 Satyrs, a little too grotesque.

## II

Mooning at day in the night-shadowed Dargle,  
 I see him later, young George Darley,  
 Heliconned graduate from Trinity  
 College already lightly tringling  
 His rhymes: bird-pen to fern-drip, cascade  
 Where very morning ray was downcast,  
 Paler in leaf-gleam than the beeswax.  
 He fled when brake or wagonette  
 Came on Bank Holiday with the Waxies  
 From Dublin to disturb the wagtails,  
 Sporting with wives, sweetheart, their coat-tails  
 Whirl on the green, forgetful of last  
 And upper. They went, leaving the last  
 Echo still reeling. He would loaf,  
 Gorsing beneath the Sugarloaf  
 Down by the Rocky Valley: foxglove,  
 Stone-wall, no higher than a fox  
 The bracken hides.

He took no part in

Dublin Festivities, parties  
Where, in their blood-red jackets, Lancers  
Were moving gaily in the Lancers  
Or ever ready for the quadrille  
Stood to attention, social drill;  
Advancing soon, from right to left,  
Or bowing in ladies with a fan,  
Who curtsyed when the Lord Lieutenant  
Held Court. Georgian houses, fanlights,  
Black lion-knockers: city of Lover  
And Lever.

Hurried on by fancy,  
He climber the path to Lover's Leap,  
Went by the cloud-visited woods,  
Rivering gleams, at Woodenbridge.  
Or saw reflected in the Avoca  
Flowering laurel as he invoked  
The Muse.

Unhappy poet in London,  
With pen that kept away the dawn,  
He heard at night quick step on grating,  
Carriages going by with peers.  
Mirrored in manuscript, he peered  
Into the misty Garden of Wicklow  
Unweeded, sad, until the grate  
Was chill as misery, the wick low.



## THE LIFE OF GEORGE DARLEY

# PROFILE

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George Darley was born in Dublin in 1795 and active in London from 1822 until his death in 1846. In the 1820s, he distinguished himself as a poet, literary critic, the lyricist of *Sylvia*, mathematician, and translator of the *First Book of Virgil's Æneid*. In the 1830s, he was a popular Continental travel writer for the *Athenæum*, an important art critic of the period, and the architect of *Nepenthe*. In the 1840s, he wrote the historical dramas *Becket* and *Ethelstan*, both rich in poetic passages, the fine poem 'Harvest-Home', and the esteemed introduction to the *Works of Beaumont and Fletcher*.

Darley was the eldest son of Arthur and Mary Darley, a wealthy Dublin family related to the Guinnesses by marriage. The Darley family had a country home called Springfield in County Wicklow where Darley lived with his paternal grandfather until about the age of ten while his parents were away in America. It is to the wild landscape of glen and mountain near this home, to the streams, the tarns, the falls, and the sea that his mind often turned in later years while living in London or wandering the Continent. Darley's cousin, Henrietta, remarks that Darley 'used to say [her mother] made him a poet "trolling him by her side in the old Springfield days"'.<sup>1</sup> Synge's commentary on *Nepenthe* makes it clear that the Irish landscape was ever present in the poet's mind.<sup>2</sup>

After a private education in Dublin, he entered Trinity College in 1815 and graduated in 1820. Dionysius Lardner, a professor at Dublin College and friend, provides a profile of Darley the student. He states:<sup>3</sup>

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<sup>1</sup> Trinity College Library MS, University of Cambridge, Houghton 14, 262 (1). The letter is dated 29 May 1882 from Henrietta Keeps to the Hon. Mrs. Livingstone.

<sup>2</sup> Donald J. Lange, 'Edward Hutchinson Synge's Interpretation of *Nepenthe*' in 'George Darley: Some Re-appraisals', *Durham University Journal*, Volume XLI (1979), p. 61.

<sup>3</sup> Eileen M. Curran, 'George Darley and the London English Professorship', *Modern Philology*, Volume LXXI, No. 1 (August 1973), p. 35, from a testimonial dated 14

I have known M<sup>r</sup>. Darley for many years and more particularly since his entrance, as an undergraduate in Dublin College. Although it is not necessary pass [sic] more than eight quarterly examinations of the sixteen held in the Undergraduate course yet M<sup>r</sup>. Darley attended nearly the whole, and never failed of obtaining the highest honor. Since he took his degree he has applied himself almost exclusively to the subject of Belles Lettres and has produced two or three works of imagination which are highly thought of by those who are considered best qualified to judge them.

After graduation, at the age of twenty-five, Darley competed for a fellowship in mathematics and it was apparently this competition which led him to leave for London suddenly. Henrietta writes:<sup>4</sup>

You know he left this country when quite a young man and very suddenly. I have heard that he—my Father and John Darley . . . were all candidates for a fellowship—which was gained by John Darley the man of least ability of the Triad. My Father had fallen in love with my Mother—and George gave up from nervous irritation caused by his impediment & went to London.

Darley refers to the fellowship competition in one of his own letters:<sup>5</sup>

You desire me to write specifically as to my health. Generally speaking, my health is *rather* better than whilst I was reading for a Fellowship. The intense application requisite to obtain that distinction in the Dublin University, which even the highest order of mental faculties must compound for, overpowered my fragile constitution; and from a sense of my own stupidity and total inadequacy for the pursuit I was engaged in, I became dispirited, depressed, and unusually nervous.

He begins the opening of ‘Lilian of the Vale’, a story from the *Labours of Idleness*, which first appeared in the *London Magazine* in July 1824, with the same biographical description:<sup>6</sup>

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November 1827 for Darley’s candidature for a professorship at the new University of London in 1827.

<sup>4</sup> Trinity College Library MS, University of Cambridge, Houghton 14, 262 (1). The letter is dated 29 May 1882 from Henrietta Keeps to the Hon. Mrs. Livingstone.

<sup>5</sup> *Life and Letters*, p. 31, a letter of 12 April 1823 to Marianne Neail. Neail was a friend of the Darley family. There are two letters to her at the Durham University Library: (1) ABL 137, a letter dated 23 December 1829, ‘Letter from Eleanor Frances Darley, Kildare St, Dublin (sister of George, d. 1833), to Mary Anne Neail at Bangor, on local news, with postscript by her brother Henry Darley’ and (2) ABL 138, a letter dated 18 June 1830, ‘Letter from Eleanor Frances Darley, Kildare St, Dublin (sister of George, d. 1833), to Mary Anne Neail at Bangor about family life in Dublin’.

<sup>6</sup> ‘Lilian of the Vale’, *Labours*, p. 295.

Having partially recovered from a nervous distemper, brought on by a severe course of academical studies, I determined to withdraw for the summer months into the country, where my constitution, naturally weak, might be invigorated, and my mind be diverted from preying on my body, by the novelty and variety of such amusements as woods, and rivers, and mountains, and valleys afford.

The ‘nervous distemper’ was caused by ‘his impediment’ as Henrietta notes in her letter. It was a severe stammer, the result of a neglected childhood illness, which cursed his whole life and made him increasingly reclusive. In comparing his stammer to that of Lamb’s, ‘[h]e was a greater stuttrer even than Lamb himself’<sup>7</sup> and ‘afflicted with a stutter worse than that of Charles Lamb’.<sup>8</sup> But there was the gift of song:<sup>9</sup>

Darley, like Lamb, was a divine stammerer. But, whereas Lamb’s stutter was a social thing, often giving additional piquancy to his talk, Darley’s made him much of a social outlaw, self-conscious and misanthropical. He enjoyed, however, the proverbial compensation of the stammerer, the gift of song.

As early as 1825, he underwent a course of treatment with John Broster in Edinburgh which seems to have been successful for a time:<sup>10</sup>

My own experience is my best evidence; for the first fortnight after my return from Mr. Broster’s I was but little better than before; in the next I

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<sup>7</sup> Thomas Noon Talfourd and W. Carew Hazlitt, eds., *Letters of Charles Lamb* (London: George Bell and Sons, 1886), Volume II, p. 248.

<sup>8</sup> Frederick Martin, *The Life of John Clare* (London and Cambridge: Macmillan and Co., 1865), p. 180.

<sup>9</sup> Richard Le Gallienne, *Retrospective Reviews. A Literary Log* (London: The Bodley Head and New York: Dodd, Mead and Company, 1896), Volume I, 1891-1893, p. 143.

<sup>10</sup> ‘Broster’s System for the Cure of Impediments of Speech. By a Pupil’, *London Mag.*, August 1825, p. 535, signed ‘G. D.’. *Life and Letters*, p. 48, quotes an excerpt from a letter of 10 February 1825 from John Taylor: ‘My friend Darley set off for Edinburgh last Thursday to see if a Mr. Broster there can cure him of his Impediment’. Frank P. Riga and Claude A. Prance, eds., *Index to the London Magazine* (London and New York: Garland Publishing Inc., 1978) p. 123, index number 1601, attribute the contribution to Darley on the basis of the Taylor letter. There is a miscellaneous note, not in Darley’s hand, at Edinburgh University Library dated Thursday which expresses ‘Mr. Darley’s regrets’ that he cannot meet with Mr. Laing and that he leaves early the next morning for Aberdeen. This note is likely a reference to Darley when he journeyed to Edinburgh in 1825 to see Broster. It is possible that Darley wrote the columns on operations for the cure of stammering in the *Athen.* in 1841. They appeared 13 March 1841, p. 211, first paragraph, and continued 20 March 1841, p. 227, last paragraph.

was “a new man;” and now I often speak without any difficulty, seldom with much.

However, the malady revived and grew worse with the years leading him to withdraw ever further from social contact.

Procter presents a comprehensive profile of Darley with some emphasis on his stammer and earlier visit to Broster in Edinburgh for treatment:<sup>11</sup>

Mr. George Darley was a writer of considerable power. He was—without possessing ill-nature—of a sarcastic turn. Having an inveterate stammer, he was thrown almost entirely out of society, and this loneliness produced melancholy, and sometimes a little acerbity in his humor. He was once tempted by this physical ailment to travel as far as Edinburgh, to consult a professor of elocution who professed to cure similar defects. The remedy, which appeared to consist in causing his pupils or patients to utter all their words in a sort of chant, produced no permanently good effect. Darley was well read in English literature; he wrote several dramas; some (not very laudatory) criticisms; and distinguished himself much by several educational books on mathematics. He was a member of Trinity College, Dublin, where he became an accomplished mathematician. He loved romance and poetry most, however, and considered that he stooped from his natural height when he quitted the company of the beloved Muse to pay court to Euclid.

The Livingstones and Colles provide contemporary accounts of Darley’s demeanour and person. The Irish poet, Padraic Colum, says of these accounts:<sup>12</sup>

[D]escriptions left of him suggest to me that he resembled a relative of his who was very well known in Dublin and who died this year—Arthur Darley, the well-known violinist, who, I think, was a grandnephew of the poet. When I read the descriptions of the elder Darley I can see Arthur

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<sup>11</sup> ‘Recollections of Men of Letters’, *Bryan Waller Procter (Barry Cornwall). An Autobiographical Fragment and Biographical Notes* (Boston: Roberts Brothers, 1877), pp. 210-11. A curiosity in Darley’s character profile resides with the Irish novelist, Lawrence Durrell. Durrell ‘chose the name of a neglected and minor nineteenth-century Irish poet, George Darley (1795-1846), as a pun on his own surname, for the central character of the *Quartet* . . . the earlier Darley neatly fits both the tenor of the *Quartet* and Durrell’s larger scheme, with his hankering after ‘the garden of Ireland’ of his childhood and his suffering from a severe stammer’. Richard Pine, *Lawrence Durrell: The Mindscape* (London: The Macmillan Press Ltd., 1994), p. 276. See also Donald Kaczvinsky, ‘A Source for Durrell’s Darley’, *Journal of Modern Literature*, Volume XV (1989), p. 592.

<sup>12</sup> Padraic Colum, ‘The Poetry of George Darley’, *Saturday Review of Literature*, 6 September 1930, p. 97.

Darley's face, studious and enthusiastic, his lighted eyes, his tall figure that drooped a little.

In 1826, Darley provides his own personal profile, when he was 31 years old, in 'The Enchanted Lyre', a largely autobiographical piece in the *Labours of Idleness*:<sup>13</sup>

Solitude, then, is not so much my necessity as my inclination. I have neither love for society, nor in those agreeable qualities of mind, manner, and disposition, which would make society love me. To confess a truth,—I once made the experiment, more from curiosity than a desire to succeed: but it was like to have cost me my own good opinion, as well as that of my acquaintances; who, whilst I remained in seclusion, voted me a philosopher, but the moment I exhibited myself in society, set me down as a fool. I always found myself so embarrassed in the presence of others, and every one so embarrassed in mine,—I was so perpetually infringing the rule of politeness, saying or doing awkward things, telling unpalatable truths, or giving heterodox opinions on matters long since established as proper, agreeable, becoming, and the contrary, by the common creed of the world; there was so much to offend, and so little to conciliate in my manners; arrogant at one time, pulling at another; dull when I should have been entertaining; loquacious when I should have been silent, (for I could sometimes be very witty out of place, and very instructive upon uninteresting topics;) I was, in fine, such an incomprehensible, unsystematised, impersonal compound of opposite qualities, with no overwhelming power of mind to carry off, as I have seen in others, these heterogenous particles in a flood of intellectuality, that I quickly perceived obscurity was the sphere in which Nature had destined me to shine, and that the very best compliment my friends could pay me, when I had left them, was to forget me and my faults for ever. At first, indeed, there were several persons who liked, or seemed to like me, from a certain novelty or freshness in my manner; but as soon as that wore off they liked me no longer. I was an "odd thing," or a "young man of some genius, but very singular;" something to fill up the gaps of tea-table conversation, when the fineness of the evening, and the beauty of the prospect, had been already discussed by the party.

Another description of Darley is from Carlyle in 1835 when he first met him at the Cunningham residence:<sup>14</sup>

The night before, I was at the Cunninghams'; saw one "Darley" there, an Irishman, once of Letters, since a Continental, Italian Traveller; now seemingly a kind of disgusted, disheartened Looker-On. He is an honest pure-washed kind of creature, with delicacy, with insight, with the extreme

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<sup>13</sup> 'The Enchanted Lyre', *Labours*, pp. 20-22.

<sup>14</sup> Brent E. Kinser et al, eds., *The Carlyle Letters Online* (Durham, North Carolina: Duke University Press, 2007-2016). A letter from Carlyle to John Carlyle dated 15 June 1835.

of sensitiveness. His *stutter* is the strangest I ever heard: a low, sweet, long-continued anxious prelude; mixture of ticking, clucking and cooing (all *pianissimo*); which some attenuated *sense* at last follows. I am to see him again.

The introductory profile of Darley closes with an important psychological letter written by him in March 1828 when he was 33 years old. He expresses an extremely deprecating view of himself and of his relationship with the people around him. There is an underlying torment in the letter. The cause of this introspection is a breakdown in his friendship with Dionysius Lardner who was Darley's contemporary. Only months before this letter was written, Lardner had provided a testimonial for Darley's candidature for a professorship at the new University of London. Lardner was not only a friend. He had an affair with Darley's sister, Anne Marie Darley, and it is believed that he fathered her son, Dionysius Lardner Boursiquot, commonly known as Dion Boucicault, the actor and dramatist, who was born in 1820.<sup>15</sup> Darley writes:<sup>16</sup>

Friday Night  
Eaton S<sup>t</sup>.

Dear Lardner

The contents of your Letter did indeed at first surprise me—but on an impartial review of my character, my amazement completely subsided. Believe me when I say that however strongly you may feel, the weaknesses, the follies, the insanities, the utter worthlessness and hatefulness of my character, it is angelic in your eyes to what it is in my own. I am the worst of a bad family—and the wonder with me is, not that I have now no friend, but that I ever had an acquaintance. Nay, it is this very “knowledge of myself” which exasperates my unamiability—I am out of temper with myself, and therefore with all the world. What renders my conversion hopeless is that from a most deplorable want of judgment, of common-sense, I am not conscious of my at once ridiculous and outrageous offences against all propriety, until they are committed. Some wholly escape my perception—but enough remain to render me an object of contempt and detestation to myself. In a different acceptance I am really what I have been described—a madman, and tho I shall perhaps never be condemned to Bedlam or a [ ],<sup>17</sup> it will only be on account of my insanity occasioning permanent evils to myself alone. All others have the power of evading them, by shunning me. I have

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<sup>15</sup> Both Lardner and Anne Marie were separated from their spouses at the time of their affair and Lardner ‘eventually ran off with a Mrs. Heaviside, the wife of an army officer’. David Krause, ed., *The Dolmen Boucicault* (Dublin: The Dolman Press, 1964), p. 17.

<sup>16</sup> Wellcome Library MS, 5490, item 6, dated ‘March 1828’ in another hand.

<sup>17</sup> An uncertain reading.