

CONTENTS

CHAPTER I	
	PAGE
ENGLISH POETRY AFTER THE SPANISH ARMADA . . .	I
CHAPTER II	
SPENSER'S SUCCESSORS: SAMUEL DANIEL	9
CHAPTER III	
SPENSER'S SUCCESSORS: MICHAEL DRAYTON; WILLIAM BROWNE	27
CHAPTER IV	
SPENSER'S SUCCESSORS: SIR JOHN DAVIES; JOSEPH HALL; JOHN MARSTON	54
CHAPTER V	
THE TRANSLATORS UNDER ELIZABETH AND JAMES I. . .	74
CHAPTER VI	
NATURE AND ORIGIN OF POETICAL "WIT"	103
CHAPTER VII	
SCHOOLS OF POETICAL "WIT" UNDER ELIZABETH AND JAMES I.: SCHOOL OF THEOLOGICAL WIT	118

CHAPTER VIII

	PAGE
SCHOOLS OF POETICAL "WIT" UNDER ELIZABETH AND JAMES I.: SCHOOL OF METAPHYSICAL WIT	147

CHAPTER IX

SCHOOLS OF POETICAL "WIT" UNDER ELIZABETH AND JAMES I.: SCHOOL OF COURT WIT	169
--	-----

CHAPTER X

SCHOOLS OF POETICAL "WIT" IN THE REIGN OF CHARLES I.	200
---	-----

CHAPTER XI

CAVALIER AND ROUNDHEAD	285
----------------------------------	-----

CHAPTER XII

THE LAST DAYS OF POETICAL "WIT"	334
---	-----

CHAPTER XIII

JOHN MILTON	378
-----------------------	-----

CHAPTER XIV

THE VERSIFICATION, VOCABULARY, AND SYNTAX OF MILTON	422
--	-----

CHAPTER XV

THE RESTORATION: THE POETS OF THE COURT	452
---	-----

CHAPTER XVI

THE RESTORATION: JOHN DRYDEN AND THE SATIRISTS OF THE COUNTRY PARTY	482
--	-----

ANALYSIS OF CONTENTS

CHAPTER I

INFLUENCE OF THE CROWN IN POLITICS AND POETRY DURING ELIZABETH'S REIGN

Perplexity of feeling in the English People after the Reformation.
Ideas of National Unity centred in the Queen.
Poetical reflection of national feeling in *The Faery Queen*.

CHANGE OF NATIONAL FEELING AFTER THE SPANISH ARMADA

Gradual disappearance of the Queen's old Ministers.
Declining influence of the Crown in Elizabeth's last years.
Growing consciousness of power in the Nation.
Growth of the language in capacity for philosophical expression.

IDEA OF NATIONAL UNITY

Illustrated by theories of Government :—

- (1) Hooker's theory of Church and State.
- (2) Bacon's theory of Government by Prerogative.

Impossibility of continuing the system of Constitutional Absolutism under James I.

Antagonism between the life of the Court and the life of the Nation.

Dissolution of the elements of Mediæval Poetry combined in *The Faery Queen*.

Sectional ideals in the Court and the Universities.

Sketch of the different lines of advance in English Poetry during the period between the Spanish Armada and the Revolution of 1688.

CHAPTER II

SUCCESSION TO SPENSER

Spenser's *Colin Clout's Come Home Again*.

Criticism of the different Court poets.

Praise of Daniel.

SAMUEL DANIEL

His birth, education, history, and character.

Ideal of a patriotic Court and a refined language.

"DELIA" and "COMPLAINT OF FAIR ROSAMOND."

General praise bestowed on them.

"THE CIVIL WARS."

Contrary opinions: Drayton, Coleridge, Wordsworth.

Imitation of Lucan's *Pharsalia*.

Daniel's political ideal embodied in his *Defence of Ryme*.

Defects of *The Civil Wars* as a poem.

"PANEGYRIC CONGRATULATORIE."

Praise of James I.

Praise of Absolutism as a remedy for Feudal Anarchy.

Appeal to the King to restore the standard of "plain living and high thinking."

"MUSOPHILUS."

Daniel's ideal a mixture of Catholicism and Humanism.

Dialogue between Philocosmus and Musophilus.

Musophilus' plea for the recognition of literature at Court.

Enthusiastic vision of the imperial growth of the English Language.

"BALLAD OF ULYSSES AND THE SIREN."

CHAPTER III

SUCCESSION TO SPENSER

PASTORALISM OF THE COURT.

Court patronage.

MICHAEL DRAYTON

His birth and poetical education under Sir H. Goodere.

"HARMONY OF THE CHURCH."

Poem confiscated by order of the Archbishop of Canterbury.

"IDEA: THE SHEPHERD'S GARLAND."

"IDEA'S MIRROR."

Idea, a name for Lucy, Countess of Bedford.

Her patronage of Drayton.
 She is praised in
 "MORTIMERIADOS,"
 and in
 "ENDIMION AND PHŒBE."
 Drayton revises and recasts his poems in praise of Lady Bedford.
 "THE BARONS' WARS."
 A recast of *Mortimeriados*.
 All references to Lady Bedford removed from Drayton's poems.
 Causes of Drayton's quarrel with the Countess.
 He transfers the praises of Idea to Anne Goodere.
 He attempts by flattery to secure the favour of James I., but is unsuccessful.
 He is patronised by Sir Walter Aston.
 "POLYOLBION"
 Dedicated to Prince Henry.
 Drayton complains in the Preface of his neglect at Court.
 He is patronised by the Earl of Dorset, to whom he dedicates his later poems.
 His death and burial in Westminster Abbey.
 CHARACTER OF HIS GENIUS.
 His receptivity, versatility, and learning.
 His gifts spoilt by obsequiousness to the tastes of patrons.
 His originality shown in
 "ENGLAND'S HEROICAL EPISTLES,"
 "SONNETS UNDER THE TITLE OF IDEA,"
 "BALLAD ON AGINCOURT,"
 "NYMPHIDIA."
 PASTORALISM OF THE COUNTRY.
 Its poetical descent.

WILLIAM BROWNE

His birth, education, history, and character.
 A disciple of Drayton.
 "BRITANNIA'S PASTORALS."
 "THE SHEPHERD'S PIPE."
 Browne's love of his native county.
 Adaptation of Arcadian imagery to Devonshire scenery.
 His early maturity.
 His Euphuism.
 Probable influence on Herrick and Suckling.

CHAPTER IV

SUCCESSION TO SPENSER

Didactic tendency in Mediæval Poetry.
 Allegory of Dante and Langland.

Spenser's Satirical Allegory : *Mother Hubbard's Tale*.

Modification of mediæval style by didactic writers of Latin verse : Vida Pontanus, Fracastoro.

SIR JOHN DAVIES

Birth, education, history, and character.

Imitator in English of the Latin verse-writers of Italy.

"ORCHESTRA."

Elegance of its design and execution.

"NOSCE TEIPSUM."

Subject-matter borrowed from Nemesius' *De Natura Hominis*.

Design of the poem and specimens of its style.

Davies's use of the decasyllabic quatrain with alternate rhymes.

"EPIGRAMS."

Imitation of Martial : general character and style.

Satiric epigram on Drayton.

JOSEPH HALL

Birth, education, history, and character.

"VIRGIDEMIARUM."

Claims to be the first English Satirist : Grounds of the claim examined.

Milton's attack on Hall.

Hall's Satires of the nature of Epigrams.

Specimens of his Satires.

Causes of his failure to naturalise in English the manner of the Latin Satirists.

JOHN MARSTON

Birth, education, history, and character.

"PIGMALION."

Licentious character of the poem.

It is satirised by Hall.

Marston's change of front : pretends that *Pigmalion* was not written seriously.

"THE SCOURGE OF VILLANIE."

Marston's fear and hatred of Hall.

His Calvinism : his obscure and extravagant style.

Attempted imitation of Persius.

Specimens of his style.

Ben Jonson's estimate of him justified by the character of his poetry.

CHAPTER V

ENGLISH TRANSLATORS UNDER ELIZABETH AND
JAMES I.

Enlargement of national ideas by translations of the Classics and modern European poets.

SIR JOHN HARINGTON

Birth, education, history, and character.
 TRANSLATION OF THE "ORLANDO FURIOSO."
 Harington's Preface.
 Specimens of the translation compared with the original.

EDWARD FAIRFAX

Birth and history.
 TRANSLATION OF THE "GERUSALEMME LIBERATA."
 Comparison of the characteristics of Tasso and Fairfax.
 Specimens of *Godfrey of Bulloigne* compared with *Gerusalemme Liberata*.
 TRANSLATION OF THE "SEMAYNES" OF DU BARTAS.
 Character of Du Bartas and his poetry.

JOSHUA SYLVESTER

His birth, education, character, and history.
 His love of the country.
 His influence on Browne, Milton, and other poets.
 Characteristics of his style.
 Specimen of his translation compared with the original.

GEORGE CHAPMAN

His birth, education, character, and history.
 His original poems and dramas.
 TRANSLATION OF HOMER.
 Chapman's enthusiastic admiration for Homer.
 Specimens of his translation.
 Character of his style : slovenliness of the last part of the translation.

GEORGE SANDYS

His birth, education, character, and history.
 His adventurous travels in the East.
 Specimen of his original poetry.
 TRANSLATION OF OVID'S "METAMORPHOSES."
 Elegance and refinement of Sandys' style.
 Specimen of Sandys' translation compared with Golding's.

CHAPTER VI

NATURE AND ORIGIN OF POETICAL "WIT"

"Wit" as defined by Johnson.
 Failure to trace its origin : views of Johnson, Garnett, Lanson, Settembrini.

“Wit” traced by reference to the decay of the mediæval system of thought in contact with the thought of the Renaissance.

(1) PARADOX IN “WIT.”

Decay of Logic in the theology of the Schoolmen.

Effect of the study of Logic on early European poetry.

Analogy between the Logic of the early, as compared with the late, Schoolmen, and the poetry of Dante, as compared with that of Donne.

(2) HYPERBOLE IN “WIT.”

Germens of the hyperbole of Donne and Cowley traced in the poetry of the Troubadours.

“Wit” in Petrarch and Serafino.

(3) EXCESS OF METAPHOR IN “WIT.”

The use of metaphor encouraged by the predominance of allegory in the Middle Ages.

Specimen of metaphorical writing in the *Paradiso*.

Specimen of Gongora’s metaphorical writing.

Marino’s metaphor.

EFFECT ON MEDIÆVAL THOUGHT OF THE CLASSICAL RENAISSANCE.

Jesuit system of education after the Council of Trent.

Illustration of the influence of the Jesuits on art in Roman Catholic countries.

Tasso’s correspondence with Cardinal Scipio Gonzaga as to the allegory in the *Gerusalemme Liberata*.

Marino’s pretended allegory in the *Adone*.

“WIT” IN ENGLAND.

Its varieties due to the national craving for novelty and curiosity.

Encouraged by the pedantic learning of James I.

CHAPTER VII

THEOLOGICAL SCHOOL OF WIT

Paradoxes naturally contained in the dogmas of Christianity.

Memorials of Godliness and Christianity.

Return of the English poets of the seventeenth century to the Christian Latin poets.

Giles Fletcher’s Preface to *Christ’s Death and Victory*.

Chidiok Tichborne’s poem written on the eve of his execution.

ROBERT SOUTHWELL

Birth, education, history, and character.

Antithetical and paradoxical character of his style.

The Burning Babe.

Specimens of *conceits* in his poetry.

JOHN DAVIES OF HEREFORD

Birth, education, history, and character.
 A disciple of Sir John Davies and of Joshua Sylvester.
 Specimens of his poetry.

THE FLETCHERS

Calvinism and Humanism at Cambridge.
 Cartwright, Grindal, Spenser.
 Giles Fletcher the elder : his life at Cambridge as referred to by Phineas Fletcher in his *Piscatory Eclogues*.
 His family history, his political fortunes, and his poetry.

PHINEAS FLETCHER

Education, history, and character.

GILES FLETCHER THE YOUNGER

Education, history, and character.
 Common characteristics of the two brothers : opposite views as to their poetical merits.
 Occupy a position midway between Spenser and Milton : Phineas admiration for Virgil and Spenser.
 "CHRIST'S DEATH AND VICTORY."
 Characteristics of Giles Fletcher's poetical style.
 Specimen of his poetry.
 "THE PURPLE ISLAND."
 Comparison between the styles of Spenser and Phineas Fletcher.
 Specimens of Phineas' poetry.
 Giles Fletcher's faulty use of impersonation.
Nosce Teipsum and *The Purple Island*.
 Phineas Fletcher's "witty" allegory.
 Giles Fletcher's diction : his Latin neologism.
 Phineas Fletcher's love of verbal antithesis.

CHAPTER VIII

METAPHYSICAL SCHOOL OF WIT

Pyrrhonism of the sixteenth and seventeenth centuries : Lawlessness of fancy.

JOHN DONNE

His birth, education, history, and character.
 Changes in his life and opinions.

“SATIRES,” “SONGS,” ELEGIES,” “METEMPSYCHOSIS, OR PROGRESS OF THE SOUL.”

Founded on complete scepticism.

Specimens of the verse in *Metempsychosis*.

Sceptical treatment of the mediæval law of Love.

Specimens of Donne’s love-poetry.

Degradation of the chivalrous principles of the *Cours d’Amour*.

“THE ANATOMY OF THE WORLD.”

Occasion of the poem.

Violence of the conception : Donne’s explanation of his meaning.

“VERSE LETTERS.”

Comparatively subdued style.

“DIVINE POEMS.”

Metamorphosis of Donne’s amorous into his religious manner.

The characteristics of Donne’s “Wit,” Abstraction and Metaphorical Imagery.

The Primrose Hill.

Effect on Donne’s imagination of the new philosophy.

Paradoxical treatment of the passion of Love.

Harmony of Donne’s simpler modes of expression.

Harshness and obscurity of his metaphysical style.

Estimate of his place in English Poetry.

CHAPTER IX

SCHOOL OF COURT WIT

The romantic style of Euphuism as originated by Lyly.

Transition under James I. from romantic to classical Euphuism.

THOMAS CAMPION

Birth, history, and character.

His contempt for rhyme expressed in *Observations on the Art of English Poesy*.

“BOOKS OF AIRS” (1601, 1613, 1617): “THE LORDS’ MASQUE.”

Campion makes no attempt to practise his critical precepts.

Specimens of his poetical style : mixture of the old and new Euphuism.

SIR HENRY WOTTON

Birth, education, history, and character.

Verses sent to Izaak Walton from his death-bed : traces of the older Euphuism.

Specimen of Euphuistic poetry written in Wotton’s youth.

“ON HIS MISTRESS THE QUEEN OF BOHEMIA”: “THE HAPPY LIFE.”

Contrast of the old and new Euphuism.
 Imperfect execution of *The Happy Life*.
 "On a Bank as I sat A-Fishing: A Description of Spring."
 Classical finish.

BEN JONSON

His learning.
 His sympathy with the Italian critics of the Renaissance.
 Imitation of classical models.
 "SATIRICAL EPIGRAMS."
 Not superior to the epigrams of Harington and Davies.
 "COMPLIMENTARY POEMS."
 Adaptations of Virgil, Martial, and Cicero in epigrams on William Rowe, Salathiel Pavy, and Sir Henry Saville.
Address to the Countess of Bedford: its excellence.
Address to Penshurst: its charm of manly good-breeding.
 "LOVE POEMS."
 Imitation of the Greek epigrammatists: adaptation of the style to the Provençal love-code.
 "Drink to me only with thine eyes": beauty of Jonson's adaptation of Philostratus.
 Jonson's style inspired rather by the spirit than the form of classical poetry.
 Examples of imperfect workmanship.

WILLIAM DRUMMOND

His birth, education, history, and character.
 Continues the English tradition of James I. of Scotland.
 "POEMS, AMOROUS, FUNERAL, ETC."
 His polished and harmonious style.
 Imitated by Milton and Pope.
 Specimens of his poetry.

SIR JOHN BEAUMONT

His birth, education, history, and character.
 His didactic genius.
 Predecessor of Dryden in his use of the heroic couplet.
 His complimentary style inferior to Drummond's.
 His poetical criticism, *Concerning the True Form of English Poetry*.
 "SACRED POEMS."
 Specimens of his poetical style.

CHAPTER X

SCHOOLS OF POETICAL "WIT" UNDER CHARLES I.

General character of the poetry in Charles I.'s reign.
 A reflection of the social disintegration of the time.

SCHOOL OF THEOLOGICAL WIT: FRANCIS QUARLES

His birth, education, history, and character.
 Carries on the manner of theological wit proper to James I.'s reign.
 The exclusively religious character of his poems.
 "EMBLEMS."
 The last product of the allegorical system of the Middle Ages.
 Specimens of his *Emblems*.
 His excessive use of metaphor.

GEORGE HERBERT

His birth, education, history, and character.
 Monastic tendency in his poems.
 "THE TEMPLE."
 Mixture of worldly experience and monastic feeling.
 Herbert's introspection.
 His didactic style inferior to that of Sir John Davies.
 His power of abstract thought.
 Adapts the "metaphysical" style of Donne to religious meditation.
 Specimens of his poetry.
 Beauties and defects of his verse.

RICHARD CRASHAW

His birth, education, history, and character.
 Cowley's elegy on him : its merits examined.
 Crashaw's emotional religious temperament and artistic organisation.
 "EPIGRAMMATA SACRA."
 Crashaw's imitative genius.
 Adaptation of Martial's style to Christian purposes.
 "STEPS TO THE TEMPLE."
 Pope's criticism on Crashaw : how far just.
 Richness and variety of Crashaw's versification illustrated.
 His want of thought and of constructive power.
 Illustrated from his translation of Marino and *The Weeper*.
 His materialistic fancy.

HENRY VAUGHAN

His birth, education, history, and character.
 Change in his character to be inferred from his poems.
 "OLOR ISCANUS" : "SILEX SCINTILLANS."
 Secular spirit of *Olor Iscanus*.
 Vaughan converted by George Herbert's religious poetry.
 His imitations of Herbert in *Silex Scintillans*.

Vaughan's peculiar characteristics : his influence on Wordsworth.
Specimens of his poetry.
His beauties and defects.

SCHOOL OF COURT WIT

Decline of chivalrous traditions in the Court of Charles I.

THOMAS CAREW

His birth, education, history, and character.
Clarendon's mention of him.
His occasional indecency.
His effeminate manner.
Imitation of Ben Jonson.
Laborious polish and Alexandrian prettiness.
Specimens of his poetry : its beauties and defects.

SIR JOHN SUCKLING

His birth, education, history, and character.
Hallam's estimate of his verse examined.
Suckling's affectation of "ease" in writing.
His imitation of Donne.
Specimens of his verse : its beauties and defects.

INFLUENCE OF THE RENAISSANCE ON THE COURT OF CHARLES I.

Cultivation of painting, music, and the classics.

ROBERT HERRICK

His birth, education, history, and character.
Influence of the Renaissance on Herrick's imagination.
"HESPERIDES."
Herrick's semi-pagan feeling : imitations of Anacreon and Horace.
His insensibility to the state of public affairs.
His adaptation of the rustic spirit in Roman poetry to English country life.
Specimens of his country poems.
"NOBLE NUMBERS."
Materialistic feeling in Herrick's religious poetry.
Specimens of his religious verse.
His materialism not to be taken quite seriously.
His artistic instinct.
Euphuistic use of words and images.
His Fairy Poems.
Specimens of their beauties.

TRANSITION FROM THE OLD TO THE NEW STANDARD OF
COURT "WIT"

Old "Wit" defined as *discordia concors* · new "Wit" as "correctness" of expression.

WILLIAM HABINGTON

His birth, education, character, and history.

"CASTARA."

Attempt to oppose the Provençal tradition to the licentiousness of modern love-poetry.

Habington's ideal in *Castara* inconsistent with the laws of the *Cours d'Amour*.

His imitations of Propertius, Carew, Donne, and Drummond.

His expansion of Hadrian's *Animula, vagula, blandula*.

Estimate of his poetical merits.

EDMUND WALLER

His birth, education, history, and character.

His claim to have reformed the English heroic couplet examined.

Extent of his obligations to Fairfax.

Rightly recognised as the founder of the familiar style in complimentary poetry.

Specimens of his complimentary style.

His greatness of mind not equal to his artistic capacity.

SIR JOHN DENHAM

His birth, education, history, and character.

His chief poetical qualities strength and judgment, as opposed to Waller's smoothness.

His didactic genius.

"COOPER'S HILL."

Artistic arrangement of materials in *Cooper's Hill*.

Specimens of Denham's style.

Great reputation of *Cooper's Hill*.

CHAPTER XI

CAVALIER AND ROUNDHEAD

Oppositions of principle in the Civil War.

The political spirit of the time reflected in its poetry.

JAMES GRAHAM, MARQUIS OF MONTROSE

His birth and education.
 His opposition to Absolutism and Presbyterianism.
 His surviving poems.

RICHARD LOVELACE

His birth, education, history, and character.
 General character of his poetry.
 Imitation of Donne and Herrick.
 His two poems, *To Lucasta* and *To Althea*.

LUCIUS CARY, VISCOUNT FALKLAND

His birth and education.
 Clarendon's account of his character.
 Suckling's reference to him in his *Session of the Poets*.
 A disciple of Ben Jonson.
 His pastoral elegy on Lady Hamilton.
 His epitaph on the Countess of Huntingdon.

JOHN CLEVELAND

His birth, education, history, and character.
 His letter from prison to Cromwell.
 His hatred of the Scots and the Presbyterians expressed in his satires.
 His humorous poems on his experiences in the Civil War.
 His union of metaphysical conceit and personal satire.
 Specimens of his satirical style : his merits and defects.

SIR WILLIAM DAVENANT

His birth, education, history, and character.
 "GONDIBERT."
 Written during Davenant's exile in France : continued during his imprisonment by the Parliament.
 His letter to Hobbes, explaining his design : a reflection of his personal character.
 Praises of *Gondibert* by Cowley and Waller : Denham's satire.
 Davenant's merits estimated. His song, "The lark now leaves his watery nest."

ANDREW MARVELL

His birth, education, history, and character.
 His early sympathy with the Royalists.
 "RURAL POEMS."

Written while living in the family of Fairfax at Nun Appleton.

Union of Donne's metaphysical style, Vaughan's feeling for Nature, and Herrick's feeling for Art.

The Garden; Damon the Mower; The Nymph complaining for the Death of her Fawn.

Exquisiteness in the selection of words and images.

"STATE POEMS."

Marvell's *Horatian Ode*: Royalist sympathy mixed with admiration for Cromwell as a *de facto* ruler.

His *First Anniversary of the Government under his Highness the Lord Protector*.

His attack on the "Fifth-Monarchy-Men."

Merits and defects of his panegyric poems: compared with Waller.

GEORGE WITHER

His birth and education.

Wither's poems often autobiographical.

"ABUSES STRIPT AND WHIPT."

His general attack upon all interests and classes causes him to be imprisoned in the Marshalsea.

"THE SHEPHERD'S HUNTING"; "FIDELIA"; "FAIR VIRTUE."

His period of pastoral composition.

"WITHER'S MOTTO."

He renews his satirical attacks: satirised by Ben Jonson.

"BRITAIN'S REMEMBRANCER."

His growing Puritanism.

"EMBLEMS."

Flattering dedication to the King and Queen.

Wither helps the King against the Scots with a troop of horse.

"BRITAIN'S SECOND REMEMBRANCER."

Wither joins the Parliamentary party.

His ill-fortune during the war.

His fortunes after the Restoration.

Specimens of his pastoral and satirical poetry.

Estimate of his merits and defects.

THOMAS MAY

His birth, education, history, and character.

Clarendon's reference to his political ingratitude.

Marvell's satire upon him.

TRANSLATION OF LUCAN'S "PHARSALIA."

Panegyric of Ben Jonson: how far deserved.

Specimens of the translation compared with the original.

CHAPTER XII

LAST DAYS OF POETICAL "WIT"

Similarities and differences between Cowley and Butler.

ABRAHAM COWLEY

His birth, education, history, and character.

Pope's and Johnson's reasoning on the causes of Cowley's transient popularity examined.

The Pyrrhonism of society in the seventeenth century.

Cowley's qualifications to please such a society.

His early maturity and imitative faculty.

"PYRAMUS AND THISBE."

His imitation of Ovid.

"THE MISTRESS."

Imitation of Petrarch, Donne, and Waller.

Specimens of his "Provençal" style.

"ANACREONTICS."

The Grasshopper: superiority to Lovelace's poem on the subject.

"PINDARICS."

His explanation of his imitative method.

Specimens of his style in his Pindaric Odes: his pessimism: his particularity of detail.

"DAVIDEIS."

Imitation of Homer, Virgil, Marino.

Cowley's great learning: his over-particularity in description.

"DISCOURSES BY WAY OF ESSAYS IN VERSE AND PROSE."

Pope's praise of Cowley's *Essays*.

Johnson disparages their sentiment.

The justice of Johnson's criticism examined.

Specimens of Cowley's verse in his *Essays*.

SAMUEL BUTLER

His birth, education, history, and character.

"HUDIBRAS."

Criticism of Dryden and Johnson examined.

Difference in the respective designs of *Don Quixote* and *Hudibras*.

The hero of *Hudibras*: Sir Samuel Luke.

The subordinate characters.

The treatment of the action in *Hudibras* not entirely successful.

Dramatic merits of the speeches in *Hudibras*: Johnson's criticism.

The burlesque style of the poem: its original: James Smith: specimen of his verse.

- Description of Hudibras falling on the Bear, and of the Stocks.
 Specimen of the dialogue in *Hudibras*.
 Butler's metaphysical fancy.
 Specimens of his poetical imagery.
 Johnson's reasoning on the poetical foundation of *Hudibras*.
 Butler's attack not on the religious side of Puritanism, but on the ecclesiastical tyranny of the Presbyterians.
Hudibras not a satire on chivalry, but on the anomaly of applying the rules of chivalry to the age of Charles II.
 Question as to the sincerity of Butler's satire.
 His scholastic learning.
 His ridicule of modern scientific theories.
 "THE ELEPHANT IN THE MOON."
Hudibras a reflection of the Pyrrhonism of the time.
 Seventeenth-century Pyrrhonism illustrated by the Preface to Burton's *Anatomy of Melancholy*.
 General estimate of the place of Cowley and Butler in English Poetry.

CHAPTER XIII

JOHN MILTON

- False idea of the character of Milton's genius raised by Wordsworth's sonnet.
 Milton's birth and education.
 School and college friendship with Charles Diodati.
 Calvinism and Humanism at Cambridge.
 "POEMS WRITTEN DURING RESIDENCE AT CAMBRIDGE."
Hymn on the Nativity: At a Vacation Exercise, etc. : Latin Epistles in Verse.
 Influence of Milton's habit of Latin verse composition on his early poetry.
 Milton resolves not to take orders.
 His residence at Horton.
 "POEMS WRITTEN DURING RESIDENCE AT HORTON."
L'Allegro ; Il Penseroso.
 Inspired by *The Anatomy of Melancholy*.
 Frequency of classical allusion.
 Plan of the two poems.
Arcades.
 Occasion of the poem.
 Suggestions given by *The Faithful Shepherdess* and Ben Jonson's Masques.
Comus.
 Occasion of the Masque.
 Henry Lawes.
Comus suggested by *The Faithful Shepherdess*.

History of *The Faithful Shepherdess* on the stage.

Milton transforms the conception from a tragi-comedy to a masque.

Other constituent elements in *Comus*: obligations to the *Odyssey*.

Structural excellence of *Comus*.

Sir H. Wotton's opinion of the poem.

Lycidas.

Previous attempts to reproduce the Doric style of the Greek pastoral in English: Spenser's eclogue on the death of Dido.

Milton's borrowing of details from classical and from English poets.

Grandeur of structure in *Lycidas*.

Milton travels in Italy.

He hears on his way home of the death of Charles Diodati.

"EPITAPHIUM DAMONIS."

He forms in his mind the intention to write a great English poem.

First conception of *Paradise Lost*.

He postpones the execution of his intention owing to the disturbed state of politics.

"POEMS WRITTEN DURING THE CIVIL WAR AND COMMONWEALTH."

Autobiographical in character.

Sonnet on behalf of his house, viii.

Sonnets to personal friends, x. xiv. xx. xxi. xxii.

Sonnets connected with his first marriage, xi. xii.

Rupture with the Presbyterians. *Sonnets* xi. xii.; *Sonnet* "On the New Forcers of Conscience."

Sonnets, political, xv. xvi. xvii. xviii.

Sonnets relating to his blindness and his second marriage, xix. xxiii.

Milton after the Restoration in danger of his life.

He resumes his interrupted work in poetry.

"PARADISE LOST."

Transformation of the original conception of *Paradise Lost*.

Question as to the originality of Milton's sacred poems.

William Lauder.

The Rev. George Edmundson.

Milton's appropriations of thought in *L'Allegro*, *Il Penseroso*, *Comus*, *Lycidas*.

His essential originality in these poems.

Milton's predecessors in *Paradise Lost*.

Hugo Grotius: *Adamus Exul*.

Giovanni Battista Andreini: *Adamo*.

Joost van den Vondel: *Lucifer*, *Adam in Ballingschap*, etc.

Vondel's additions to the invention of Grotius.

His defective perception of the necessary poetical form.

Milton's obligations to Grotius, Andreini, Vondel.

His originality shown in his epic treatment of the subject.

"PARADISE REGAINED."

Vondel's *Joannes Boetgezant*.

Essential difference in Vondel's and Milton's designs.

"SAMSON AGONISTES."

Vondel's *Samson of de Heiligewraak*.

Essential differences between the two poems.

Milton's genius at once receptive and creative.

Union in his earlier poems of the forces of the Renaissance and the Reformation.

Effects of the Civil War on his imagination.

Union in *Paradise Lost* of Catholicism, Puritanism, Humanism, and Romance.

The character of Satan.

The astronomical system of *Paradise Lost*.

Milton's supreme judgment shown in his handling of pagan literature.

His last days.

CHAPTER XIV

MILTON'S VERSIFICATION, ETC.

Milton's attack on rhyme in the Prefatory Note to *Paradise Lost*.

The justice of his criticism examined.

Rival theories of English prosody.

Dr. Guest's system.

Mr. Mayor's system.

Principles of each system examined.

Different rhythmical movements in the Saxon and Latin elements of the English language.

Mr. Bridges' theory of Milton's verse considered.

Effects of the cæsura in English verse.

Gascoigne's theory as to the cæsura and its incidence.

Puttenham's theory.

Pope's theory.

Gradual development of English blank verse from the rhyming heroic metre.

Surrey's blank verse.

Marlowe's blank verse.

Milton's use of the cæsura.

His system of alliteration.

MILTON'S VOCABULARY

Common European movement for the refinement of the various vulgar tongues.

The Pleiad in France.

The Spanish movement beginning with Guevara.

Spenser's poetical vocabulary.

New coinage of words by Giles and Phineas Fletcher.

Milton influenced by Spenser and the Fletchers.

Archaic words and Latinisms in Milton's vocabulary.

MILTON'S SYNTAX

- Effects of rhyme on the syntax of Spenser and the Fletchers.
 Frequency of inversion.
 Approach in Milton's syntax to the structure of prose.
 Influence of the Latin orators on English prose style.
 Lyly, Burton, Sir Thomas Browne.
 Specimens of Burton's and Browne's prose styles.
 Specimens of Milton's alliterative formation of sentences and of his Latin constructions.
 General survey of the character of Milton's poetical art.

CHAPTER XV

THE RESTORATION

- Doubt as to the influence likely to be exercised by the Crown.
 Character of Charles II.
 Reaction from the Puritan *régime*.
 Dryden's description of art and literature in the reign of Charles II.
 Charles's want of religion.
 His dislike of the traditions of chivalry.
 Imitation of the Court of Louis XIV.
 Caricature of French manners in England : Etherege's *Man of Mode*.

POETS OF THE COURT

- Immoral character of "Wit" in the Court of Charles II.
 Influence of Hobbes.
 Characteristics of the Court reflected in the poetry of the courtiers.

GEORGE VILLIERS, DUKE OF BUCKINGHAM

- His birth, education, history, and character.
 Imitation of Cowley in elegy on Fairfax.
 Lampon on Arlington.

JOHN WILMOT, EARL OF ROCHESTER

- His birth, education, history, and character.
 Excellence of his style and critical judgment.
Allusion to the Tenth Satire of the First Book of Horace.
 Imputation to him of physical cowardice : Scroop's epigram.
 Adoption of Hobbes's principles.
 His *Satire on Man, Address to Nothing*.
 Graceful lyric style.

SIR CHARLES SEDLEY

His birth, education, history, and character.

“The mannerly obscene.”

Character of his poetry.

His verses, “Love still has something of the sea.”

CHARLES SACKVILLE, EARL OF DORSET

His birth, education, history, and character.

“The best good man with the worst-natured Muse”: specimens of his satire.

His graceful lyrical gift.

Specimen of his lyric poetry.

JOHN SHEFFIELD, EARL OF MULGRAVE, AFTERWARDS DUKE OF
BUCKINGHAMSHIRE

His birth, education, history, and character.

Author of the *Essay on Satire*.

Specimens of the *Essay*.

Essay on Poetry.

Specimens of Mulgrave's didactic criticism.

Anticipations of Pope.

WENTWORTH DILLON, EARL OF ROSCOMMON

His birth, education, history, and character.

His moral superiority to his companions.

Ode on Solitude.

Essay on Translated Verse.

Influence on Pope.

Specimens of Roscommon's poetry.

THE COUNTRY PARTY

Attitude of expectation and of opposition to the Court Party.

CHAPTER XVI

JOHN DRYDEN AND THE SATIRISTS OF THE
COUNTRY PARTY

Dryden's birth: education at Cambridge.

“HEROIC STANZAS ON CROMWELL.”

The genius of the Protectorate not favourable to the metaphysical style.

Rise of the panegyric manner after the Restoration.

“PANEGYRICAL POEMS.”

Astræa Redux ; Lines on the Coronation ; Address to the Lord Chancellor Hyde ; To the Duchess of York ; Annus Mirabilis.

Mixture of the styles of Cowley and Waller.

Dryden gains his livelihood by writing for the Stage.

Is made Poet Laureate.

Causes of the decline of the panegyric style.

Naval victories of the Dutch.

Banishment of Clarendon.

Formation of the Cabal Ministry.

Dissolution of the Cabal Ministry and ascendancy of Danby.

Subordination of England to France : Roman Catholic revival.

Growth of the Country Party.

ANDREW MARVELL'S "SATIRES"

Parodies on the panegyric style : *Instructions to a Painter.*

Attack on Clarendon : *Clarendon's House-warming.*

Attacks on the Cabal Ministry : *Further Instructions to a Painter : Nostradamus' Prophecy.*

Attack on Danby's policy : *Britannia and Raleigh : Dialogue between Two Horses.*

Specimens of Marvell's satires.

THE POPISH PLOT.

Marvell's satirical style no longer suited to the exalted temper of the people.

JOHN OLDHAM

His birth and education.

Usher at Croydon : his satirical description of an usher's life.

Style of his early poems.

His poems in MS. attract the attention of Rochester and Dorset.

"SATIRES ON THE JESUITS."

Specimens of these satires : their merits and defects.

Oldham comes to London : fails to obtain any reward from the Whigs.

"SATIRE DISSUADING FROM POETRY."

Oldham's allusion to the neglect of Butler.

"SATIRE IN IMITATION OF THE THIRD SATIRE OF JUVENAL."

Oldham's satire on London Society.

He is received into the house of the Earl of Kingston.

His death.

Dryden's elegy on Oldham.

His growing contempt for the Stage.

He enters into the political conflict.

"ABSALOM AND ACHITOPHEL."

Real object and occasion of the poem.

Decline of the Whig Party in popular favour : reaction in favour of the Crown.

Dryden's predecessors in the Scriptural treatment of his subject.

Moderation of his political satire.

Propriety of the Scripture parallels.

Specimens of the satire.

Satirical descriptions of the Jebusites, the Levites, the Jews.

Personal satire : Lord Howard of Escrick ; Slingsby Bethel.

"THE MEDAL."

Shaftesbury's acquittal by the Grand Jury of Middlesex.

Whig replies to Dryden's satire : Shadwell's intervention.

Dryden's retaliation.

"MAC-FLECKNOE."

Design of the satire : its merits.

SECOND PART OF "ABSALOM AND ACHITOPHEL."

Characters of Doeg and Og contributed by Dryden.

"RELIGIO LAICI."

Political origin of the poem.

Specimen of its argument and style.

Ungrateful treatment of Dryden by Charles II. : arrears of his salary.

Death of the King.

"THRENODIA AUGUSTALIS."

Dryden's elegy on Charles II. : panegyric on James II.

Increase in his salary.

He joins the Roman Church.

"THE HIND AND THE PANTHER."

Reply of Prior and Montague.

Design of Dryden's poem : its merits and defects.

"BRITANNIA REDIVIVA."

Revival of the panegyric style.

Hyperbolic adulation.

Specimen of "Wit."

Unfortunate prophecy : "The little thunderer."

Dryden's fidelity to the cause of James II.

Loss of his official position as Laureate.

He has recourse to the Stage : ill success of his later plays.

Private patronage : he is aided by the Earl of Dorset.

"ELEANORA."

Return to the metaphysical style.

Specimen of the style of the poem.

Lord Abingdon's remuneration of his work.

Dryden's poetical aid sought by the musicians.

"ALEXANDER'S FEAST."

St. John's story as to its composition examined.

Remuneration by the Stewards of St. Cecilia's Feast.

Poet and publisher.

JACOB TONSON'S "MISCELLANIES."

Dryden's translations from Theocritus, Virgil, Horace.
His translations from the *Iliad* and Ovid's *Metamorphoses*.
"TRANSLATION OF VIRGIL'S WORKS."
Amount received by Dryden.
Design of translating Homer.
Translations from the *Iliad* and *Metamorphoses*.
Dryden's principles of translation.
Specimens of his translation.
"FABLES."
Attacks on Dryden by Blackmore and Collier.
Dryden's death.
Comparison between the genius of Milton and that of Dryden.