

such gifts. If he had been very much better at simple verse-craft, he would come closest to resembling a latter-day Pryor to the extent that he shared what Dr. Johnson described as Pryor's narrow "compass of comprehension or activity of fancy."

Yet bad as he was, Goldsmith was instrumental in the founding of a conservative tradition in Canada. The link between him and, for instance, Howe, is quite clear; and by risking a bit, one could even use him to point the way to Pratt. It was a tradition that wished itself epic but instead was merely historical.

Cogswell, the best commentator on Goldsmith and his descendents, maintains that "The Rising Village" is at times worthwhile in the usual sense but that it suffers mainly from inconsistency. However, to lovers of great-bad verse, the poem's unevenness only contributes to the mediocrity, and thus to its claim of inspired status among the dreadful.

## NOTE

- <sup>1</sup> William Arthur Deacon, *The Four Jameses*. Ottawa: Graphic Publishers. 1927.

## ALLINE AND BAILEY

*Thomas B. Vincent*

IN CURRENT ANTHOLOGIES surveying the development of Canadian literature, the two most commonly recognized poets from the 18th-century period of Maritime verse are Joseph Stansbury and Jonathan Odell. Ironically, only a single short lyric from the Stansbury canon is known to have been written in the Maritimes during Stansbury's rather brief stay in Nova Scotia; the rest of his work was produced in New York and Philadelphia. Similarly, the bulk of Odell's poetry was written and published in New York several years before his arrival in New Brunswick and is quite different in tone and spirit from the verses he wrote after settling in Fredericton. One might argue, of course, that the "loyal verses" of Stansbury and Odell essentially reflect the nature of 18th-century Maritime poetry in spite of having been written elsewhere. But surely it would be preferable to anchor our understanding of early Maritime verse first in the works of poets who were in more immediate contact during their most productive periods

with the cultural milieu of the Maritimes. To this end, I wish to focus attention on the poetry of Henry Alline (1748-1784) and Jacob Bailey (1731-1808); to describe something of the literary achievements of these poets; and to indicate through their work something of the complexity and diversity of poetic activity in late 18th-century Maritime Canada.

Henry Alline was born in 1748 at Newport, Rhode Island, of an old Massachusetts family.<sup>1</sup> He started school in Newport, but his formal education ended early when his family moved to Nova Scotia in 1760 to settle at Falmouth at the head of the Annapolis Valley. They were part of the wave of New England settlers who came to Nova Scotia to take up the lands vacated by the expulsion of the Acadian French. Though portions of the land had been worked previously, life was extremely difficult for the new settlers. For some years, they were faced constantly with the problems of basic physical survival as they struggled to establish themselves on their farms. All

the amenities of a more settled society were lacking, including formal schooling and organized religious worship. It is remarkable, therefore, that Henry Alline should emerge from such an environment to establish a religious movement of major historical significance in the Maritimes,<sup>2</sup> and to write and publish two books of theology, three sermons, an autobiographical journal, and a book of 488 hymns. It is all the more remarkable when one realizes that all this was accomplished in a nine-year period between 1775 and Alline's death (at 36) in 1784.

The major turning point in Alline's life was his conversion to Christ in March of 1775. At this time he became intensely aware of the greatness of God's grace and of Christ's redeeming love, recognized the enormity of his own sinfulness, and saw the need to proclaim the gospel truth to all men. In effect, he was reborn and his life given new meaning, shape, and direction. In a few short years, his efforts to awaken those around him sparked a widespread religious revival in the Maritimes which at the time of his death was on the verge of spreading into the new United States.

Alline's religious beliefs provided the framework within which his poetic activities took place. As with his life, these beliefs gave both purpose and direction to his verse. But while his poetry was made to serve his religious views, it also embodies and displays the nature and depth of his Christian faith and commitment in the emotive terms in which he knew them. In poetry, he was able not only to describe the character and pattern of religious life, but also to communicate the emotional reality of religious experience by establishing a personal and intimate relationship between himself and the reader. Alline seems to have been acutely aware of this special communicative function which poetry could perform. Bits of poetry, usually his own, are sprinkled

throughout his prose works. But nowhere is his awareness of the affectiveness of poetry more evident than in his book, *Hymns and Spiritual Songs*, published in Boston in 1786.<sup>3</sup> Alline prepared the book for publication during a lengthy illness in the spring and summer of 1783,<sup>4</sup> and it was mainly for the purpose of publishing it that he was travelling to Boston when he died in February 1784.

*Hymns and Spiritual Songs* is in five parts, more or less thematically arranged, incorporating 488 separate pieces and thereby making Alline one of the most prolific hymnists of his day. It had a practical purpose: it was intended as a hymnal for the use of his followers in Nova Scotia and designed to articulate in relatively simple verse the central aspects of Christian life and belief as Alline saw them. Viewed simply as a hymn book it tends to overwhelm the reader by the sheer number of its items, and to bore him by the apparently endless repetition of certain thematic motifs. But it is more than a hymnal. At the heart of the book lies Alline's own, intensely personal, religious experience, and when it is approached as an expression of that experience and understanding of the meaning and purpose of human life — at a time when he probably knew he was fatally ill — its utilitarian function begins to take second place to its poetry. In this context *Hymns and Spiritual Songs* emerges as Alline's vision of human reality, simplified and personalized so that ordinary men may relate to it fully and take it into their lives.

It is beyond the scope of this essay to analyse Alline's vision of reality in detail, but some of its more prominent features should be noted. First, as a deeply committed Christian, Alline places the person of Christ at the centre of reality and the desire for Christ at the centre of human experience:

O for the spirit of the Dove,  
To bow this heart of mine!  
Lord let my soul enjoy thy love,  
And find a peace divine.

O for the meekness of the Lamb,  
To walk with thee, my God!  
Then should I feel thy lovely name,  
And feed upon thy word.

Jesus, I long to love thee more,  
And life divine pursue;  
I love thy worship, name adore,  
In songs forever new.

(Hymn II, lxxxviii)

What is interesting here is not that Alline should approach the question of reality in terms of the relationship between God and man, or even that he should give Christ such prominence in his view of things. Rather, it is the simple, direct, personal relationship between the speaker and Christ which characterizes his position and which at the same time controls the tone of the poetry. We find the same effect in one of Alline's Crucifixion poems:

As near to Calvary I pass  
Methinks I see a bloody cross,  
Where a poor victim hangs;  
His flesh with ragged irons tore,  
His limbs all dress'd with purple gore,  
Gasp'ing in dying pangs.

Surpriz'd the spectacle to see,  
I ask'd who can this victim be,  
In such exquisite pain?  
Why thus consign'd to woes I cry'd?  
"Tis I, the bleeding God reply'd,  
"To save a world from sin."

A God for rebel mortals dies!  
How can it be, my soul replies!  
What! Jesus die for me!  
"Yes, saith the suff'ring Son of God,  
"I give my life, I spill my blood,  
"For thee, pour soul, for thee."

Lord since thy life thou'st freely giv'n,  
To bring my wretched soul to heav'n,  
And bless me with thy love;  
Then to thy feet, O God, I'll fall,  
Give thee my life, my soul, my all,  
To reign with thee above.

(Hymn V, lix, 1-4)

Concomitant with recognizing that the meaning and value of human life rest in the redeeming love of Christ is the realization of the profound sinfulness of man. The dependency resulting from this realization is also depicted in intensely personal terms:

Lord, what a wretched soul I am;  
In midnight shades I dwell;  
Laden with guilt, and born to die,  
And rushing down to hell.

Hell yawns for my unhappy soul,  
And threatens ev'ry breath;  
While swift as fleeting moments roll,  
I'm hurri'd down to death.

No hand but thine, O God of Love,  
My wretched soul can save;  
O come, dear Jesus, and remove  
This load of guilt I have.

.....

Thy blood can wash my guilt away;  
Thy love my heart can cheer:  
O turn my midnight into day  
And banish all my fear.

(Hymn I, ix, 1-3; 5)

Finally, in Alline's view, awareness of sin and of Christ's love, while it must inevitably lead to the birth of one's own faith, also creates a strong desire to see the gospel truth spread to all men:

Jesus thy gospel armour gird,  
To spread abroad thy gracious fame,  
Ride in the chariot of thy word,  
And teach the dying world thy name.

(Hymn II, xxiv, 1)

Theologically, these basic religious views are quite typical of 18th-century evangelical Christianity. What makes Alline stand out, however, is his ability as a poet to communicate the special quality and character of his religious experience and to convince the reader of its verity. From this point of view, the most striking effect of Alline's religious poetry is the sense of immediacy and intimacy it brings to the relationship between Christ and man.

The poems not only assert but radiate an intense awareness of the benevolent presence of Christ in human reality. By creating in his verse this vivid sense of Christ's closeness and approachability, Alline is able to articulate a vision of reality in which mundane life is infused with the light and spirit of divine grace as the faith of the individual brings him into intimate contact with the love of Christ. In creating this effect, the spirit of Alline's hymns approaches that of Charles Wesley's hymns.<sup>5</sup> B. L. Manning, in comparing Wesley and Isaac Watts, points out that Wesley was concerned:

... with God and the soul of man: their manifold relations, their estrangement, their reconciliation, their union. Watts, too, concerns himself with this drama; but he gives it a cosmic background. Not less than Wesley, he finds the Cross at the centre of his thought: all things look forward or backward to the Incarnation and the Passion. But Watts sees the Cross, as Milton had seen it, planted on a globe hung in space, surrounded by the vast distances of the universe. . . . There is a sense of the spaciousness of nature, of the vastness of time, of the dreadfulness of eternity, in Watts which is missing or less felt in Wesley.<sup>6</sup>

Much the same could be said of Alline's poetical perspective in *Hymns and Spiritual Songs*. His is not a cosmic view. His poetry does not try to rationalize the relationship between God and man; it tries to realize it in terms of simple, human, emotional awareness.

Before leaving Alline, there is one other aspect of his poetry which should be noted. In addition to working in hymn forms, he wrote in heroic couplets and blank verse. For the most part, this type of verse is in the form of scraps scattered through his prose works and is thematically and tonally consistent with the poetry of the hymns. There are, however, several pieces of some length which reveal a rather dramatic element in Alline's poetic voice. One of these, an unpublished

poem entitled "An Evening Walk among the Tombs,"<sup>7</sup> begins:

Thick Cypress gloom, this Eve that  
Spreads her Veil  
O'er all the Slumbering world; but far more  
dark  
The gloom that Spreads this Solitary Vault  
Where Earth's rapacious jaws her Millions  
drink.  
O gloomy aspect of Eternal Night,  
As Sailors trembling o'er the Watery Grave  
When bellowing Thunders with the rattling  
hail  
Threaten immediate Exit unprepar'd:  
So stands my Soul to view the Gulf  
profound.  
My throbbing breast, my trembling knees,  
and all  
The Active powers of tho't start back  
Aghast: Is this dark Vault my gloomy  
home?  
Is this the End of all our Mortal race  
And Period to all Earth's Exalted joys?  
Ah, no Escape from her rapacious jaws?

The theme, tone, and style appear to be heavily influenced by Edward Young's *Night Thoughts*, but the theatrical character of the imagination here seems to come naturally to Alline. The same effect can be found in his prose when he is greatly "moved by the Spirit."

THE POETRY AND RELIGIOUS views of Jacob Bailey are radically different from those of Alline, yet both men were part of the same general social and cultural milieu. Bailey was born at Rowley, Massachusetts, in 1731. Unlike Alline, he completed a formal education, graduating from Harvard in 1755. For a short time he taught in schools, but in 1760 he entered Church of England orders and became a frontier missionary in the Kennebec area of Maine. During the American Rebellion, he became the object of anti-British sentiment in the Kennebec area, and he and his family were viciously persecuted until in 1779 they were allowed to emigrate to Nova Scotia. After a brief residence at Cornwallis (not far from Alline's home at Fal-

mouth), Bailey became the Church of England missionary at Annapolis Royal where he served until his death (at 77) in 1808.

Throughout his life, Bailey was an extremely prolific writer. He carried on an extensive correspondence, and wrote over 150 sermons, a number of moral and religious prose works, several historical pieces, and two lengthy descriptive geographies of Maine and Nova Scotia. In addition, among his papers<sup>8</sup> are found fragments of several plays, three incomplete epistolary novels, and an extraordinary amount of poetry. Yet little of Bailey's work was ever published; it circulated among his friends and acquaintances in manuscript form.

Bailey's early poetry consisted mainly of light love-lyrics; then, with the coming of the Rebellion, his subject matter became more serious. While still in Maine, he attacked the Rebellion, but only indirectly, through sentimental verses on the suffering and injustices perpetrated against innocents in time of civil strife. It was not until he reached Nova Scotia, following severe persecution from the Rebels in Maine, that he turned to satire as his principal poetic vehicle. In Hudibrastic verse, he found an energetic way of venting his resentment of the Rebels while at the same time satisfying his poetic inclinations. The result was some of the best satire written in North America in the late 18th century.

Bailey wrote a good number of short, anti-Rebel satires (under 300 lines each); a selection of their titles alone gives some idea of his political attitude: "The Factious Demagogue" (1779), "Character of a Trimmer" (1781), "Confin'd to these Malignant Times" (c. 1782), "Speech of an American Philosopher of Immortal Memory" (c. 1782), "Genius of Hudibrastic Verse" (1783). His main efforts, however, were concentrated on a long narrative-verse-satire entitled "America."

The poem was begun in 1780 and patterned on Samuel Butler's *Hudibras*. To judge from Bailey's correspondence, he intended to write a satirical-historical explanation of the causes of the American Rebellion from a Loyalist point of view, including descriptions of leading personalities and events. Unfortunately, he never finished the poem, which nonetheless runs to over 4,100 lines in nine Books.

Although his poem is concerned with North America, Bailey begins in England with Hudibras, Butler's hero. He deliberately links his poem narratively and thematically with Butler's because he believed that the same nonconformist religious sentiments which Butler blamed for civil war in England were at work in the American Rebellion. Thus, Bailey's hero, Convert, is presented as the great-grandson of Hudibras and heir to a long tradition of religious enthusiasm and secret immorality. However, in Convert's generation, enthusiasm and non-conformity turn from religious matters to intellectual and political concerns. He becomes an atheist and free thinker, an enemy to authority in both Church and State, and dreams of attaining political power for himself. To further his efforts, he allies himself with one Doctor Faustus (Benjamin Franklin), and together they meet secretly in Boston with Tony Clineum (Samuel Adams?) and lawyer Bumbo (John Adams?) to plot rebellion. Among Bailey's descriptions of the plotters, his portrait of Bumbo is the most delightful and gives a good idea of the nature of his satire:

No lawyer, vers'd in craft profound  
 Could better puzzle and confound,  
 Or blend together right and wrong  
 By lasting clatter of his tongue,  
 Or with a graver, brazen face  
 Daub o'er a knavish dirty case  
 Either with softness or with fury  
 To bother both the judge and jury,  
 So he could gild and beautify  
 A lump of coarse deformity;

Make roughest pebble stones appear  
 As polish'd diamonds smooth and clear;  
 Nay, tis affirmed, that artful Tony  
 Could make a T— as sweet as honey;  
 Or cause a dung heap to excel  
 The pink or rose in fragrant smell.  
 But may it, sir, your worship please,  
 He did far greater things than these:  
 Made Boston people we are told  
 Believe his arse was made of gold,  
 And on the credit of his Bum  
 Borrow'd a most enormous sum,  
 And he employed this numerous score  
 To cozen and to cheat them more.

(Book VIII, 260-285)

Bailey never completed "America". Following the Peace of 1784 between Britain and the United States and the subsequent deportation of the Loyalists, the poem was no longer relevant, either politically and poetically. Bailey's interests, like those of his fellow Loyalists, became focused on establishing a new society in Nova Scotia and New Brunswick. He therefore turned his attention to an issue of more immediate concern, one which he believed to be fundamental in shaping the post-Rebellion society of the Maritime Provinces.

The issue was the nature of religion and the role of the Church in society. The question was a particularly pertinent one for Bailey because, in the late 1780s and early 1790s, the influence and authority of the established Church of England in the Maritimes came under considerable pressure owing to the popularity of itinerant preachers. In Bailey's view, nonconformism led inevitably to anarchy and rebellion. Thus, the rising influence of such sects as Alline's "New Light" movement, the Methodists, and the Presbyterians was not only a threat to the authority of the established Church, but also a danger to political and social stability. With this in mind, Bailey began work about 1785 on his most ambitious poem, a satire entitled "The Adventures of Jack Ramble, the Methodist Preacher". The poem is incomplete but it runs to

thirty-one Books (six are missing; others are fragmented). In all, probably more than 12,000 lines were written; over 9,200 of them survived!

While "The Adventures" ridicules and lampoons evangelical religious practices in a general way, its main attack is directed through a portrayal of the character of Jack Ramble, itinerant preacher. By nature Jack is undisciplined, immoral, viciously selfish, and hypocritical — traits nurtured and matured through his involvement with the American Rebellion. Following the Rebellion, Jack is at loose ends until a chance acquaintance (Parson Og) suggests that a man of his natural talents is ideally suited to the preaching trade. Jack himself is doubtful, but Og explains how simple it is:

"I have no learning, and beside  
 "The bible I have laid aside  
 "As wholly useless and unmeet,  
 "For I had other tunes to beat;  
 "A stranger to divine affairs,  
 "I seldom hear or say my prayers,  
 "Again I've run to great excess  
 "In many kinds of wickedness."

The reverend sire made this reply:  
 "Tis mine, your doubts to satisfy;  
 "Supply with daring impudence  
 "The want of learning and of sense;  
 "Assume a doleful hollow tone  
 "Between a counter and a groan;  
 "Then sink away to gentle sighing,  
 "To sadd'ning sobs and piteous crying;  
 "Now stretch your lungs with all your power  
 "And like a bull of Bashan roar,  
 "When he with fury paws the ground  
 "And shakes the nodding hills around.  
 "O Noise! What mortal can recite  
 "The wonders of thy sovereign might;  
 "Oft hast thou thunder'd in our ears  
 "And smote our souls with chilling fears;  
 "Subdu'd the sacred voice of reason  
 "And rais'd up men to blood and treason."

Jack's subsequent career as an itinerant preacher takes him to Nova Scotia. There his escapades reveal that his real interests are not religious; they involve exploiting female converts for the sake of sexual enjoyment or monetary gain, maliciously creating religious and emotional dissen-

sion within families and within the community at large, and deliberately undermining the beneficial influence of the established Church. Jack finds in nonconformism a perfect vehicle for his self-interest, malice and immorality, and thus (in Bailey's view) he becomes a living testament to the fundamental insidiousness of nonconformism.

While Bailey's political and religious views were not embraced by all Maritimers (nor in their extreme form, by many), they represent in their implications a body of assumptions about human reality which was recognized and seemed to be viable within the intellectual milieu of 18th-century Maritime Canada. This body of assumptions was derived from English Augustan Toryism; it posited a vision of human reality quite different from that reflected in Alline's verse. In place of Alline's pietistic approach to human life, Bailey's approach implicitly emphasized the ideal of civilized humanity. For Bailey, human reality was not so exclusively other-worldly; it involved the acceptance of natural reality and of man's responsibility to pattern his mortal life according to the divine, rational principles of order discernible in the natural universe. The controlling principle of hierarchical structure — a view inherited from the traditional humanistic vision of universal being. Thus, in society, Church, and State, individuals were related to one another in an hierarchical pattern of varying degrees of social, political, moral, and religious responsibilities. Authority was invested in those with the greatest degree of responsibility and was institutionalized in Church and State; it was the duty of those less responsible to respect and obey such authority. Disregard for authority meant disregard for the principle of order upon which it rested, and this in turn implied destruction of the social, political, moral, and religious coherence of human civilization.

In short, it meant rebellion — the overthrow of Reason and the return of chaos into the world of man. It is this vision of a rational and orderly human civilization that informs and gives meaning to Bailey's vigorous attacks on American Rebels and dissenting preachers. In his view, both were part of a wave of irrationality sweeping North America and destroying all the elements of civilization that reasonable men sought to sustain and nurture.

IN LIGHT OF THESE VIEWS, it is not surprising that Bailey should find Alline's views and his mode of religion anathema. What bothered him most was that Alline's style of religion fostered an emotional or "enthusiastic" response to religious truths; it placed its trust in the least reliable element of human understanding, and depicted religious awareness as a relatively simple, emotional phenomenon. For Bailey, in the Church of England tradition, religion involved a rational response to the complex nature of divinity. His understanding of the relationship between God and man rested on the belief that man sought the grace of God by humbly exercising his reason to comprehend and appreciate the nature and purpose of Divine Will as revealed in scripture and the teachings of the Church. It was man's duty to submit to and obey the established dictates of religion and virtue. His obedience was a rational act based on recognition of the rectitude of moral and religious truths. Concomitant with this was the hope of salvation. But salvation was God's to grant or withhold; man's role was to obey and he did so because it was sensible and right. "Enthusiastic" religion, in Bailey's view, placed too much emphasis on the expectation of salvation, and ignored the necessity of obedience. As a result, emotion overrode reason, and zeal obscured the

importance of moral discipline and religious duty.

While Bailey's attitude to Alline's religious principles may be unfair, the difference between their concepts of religious response points toward a fundamental difference between the ways the two men approached the writing of poetry. For Alline, the purpose of his poetry (as part of his Christian mission) was "that the heart may be alarmed, and stirred up to action" so as to "engage that spirit or kingdom of God in the creature, until the kingdom is got full possession of the creature."<sup>9</sup> To this end, he uses affective language and imagery, and employs a very intimate poetic voice which seeks the confidence and sympathy of his reader. He never tries to rationalize his subject. Rather, he seeks an emotional comprehension from his reader, one in which the poet's personal experience as embodied in his poetry becomes the reader's experience, and thereby a shared experience. But at the same time, the perceptions with which he deals all relate to the universal truths of Christianity. They are special perceptions and intensely personal, but they are not exclusive. Alline simply uses poetry to bring religious insights within the range of the sentiments and affections of ordinary men.

Bailey, on the other hand, distrusts emotion as a primary vehicle of communication. While he intends to evoke indignation with his satire, he does so by implicitly appealing to his reader's good sense. To be indignant at the wrongs satirized, the reader must know what all reasonable men accept as being right. Bailey's poetry implies a body of recognized and accepted principles to which all sensible people consciously and publicly assent. In effect, his poetry is concerned with the objective reality of universal truths—social, political, moral, and religious—and with clarifying and

confirming those truths by denigrating their antitheses.

This fundamental difference between Bailey's approach to poetry and that of Alline reveals an inherent dichotomy in aesthetic assumptions which was part of the general cultural context of the second half of the 18th century. Alline's verse, insofar as it personalizes human experience and is designed to elicit an emotional response, reflects the active presence and influence of Sentimental poetics. Bailey's verse, which presents us with the poetry of public purpose and statement, poetry designed to engage men's reason, clearly reflects the tenets of Neoclassical poetics. Thus, between them, Alline and Bailey appear to represent the two basic and most important modes of poetry to emerge in the evolution of 18th-century English verse.

However, although the models for their poetry and the influences on their aesthetic assumptions lay in British literature, Alline and Bailey were not part of the cultural milieu of England. In British culture, Neo-classicism and Sentimentalism had developed as mutually exclusive complexes of aesthetic thought; the rise of Sentimentalism had been inextricably linked to the decline of Neo-classicism. But this pattern of cultural development and poetic fashion had little bearing on the structure of the cultural complex which Alline and Bailey occupied, and in no way reflected their aesthetic and artistic needs. They were part of a cultural milieu marked not by uniformity but by diversity of assumptions, expectations, and attitudes. Thus, in spite of the profound difference between Alline's poetry and Bailey's, their verses co-existed and were equally viable within the poetic milieu of 18th-century Maritime Canada. Indeed, when their poetry is placed in its proper context alongside other poetry written in the Maritimes during this period,<sup>10</sup> their achievements may be seen



as part of a very broad spectrum of poetic stances, which characterized Maritime verse at least until the end of the Napoleonic Wars. Within this spectrum, the general influence of 18th-century English Neo-classicism and Sentimentalism formed a loose bi-polar relationship, allowing Maritime poets to explore a considerable variety of 18th-century verse forms. In addition, this co-existence of apparently opposing 18th-century aesthetic assumptions not only permitted a wide range of poetic modes of expression, but also provided a unique opportunity for cross-fertilization between Sentimental and Neo-classical moods, tones, and views. In short, it allowed Maritime poets to adopt and adapt a variety of 18th-century forms so as to reflect fully the complexity of their perceptions and the diversity of their attitudes toward Maritime life.

Ultimately, it meant that Maritime poetry entered the 19th century on a very different footing than the poetry of Britain or the United States. Maritime poetry held more strongly to its 18th-century roots; whatever it absorbed from British Romanticism and American Transcendentalism was modified in the light of an established tradition of verse-writing suited to Maritime attitudes. It is in this context that the poetry of Thomas Coddell, Oliver Goldsmith, James Hogg, Gertrude Tongue, Maria Morris, Joseph Howe, John McPherson, and the other Maritime poets of the early 19th century must be viewed. In this regard, the poetic achievements of Henry Alline and Jacob Bailey reflect more accurately the diversity and richness of 18th-century Maritime poetry than do the poems of Odell and Stansbury. At the very least, Bailey's verse demonstrates that Tory poetry was interested in more than partisan politics, and Alline's verse shows that the Tory

view was not the only poetic stance in 18th-century Maritime Canada. Taken together, their poetry helps refute some of the over-simplified attitudes commonly taken toward early Canadian verse.

## NOTES

- <sup>1</sup> For more detailed bibliographical information, see Alline's autobiographical journal, *The Life and Journal of the Rev. Mr. Henry Alline* (Boston, 1806), and J. M. Bumstead's *Henry Alline* (Toronto, 1971).
- <sup>2</sup> Two studies of Alline's "New Light" movement and its significance are M. W. Armstrong's *The Great Awakening in Nova Scotia* (Hartford, Conn., 1949), and G. Stewart and G. Rawlyk's *A People Highly Favoured of God* (Toronto, 1972).
- <sup>3</sup> *Hymns and Spiritual Songs* went through four editions: Boston, 1786; Dover, N.H., 1795 and 1797; Storington-Port, Conn., 1802. For a brief discussion of these, see T. B. Vincent's "Some Bibliographical Notes on Henry Alline's *Hymns and Spiritual Songs*," *Canadian Notes and Queries*, No. 12 (November 1973), 12-13.
- <sup>4</sup> Probably some of the hymns had been written earlier, but the book as such was assembled and shaped at this time.
- <sup>5</sup> I can find no evidence of direct influence from Wesley, but Alline undoubtedly knew Watt's *Hymns and Spiritual Songs*. His language and possibly his versification were influenced by Watts.
- <sup>6</sup> B. L. Manning, *The Hymns of Wesley and Watts* (London, 1942), p. 83.
- <sup>7</sup> Found in a manuscript copy of "The Life and Journal . . ." (p. 114) at Acadia University.
- <sup>8</sup> At the Public Archives of Nova Scotia, Halifax.
- <sup>9</sup> *Hymns and Spiritual Songs*, p. i.
- <sup>10</sup> During this period, local poetry was either published in newspapers or circulated in manuscript form. There were only a handful of separate imprints before 1815. As a result, early Maritime poetry is not readily accessible. Searching for and collecting this verse is the subject of the author's current research.