

Critics say that the enjoyment of *Lycidas* is a good test of a real feeling for what is peculiarly called poetry. It contains the oft-quoted line,

"To scorn delights, and live laborious days."

47. What is Milton's *Samson Agonistes*?

It is a drama constructed on the model of a Greek tragedy.

48. Was Milton a noted prose-writer?

He was; he left behind him eleven works, on various subjects, written in prose.

49. Which is usually considered his best work in prose?

The *Areopagitica*, an appeal for the freedom of the press.

## LESSON VI.

### MILTON, CONTINUED.

50. What celebrated epic has given Milton such an exalted rank in our literature?

His *Paradise Lost*, at which he labored seven years.\*

51. How is the great poem divided?

It is divided into twelve books.†

\* From 1658 to 1665. It had to wait two years for a publisher. "Milton's great poem," says Hart, "after its completion had to wait two years before it could find a publisher, and even then its way to fame was very slow. The whole amount received by him and his family from the copyright of it was only £28."

† There can scarcely be any doubt that, in the plan and details of his great epic, Milton received much aid from the poems of the venerable monk Cædmon. They were first printed in 1655, just three years before Milton began the composition of *Paradise Lost*. "Milton's Satan," says Taine, "already existed in Cædmon's as the picture exists in the sketch."

52. Of what does the first book treat?

Book first treats briefly of the fall of man and the loss of paradise; the evil power that had led him to disobey the Almighty; and the revolt and overthrow of Satan and his rebel angels.\*

53. What do the third and fourth books describe?

They describe the steps by which Satan proceeded on his mission to tempt our first parents.

54. In which book are Adam and Eve first introduced?

In the fourth book.

55. What takes up a great part of the fifth, sixth, and seventh books?

The story of the war in heaven between the good and the bad angels, the overthrow and expulsion of the wicked spirits, and the creation of the earth and of Adam and Eve. All this is related to Adam by the archangel Raphael.

56. What does the ninth book relate?

It contains an account of the transgression of our first parents by eating the forbidden fruit.

"Earth felt the wound, and Nature from her seat,  
Sighing, through all her works gave signs of woe  
That all was lost."

57. What do we find in the eleventh and twelfth books?

The last two books are chiefly taken up with the recital of the future fortunes of the human race, which is related to Adam by Michael the archangel.

\* It is in the first book that Milton describes hell, which he makes a place curiously vast and vague:

"A dungeon horrible on all sides round,  
As one great furnace, flamed; yet from those flames  
No light, but rather darkness visible  
Served only to discover sights of woe,  
Regions of sorrow—doleful shades."

58. How does the poem end?

With the expulsion of our first parents from paradise.

"Some natural tears they dropt, but wiped them soon;  
The world was all before them, where to choose  
Their place of rest, and Providence their guide:  
They, hand in hand, with wandering steps and slow  
Through Eden took their solitary way."\*

59. Considered from a religious standpoint, what may be said of *Paradise Lost*?

Its character, in a religious point of view, is very questionable for two reasons: (1) The false picture of Satan presented to us by Milton. Satan seems to be the hero of the poem, and he certainly does not pass before us as the vile ruler of hell and hateful spirit of wickedness.† (2) Milton lacked due reverence in handling the sacred mysteries of religion, and especially the Divine Nature.‡

\* To be understood, Milton's *Paradise Lost* must be read. No brief explanation can assist the student much in comprehending the great poem.

† Milton thus describes Satan, when marshalling the hosts of hell:

"He, above the rest  
In shape and gesture proudly eminent,  
Stood like a tower: his form had not yet lost  
All its original brightness, nor appeared  
Less than archangel ruined, and the excess  
Of glory obscured: as when the sun new risen  
Looks through the horizontal misty air,  
Shorn of his beams; or from behind the moon,  
In dim eclipse, disastrous twilight sheds  
On half the nations, and with fear of change  
Perplexes monarchs. Darkened so yet shone  
Above them all the archangel."

This may be sublime, but it is a sublimity that owes little to truth. "The finest thing," writes Taine, "in connection with this paradise is hell; and in this history of God the chief part is taken by the devil. The ridiculous devil of the Middle Ages, a dirty jester, a petty and mischievous ape, band-leader to a rabble of old women, has become a giant and a hero. Like a conquered and vanished Cromwell, he remains admired and obeyed by those whom he has drawn into the abyss."

‡ "The dialogues in heaven," says Thomas Arnold, "to say nothing of the undisguised Arianism which disfigures them, are either

60. What may be said of the *unity* of the poem, and the manner in which it is worked out?

*Paradise Lost* forms one connected whole, and it is worked out with great care and vigor.

61. Is the language of *Paradise Lost* worthy of high praise?

It is often rough, harsh, and sometimes ungrammatical, but in many passages it rolls along with unsurpassed splendor and sublimity.

62. But aside from all its imperfections, what must be said of the merits of the poem?

It is the greatest epic in English literature, and one of the three great epics of all time.

63. What did Milton write at the suggestion of a friend who remarked, that as he had written of *Paradise Lost*, what had he to say of *Paradise Found*?

He wrote *Paradise Regained*, an epic poem in four books. Though much inferior to *Paradise Lost*, it is superior to any epic that has since made its appearance.

"Milton is as great a writer in prose as in verse. Prose conferred celebrity on him during his life, poetry after his death; but the renown of the prose-writer is lost in the glory of the poet."—*Chateaubriand*.

"Three poets in three distant ages born,  
Greece, Italy, and England did adorn:  
The first\* in loftiness of thought surpassed;  
The next † in majesty; in both the last ‡  
The force of nature could no further go—  
To make a third she joined the other two."

Dryden.

"*Paradise Lost* partakes in all those difficulties and defects which, as I have already said, attend all Christian poems which attempt to make the mysteries of religion the subjects of their fic-

painful or simply absurd, according as one regards them seriously or not."

"Milton," says Chateaubriand, "never speaks of the Trinity. The Son, according to him, is not begotten from eternity. The poet even places His creation after that of the angels. Milton is Arian, if he is anything."

\* Homer.

† Dante.

‡ Milton.

tion. It is strange that Milton did not observe that the loss of paradise forms in itself no complete whole, but is only the first act of the great Christian history of man, wherein the *Creation*, the *Fall*, and the *Redemption* are all equally necessary parts of one mighty drama. It is true that he sought afterwards to remove this main defect by the addition of the *Paradise Regained*; but this poem is too insignificant in its purpose and size to be worthy of forming the keystone to the great work. When compared with the Catholic poets, *Dante* and *Tasso*, who were his models, Milton, as a Protestant, labored under considerable disadvantages by being entirely denied the use of a great many symbolical representations, histories, and traditions, which were in their hands the most graceful ornaments of Christian poetry. He was sensible of this, and attempted to make amends for the defect by adopting fables and allegories out of the *Koran* and the *Talmud*, such as are extremely unfit for the use of a serious Christian poet. The excellence of his epic work consists, therefore, not in the plan of the whole, so much as in particular beauties and passages, and, in general, in the perfection of the high language of poetry."—*F. Schlegel*.

## LESSON VII.

SAMUEL BUTLER. DIED 1680.

Chief work: *Hudibras*.

64. Who was Samuel Butler?

He was a humorous writer of great celebrity.

65. What do you know of his early life?

He was the son of a farmer in Worcestershire, England; received his education at a grammar-school; and was knocked about from one employment to another, so that by his very misfortunes he acquired that rare and varied knowledge of human life which is so admirably displayed in his *Hudibras*.

66. When was *Hudibras* published?

In 1663, when Butler was over fifty years of age.\*

67. What was the object of *Hudibras*?

The object of this poem was to ridicule the Puritans.

\* *Hudibras* was published in three parts—the first in 1663, the second in 1664, and the third in 1678.

68. Who are the chief characters in this poem?

*Hudibras*,\* a fanatical Presbyterian justice of the peace, from whom the poem takes its name, and his squire, *Ralph*, a cross-grained, dogmatic fellow.

69. Give some idea of the plot in *Hudibras*.

*Hudibras* and his man *Ralph* sally forth to correct abuses, and especially to enforce the observance of the oppressive laws lately made by the Rump Parliament against the sports and amusements of the people. Their ridiculous appearance and adventures are given in detail. The plot, however, is rambling and disconnected, but Butler contrives to go over the whole ground of English history in his matchless burlesque.†

70. Mention the divisions, metre, and length of *Hudibras*.

The poem is divided into three parts, each containing three cantos. It is written in eight-syllable rhyming couplets, and is about 11,000 lines in length.‡

\* The title of the poem, which is also the name of its hero, is taken from the old romances of chivalry, *Sir Hugh de Bras* being the appellation of one of the knights—an Englishman, too, according to the legend—of Arthur's fabulous Round Table.—*Shaw*.

† Butler thus describes the learning of *Hudibras*:

"He was in logic a great critic,  
 Profoundly skilled in analytic;  
 He could distinguish and divide  
 A hair 'twixt south and southwest side;  
 On either which he would dispute,  
 Confute, change hands, and still confute;  
 He'd undertake to prove by force  
 Of argument a man's no horse;  
 He'd prove a buzzard is no fowl,  
 And that a lord may be an owl—  
 A calf, an alderman—a goose, a justice—  
 And rooks, committeemen and trustees.  
 He'd run in debt by disputation,  
 And pay with ratiocination;  
 And this by syllogism, true  
 In mood and figure, he would do."

‡ *Hudibras* was doubtless suggested by the famous Spanish novel of *Don Quixote*.

71. What are the merits of *Hudibras* as a burlesque poem?

It is considered the best burlesque poem in the English language, but in our day few persons have the patience to read it through.

72. What was the end of the unhappy Butler?

After living in poverty and obscurity, he died in a wretched lodging in London. He was even indebted to the charity of a friend for a grave in the churchyard, but some time after his death a monument was erected in his honor.\*

"*Hudibras* is the very prince of *burlesques*; it stands alone of its kind, and still retains its popularity."—*Coppée*.

"The political importance of the poem was great. It turned the laugh against those terrible Puritans, a handful of whom had so long held the nation down, and defeated more effectually than cannon-balls or arguments could have done 'the stubborn crew of errant saints'—

'Who build their faith upon  
The holy text of pike and gun,  
Decide all controversies by  
Infallible artillery,  
And prove their doctrine orthodox  
By apostolic blows and knocks.'"

T. Arnold.

\* It is said that this sadly slow recognition of Butler's merit and genius gave origin to one of the keenest epigrams in the English language:

"Whilst Butler, needy wretch, was yet alive,  
No generous patron would a dinner give:  
See him, when starved to death and turned to dust,  
Presented with a monumental bust.  
The poet's fate is here in emblem shown—  
He asked for bread, and he received a stone."

## LESSON VIII.

JOHN DRYDEN. DIED 1700.

Chief works: (1) *Ode in Honor of St. Cecilia's Day*.  
(2) *Absalom and Achitophel*.  
(3) *The Hind and Panther*.  
(4) *Essay on Dramatic Poetry*.  
(5) *Translation of Virgil's Æneid*.  
(6) *Twenty-eight Plays*.

73. Who was John Dryden?

He was the most prominent figure in the literary history of the latter part of the seventeenth century.

74. Give a short account of his early life.

He belonged to an ancient English family, grew up to manhood under Puritan influences, completed his education at the University of Cambridge, taking the degree of M.A., and did not write anything remarkable till after the age of thirty.

75. What branch of literature did Dryden first cultivate as a means of livelihood?

The drama.

76. How many plays did he write, and what can you say of them?

Dryden produced twenty-eight plays.\* They contain some excellent passages here and there, but are all stained with immorality.

77. What office of honor was conferred upon him in 1670?

He was appointed poet-laureate.

78. What famous poem did he write in 1687, after becoming a Catholic?

*The Hind and Panther*.

\* Twelve of these were tragedies, four tragi-comedies, eight comedies, three operas, and one a masque. Of all Dryden's plays, *Don Sebastian* and *The Conquest of Granada* are the finest.

79. Is the *Hind and Panther* a long poem, and what is its nature?

The *Hind and Panther* is in three books, making in all about 2000 lines in length. It is a controversial poem in which two animals—the Hind and the Panther—are represented as engaged in a lengthy argument concerning the churches which they symbolize. The Catholic Church is represented by a “milk-white Hind,”\* and the Anglican Church by a “spotted Panther.”†

80. What is your opinion of the merits of this singular poem?

The *Hind and Panther* is a remarkable union of wit, logic, and poetry. It is the greatest controversial poem in English, or perhaps in any language. Hallam says “it is the energy of Bossuet in verse.”

81. What happened to Dryden at the Revolution?

He was dismissed from his office of poet-laureate, and thus, in old age, was thrown on his own resources.

82. What can you say of the last years of Dryden's life?

They were his purest, brightest, and most happy

\* “A milk-white *Hind*, immortal and unchanged,  
Fed on the lawns, and in the forest ranged;  
Without unspotted, innocent within,  
She feared no danger, for she knew no sin.”

† “The *Panther*, sure the noblest, next the *Hind*,  
And fairest creature of the spotted kind;  
Oh, could her inborn stains be washed away,  
She were too good to be a beast of prey!”

The various Protestant sects play their parts as hares, boars, bears, wolves, and other animals. The Calvinists are wolves:

“More haughty than the rest, the wolfish race  
Appears, with belly gaunt and famished face—  
Never was so deformed a beast of grace.  
His ragged tail betwixt his legs he wears,  
Close-clapped for shame, but his rough crest he rears  
And pricks up his predestinating ears!”

years. He was a good, faithful Catholic.\* His mind grew to the last; and the vigor of his intellect enabled him to make head against the spite of fortune.

83. When did he die?

In the year 1700.

84. What is *Absalom and Achitophel*?

It is the most perfect and powerful satirical poem in our language.†

85. What is the *Essay on Dramatic Poetry*?

It is the work by which Dryden is chiefly known

\* He educated his two sons in the true faith. One of them entered a Religious Order, and the other was usher of the Papal Palace under Pope Clement XI. Writing to them both in 1697, Dryden says: “I do not flatter myself with any manner of hopes, but to do my duty and suffer for God's sake, being assured beforehand never to be rewarded, even though the times should alter. . . . Remember me to poor Harry, whose prayers I earnestly desire. . . . I never can repent of my constancy, since I am thoroughly persuaded of the justice of the cause for which I suffer.”

† “The occasion of the satire,” says Arnold, “was furnished by a plot, matured by the busy brain of Shaftesbury, for placing on the throne at the king's death his natural son, the Duke of Monmouth, to the exclusion of his brother, the Duke of York. The story of Absalom's rebellion supplied a parallel, singularly close in some respects, of which Dryden availed himself to the utmost. Absalom is the Duke of Monmouth; Achitophel, his crafty adviser, is the Earl of Shaftesbury; David stands for Charles II.; Zimri for the Duke of Buckingham, etc.”

Shaftesbury is thus described:

“Of these the false *Achitophel* was first,  
A name to all succeeding ages cursed;  
For close designs and crooked counsels fit,  
Sagacious, bold, and turbulent of wit,  
Restless, unfixed in principles and place,  
In power unpleased, impatient of disgrace—  
A fiery soul which, working out its way,  
Fretted the pygmy body to decay,  
And o'erinformed its tenement of clay.”

Buckingham (*Zimri*) is thus described:

“A man so various that he seemed to be  
Not one, but all mankind's epitome;  
Stiff in opinions, always in the wrong—  
Was every thing by starts and nothing long;  
But in the course of one revolving moon,  
Was chemist, fiddler, statesman, and buffoon.”

as a prose-writer, and is the earliest attempt in our language to systematize the laws of poetry.

86. What can you say of *Alexander's Feast*, an *Ode in Honor of St. Cecilia's Day*?

This famous *Ode* is a tribute of Dryden's devotion to the beautiful St. Cecilia, patroness of music, and is one of the very finest lyrics in the English language. It is, indeed, a masterpiece of art and rap-  
ture.

87. Which is the best known of Dryden's translations?

The *Aeneid* of Virgil, which is rendered into English verse.\*

"The matchless prose of Dryden is rich, various, natural, animated, pointed, lending itself to the logical as well as the narrative and picturesque—never balking, never cloying, never wearying. Nothing can surpass Dryden."—*Brougham*.

"Without either creative imagination or any power of pathos, he is in argument, in satire, and in declamatory magnificence the greatest of our poets. His poetry, indeed, is not the highest kind of poetry, but in that kind he stands unrivalled and unapproached."—*Cruik*.

"If I could be guilty of the absurdity of recommending to a young man any author on whom to form his style, I should tell him that, next to having something that will not stay unsaid, he could find no safer guide than Dryden."—*Lowell*.

\* We string together a few of the many pithy sayings that dropped from Dryden's pen:

- 1 "The greatest argument for love is love."
- 2 "Few know the value of life before it is past."
- 3 "Forgiveness to the injured does belong.  
But they ne'er pardon who have done the wrong."
- 4 "Men are but children of a larger growth."
- 5 "That bad thing, gold, buys all good things."
- 6 "The cause of love can never be assigned;  
'Tis in no face, but in the lover's mind."

## LESSON IX.

LORD BACON. DIED 1626.

Chief works: (1) *Essays*.  
(2) *Advancement of Learning*.  
(3) *Instauratio Magna*. (In Latin.)

88. Who was Lord Bacon?

He was a celebrated English prose-writer, philosopher, and statesman.

89. Give a brief account of his early life.

Francis Bacon was born at London in the first years of the reign of Elizabeth, was educated at Cambridge, studied law, and rose rapidly in his profession.

90. What high position did he finally reach under King James I.?

That of Lord High Chancellor of England.

91. How did he dishonor his exalted office, and what was the result?

He received bribes and gave false judgments for money. Being impeached and convicted, he was sentenced to pay over \$200,000, and to be imprisoned in the Tower during the king's pleasure.\*

92. How did the degraded chancellor spend the last years of his life?

Chiefly with his books in the retirement of the country. Bacon died of a fever in 1626, and thus passed away what Pope styled "the wisest, brightest, meanest of mankind."†

\* King James remitted the fine, and set Bacon free in two days.  
† The story of his death is curious. Driving in his carriage one snowy day, the thought struck him that flesh might be preserved as well by snow as by salt. At once he stopped, went into a cottage by the road, bought a fowl, and with his own hands stuffed it full of snow. Feeling chilly and too unwell to go home, he went to the house of the Earl of Arundel, which was near. There he was

93. Which is Lord Bacon's best known and most popular work?

His *Essays*.

94. How many Essays are there, and over what kind of subjects do they range?

The *Essays* are fifty-eight in number, and, to use Bacon's own words, they touch on subjects that "come home to men's business and bosoms."\*

95. What may be said of the value and style of Bacon's Essays?

They contain much that is wise, suggestive, and practical. As to style, they combine the greatest brevity with the greatest beauty of expression.†

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put into a damp bed; fever ensued; and in a few days he was no more.—*Collier*.

\* Bacon's *Essays* were first published in 1597, and were but ten in number. He retouched them and added to their number at various times. The last edition, issued under his supervision, appeared in 1625. It contained 58 Essays. It may be interesting to note briefly some changes in English grammar, spelling, and punctuation since the days of Bacon—about two centuries and a half ago. Our remarks are based on the *last* edition of his *Essays*.

(1) He writes nearly every noun and verb of importance with a capital; as, "It is Heaven upon Earth to have a Mans Minde Move in Charitie, Rest in Providence, and Turne upon the Poles of Truth."

(2) He writes connectives immediately following colons and semi-colons with capitals; as, "In taking Revenge, a Man is but even with his Enemy; But in passing it over, he is superior: For it is a Princes part to Pardon."

(3) It will be noticed in the two examples just given that Bacon did not use the apostrophe (') to mark the possessive case.

(4) The use of *a* instead of *an* before words beginning with *h* was not at all uniform in Bacon's time. He writes "an hill," "an habit," "an high speech."

(5) He sometimes makes use of expressions that would not be sanctioned by the English grammars of our day; as, "between them two," "sixteene foot."

(6) From the following samples of Bacon's spelling, the student will notice that many changes, such as dropping the *final e*, has taken place in English orthography since the seventeenth century: *daye*, *minde*, *poore*, *goe*, *hee*, *sinne*, *selfe*, *foole*, *bloud* (blood), *limme* (limb), *shal*, *troth* (truth), *alwayes* (always), *fift* (fifth), *sixt* (sixth), etc.

† We give a few sayings from his *Essays*:

"God never wrought a miracle to convince atheism, because His ordinary works convince it"; "A little philosophy inclines man's

96. Of what does the *Advancement of Learning* treat?

It takes a survey of the whole field of human knowledge with the object of showing its actual state, and of noting omissions and deficiencies.

97. On what work do s Bacon's fame as a philosopher chiefly rest?

On his *Instauratio Magna*, or Great Restoration. It is written in Latin, and consists of six parts, some of which are unfinished.

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"Bacon's *Essays* show him to be the greatest master of English prose in his day, and to have had a deep insight into human nature."—*Coppée*.

"He had the sound, distinct, comprehensive knowledge of Aristotle, with all the beautiful lights, graces, and embellishments of Cicero."—*Addison*.

"Bacon is misunderstood by two classes of men. One regards him as the creator of a new and previously unknown method, to which modern science is indebted for all its triumphs. This is an impossibility. He could not change the intellect. He could not give man another faculty distinct from those he already possessed. Intelligence works now exactly as it worked prior to my Lord Bacon. The sum and substance of his philosophy is this: 'Leave scholastic disputations. You have talked enough over words. Turn to things. Interpret nature. Experiment. Be careful of the biases of your mind. Be not over-hasty in your inferences. Look to facts. Wait. Read the lessons of nature as it is, and not as you think it ought to be.' This simple piece of advice constitutes his title to immortality and our gratitude. And though it is a good one, there is nothing in it that had not at all times occurred to the careful man in the experiences of his every-day life. Bacon added no real truth to any of the sciences. He enforced his views generally by the crudest facts and by childish illustrations. He invented no new method. He only called attention to that which men should follow in investigating the laws of nature."—*Brother Azarias*.

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mind to atheism; but depth in philosophy brings men's minds about to religion"; "There is nothing makes a man suspect much, more than to know little"; "Discretion of speech is more than eloquence"; "Reading makes a full man, conference a ready man, and writing an exact man."

## LESSON X.

EDWARD HYDE, EARL OF CLARENDON. DIED 1673.

*History of the Great Rebellion.*

ISAAC WALTON. DIED 1683.

*The Complete Angler.*

98. Who was Edward Hyde, Earl of Clarendon?

He was an eminent English writer and statesman of the time of Charles I. and Charles II.

99. After many ups and downs in life, what position did he finally reach?

That of Lord High Chancellor of England, and for seven years he was the ruling spirit of English politics.\*

100. What was his end?

The nation grew to hate him, he lost the royal favor, fled from England, and died in exile.

101. What is Clarendon's chief literary production?

The *History of the Great Rebellion*, that is of the civil war connected with the expulsion and restoration of the Stuarts.†

102. What is the sadly suggestive story of this famous book?

Clarendon began it in exile as the faithful servant

\* Forming the door-posts of a stable-yard, there stand, or stood a short time since, two old defaced Corinthian pillars, chipped, weather-stained, drab-painted, and bearing upon their faded acanthus crowns the sign-board of the livery stables. Ostlers lounge and smoke there; passers-by give no heed to the poor relics of a dead grandeur; and the brown London mud bespatters them pitilessly from capital to base, as rattling wheels jolt past over the uneven pavement. These pillars are all that remain of a splendid palace which was reared upon that site by the famous Edward Hyde, Earl of Clarendon and Lord High Chancellor of England.—*Collier.*

† It is a large work usually printed in 6 or 7 vols. 8vo.

of a dethroned prince; and many years after he ended it in exile as the cast-off servant of an ungrateful monarch.\*

103. What may be said of the style of this work?

The style is offhand and careless, and is rather that of a speaker than of a writer.

104. What is the chief merit of the *History of the Great Rebellion*?

It is an invaluable key to the knowledge of English life during the Rebellion, and just after the Restoration.†

105. In what does Clarendon especially excel?

As a great painter of character. His book abounds in minute and complete descriptions of public men.

106. What are the shortcomings of this *History*?

It is neither impartial nor entirely trustworthy. Clarendon was a warm royalist and a bitter Protestant, and both his political opponents and the much-persecuted Catholics get small justice at his hands.

107. Who was Isaac Walton?

He was an English linen-draper who, after retiring from business, wielded both pen and fishing-rod for many a year with equal love and skill.

108. Which is his best known and most popular work?

*The Complete Angler*, a pleasant book that still finds many readers.

\* Clarendon was the companion of Charles II. in exile, and began his famous *History* in 1646; when Charles returned to England and mounted the English throne, he made him his Prime Minister, and the book remained unfinished till the author's second and last exile.

† "A checkered reputation on the page of history, and two old pillars in Piccadilly," says Collier, "might have been all that remained of the great lawyer's life-work, had not his brilliant pen raised a monument of eloquence, imperishable while the English language lives."



## SUMMARY OF CHAPTER IV., BOOK II.

1. Five monarchs—*James I.*, *Charles I.*, *Charles II.*, *James II.*, and *William III.*—reigned during the seventeenth century. It was an age of changes and political revolutions.

2. *Charles I.* was beheaded, and the Commonwealth established, with *Cromwell* as Lord Protector.

3. Puritanism ruled during the Commonwealth.

4. Monarchy and the Stuart line were restored in 1660. This is called the *Restoration*.

5. *James II.* was forced to fly from his kingdom, and *William Prince of Orange*, a foreigner, was placed on the throne, 1689.

6. The *Penal Laws* were enforced, and the Catholics cruelly persecuted.

7. The seventeenth century was the golden age of English literature.

8. *Bird's-eye view of the chief British writers and works of the seventeenth century:*

## POETS AND DRAMATISTS:

William Shakspeare,\* *Hamlet*.  
Ben Jonson, *Every Man in His Humor*.  
Philip Massinger, *A New Way to Pay Old Debts*.  
John Milton,† *Paradise Lost*.  
Samuel Butler, *Hudibras*.  
John Dryden, *Absalom and Achitophel*.

\* It is stated that Shakspeare uses about 15,000 words, or, perhaps one third of the whole English vocabulary of the seventeenth century.

† Milton employs about 8000 words.

## PROSE-WRITERS:

Lord Bacon, *Essays*.  
Lord Clarendon, *History of the Great Rebellion*.  
Isaac Walton, *The Complete Angler*.

For the other writers of the seventeenth century most worthy of mention—namely, *Edmund Waller*, *Abraham Cowley*, *Richard Crashaw*, *Sir William Davenant*, *Sir Walter Raleigh*, *Sir Thomas Browne*, *M.D.*, *Jeremy Taylor*, *D.D.*, *John Bunyan*, and *John Locke*—see the *SHORT DICTIONARY* at the close of the volume.

\* The *Essays* may be considered Bacon's chief contribution to *English literature*, though not his chief contribution to *science* and *philosophy*.