poems on the subject of love—sonnets mingled with lyrical pieces after the manner of Petrarca, and in accord with the love philosophy he built on Plato. The *Hundred Passions* of Watson, the sonnets of Sidney, Shakespeare, Spenser, and Drummond, are all poems of this kind and the same impulse in a changed form appears in later literature, in the poems of Herrick and his school. The subjects of Wyatt and Surrey were chiefly lyrical, and the fact that they imitated the same model has made some likeness between them. Like their personal characters, however, the poetry of Wyatt is the more thoughtful and the more strongly felt, but Surrey's has a sweeter movement and a livelier fancy. Both did this great thing for English verse—they chose an exquisite model, and in imitating it "corrected the ruggedness of English poetry." Such verse as Skelton's became impossible. A new standard was made below which the after poets could not fall. They also added new stanza measures to English verse, and enlarged in this way the "lyrical range." Surrey was the first, in his *translation of Vergil's Æneid* to use the ten-syllabled, unrimed verse, which we now call **blank verse.** In his hands it is not worthy of praise; it had neither the true form nor harmony into which it grew afterwards. SACKVILLE, Lord Buckhurst, introduced it into drama; MARLOWE, in his *Tamburlaine*, made it the proper verse of the drama, and Shakespeare, Beaumont, and Massinger used it splendidly. In plays it has a special manner of its own; in poetry proper it was, we may say, not only created but perfected by Milton.

The new impulse thus given to poetry was all but arrested by the bigotry that prevailed during the reigns of Edward VI. and Mary, and all the work of the New Learning seemed to be useless. But Thomas Wilson's book in English on *Rhetoric and Logic* in 1553, and the publication of Thos. Tusser's *Pointes of Husbandrie* and of Tottel's *Miscellany of Uncertain Authors*, 1557, in the last years of Mary's reign, proved that something was stirring beneath the gloom. The latter book contained the poems of Surrey and Wyatt, and others by Grimald, by Lord Vaux, and Lord Berners. The date should be remembered, for it is the first printed book of modern English poetry. It proves that men cared now more for the new than the old poets, that the time of imitation of Chaucer was over, and that of original creation begun. It ushers in the Elizabethan literature.

CHAPTER IV.

FROM 1559 to 1603.

Sackville's *Mirror of Magistrates*, **1559**.—Lyly's *Euphues*.—Spenser's *Shepheardes Calender*, **1579**.—Sidney's *Arcadia*, **1580**.—Hooker's *Ecclesiastical Polity*, **1594**.—Bacon's *Essays*, **1597**.—Spenser born, **1552**; *Faerie Queen*, **1590-1595**; died, **1598**.—W. Warner's, S. Daniel's, M. Drayton's *historical poems*, **1595-1598**.—Sir J. Davies's and Lord Brooke's *philosophical poems*, **1599-1620**.

The Drama.—First Miracle Play, **1120**.—Interludes of T. Heywood, **1533**.—First English Comedy, **1540**.—First English Tragedy, **1562**.—First English Theatre, **1576**.—Marlowe's *Tamburlaine*, **1587**.—Shakespeare born, **1564**; *Love's Labour's Lost*, **1588**; *Merchant of Venice*, **1596**; *Hamlet*, **1602**; *Cymbeline*, **1610**; *Henry VIII.*, **1613**; died, **1616**.—Ben Jonson begins work, **1596**; dies, **1637**.—Beaumont and Fletcher.

Webster's first play, **1612**.—Massinger begins, **1620**; dies, **1640**.—John Ford's first play, **1628**.—James Shirley, last Elizabethan Dramatist, lives to **1666**; Theatre closed, **1642**; opens again, **1656**.

57. **Elizabethan Literature,** as a literature, may be said to begin with Surrey and Wyatt. But as their poems were published the year before Elizabeth came to the throne, we date the beginning of the

early period of Elizabethan literature from the year of her accession, 1559. That period lasted till 1579, and was followed by the great literary outburst, as it has been called, of the days of Spenser and Shakespeare. The apparent suddenness of this outburst has been an object of wonder. Men have searched for its causes, chiefly in the causes which led to the revival of learning, and no doubt these bore on England as they did on the whole of Europe. But we shall best seek its nearest causes in the work done during the early years of Elizabeth, and in doing so we shall find that the outburst was not so sudden after all. It was preceded by a very various, plentiful, but inferior literature, in which new forms of poetry and prose-writing were tried and new veins of thought opened, which were afterwards wrought out fully and splendidly. All the germs of the coming age are to be found in these twenty years. The outburst of a plant into flower seems sudden, but the whole growth of the plant has caused it, and the flowering of Elizabethan literature was the slow result of the growth of the previous literature and the influences that bore upon it.

58. **First Elizabethan Period, 1559–1579.**—(1.) The only literary prose of this time is that of the *Scholemaster* of ASCHAM, published 1570. This book, which is on education, is the work of the scholar of the New Learning of the time of Henry VIII. who has lived on into another time. It is not, properly speaking, Elizabethan, it is like a stranger in a new land and among new manners.

(2.) *Poetry* is first represented by SACKVILLE Lord Buckhurst. The *Mirror of Magistrates*, 1559, for which he wrote the *Induction* and one tale, is a poem on the model of Boccaccio's *Falls of Princes*, already imitated by Lydgate. Seven poets, along with Sackville, contributed tales to it, but his poem is the only one of any value. The *Induction* paints the

poet's descent into Avernus, and his meeting with Henry Stafford, Duke of Buckingham, whose fate he tells with a grave and inventive imagination. Being written in the manner and stanza of the elder poets, this poem has been called the transition between Lydgate and Spenser. But it does not truly belong to the old time; it is as modern as Spenser. GEORGE GASCOIGNE, whose satire, the *Steele Glas*, 1576, is our first long satirical poem, is the best among a crowd of lesser poets who came after Sackville. They wrote legends, pieces on the wars and discoveries of the Englishmen of their day, epitaphs, epigrams, songs, sonnets, elegies, fables, and sets of love poems; and the best things they did were collected in a miscellany called the *Paradise of Dainty Devices*, in 1576. This book, with Tottel's, set on foot in the later years of Elizabeth a crowd of other miscellanies of poetry which were of great use to the poets. Lyrical poetry, and that which we may call "occasional poetry," was now fairly started.

(3.) *Frequent translations* were now made from the classical writers. We know the names of more than twelve men who did this work, and there must have been many more. Already in Henry VIII.'s and Edward VI.'s time, ancient authors had been made English; and before 1579, Vergil, Ovid, Cicero, Demosthenes, and many Greek and Latin plays were translated. In this way the best models were brought before the English people, and it is in the influence of the spirit of Greek and Roman literature on literary form and execution that we are to find one of the vital causes of the greatness of the later Elizabethan literature.

(4.) *Theological reform* stirred men to another kind of literary work. A great number of satirical ballads, and pamphlets, and plays issued every year from obscure presses and filled the land. Poets like George Gascoigne, and still more Barnaby Googe,

represent in their work the hatred the young men had of the old religious system. It was a spirit which did not do much for literature, but it quickened the habit of composition, and it made it easier. The Bible also became common property, and its language glided into all theological writing and gave it a literary tone; while the publication of John Fox's *Acts and Monuments* or *Book of Martyrs*, 1563, gave to the people all over England a book which, by its simple style, the ease of its story-telling, and its popular charm made the very peasants who heard it read feel what is meant by literature.

(5.) The *love of stories* again awoke. The old English tales and ballads were eagerly read and collected. Italian Tales by various authors were translated and sown so broadcast over London by William Painter in his collection *The Palace of Pleasure* 1566, by George Turbervile and others, that it is said they were to be bought at every bookstall. A great number of subjects for prose and poetry were thus made ready for literary men, and fiction became possible in English literature.

(6.) The *history* of the country and its manners was not neglected. A whole class of antiquarians wrote steadily, if with some dulness, on this subject. Grafton, Stow, Holinshed and others, at least supplied materials for the study and use of the historical drama.

(7.) The *masques*, *pageants*, *interludes*, and *plays* that were written at this time, are scarcely to be counted. At every great ceremonial, whenever the queen made a progress, or visited one of the great lords or a university; at the houses of the nobility, and at the court on all important days, some obscure versifier, or a young scholar at the Inns of Court, at Oxford or at Cambridge, produced a masque or a pageant, or wrote or translated a play. The habit of play-writing became common; a kind of school, one

might almost say a manufacture of plays arose, which partly accounts for the rapid production, the excellence, and the multitude of plays that we find after 1579. Represented all over England, these masques, pageants, and dramas were seen by the people who were thus accustomed to take an interest though of an uneducated kind in the larger drama that was to follow. The literary men on the other hand ransacked, in order to find subjects and scenes for their pageants, ancient and mediæval and modern literature, and many of them in doing so became fine scholars. The imagination of England was quickened and educated in this way, and as Biblical stories were also largely used, the images of oriental life were added to the materials of imagination.

(8.) Another influence bore on literature. It was that given by the *stories of the voyagers*, who in the new commercial activity of the country, penetrated into strange lands. Before 1579, books had been published on the north-west passage. Frobisher had made his voyages and Drake had started, to return in 1580 to amaze all England with the story of his sail round the world and of the riches of the Spanish Main. We may trace everywhere in Elizabethan literature the impression made by the wonders told by the sailors and captains who explored and fought from the North Pole to the Southern Seas.

(9.) Lastly, we have proof that there was a large number of *persons writing who did not publish their works.* It was considered at this time, that to write for the public injured a man, and unless he were driven by poverty he kept his manuscript by him. But things were changed when a great genius like Spenser took the world by storm; when Lyly's *Euphues* enchanted the whole of court society; when a great gentleman like Sir Philip Sidney became a writer. Literature was made the fashion, and the disgrace being taken from it, the production became enormous.

Manuscripts written and laid by were at once sent forth; and when the rush began it grew by its own force. Those who had previously been kept from writing by its unpopularity now took it up eagerly, and those who had written before wrote twice as much now. The great improvement also in literary quality is easily accounted for by this—that men strove to equal such work as Sidney's or Spenser's, and that a wider and sharper criticism arose.

59. **The Later Literature of Elizabeth's Reign, 1579-1602,** begins with the publication of Lyly's *Euphues* and Spenser's *Shepheardes Calender*, both in 1579, and with the writing of Sir Philip Sidney's *Arcadia* and his *Defence of Poetrie*, 1580-81. It will be best to leave the poem of Spenser aside till we come to write of the poets. The *Euphues* and the *Arcadia* carried on the story-telling literature; the *Defence of Poetrie* created a new form of literature, that of criticism.

The *Euphues* was the work of JOHN LYLY, poet and dramatist. It is in two parts, *Euphues* and *Euphues' England*. In six years it ran through five editions, so great was its popularity. Its prose style is too poetic, but it is admirable for its smoothness and charm, and its very faults were of use in softening the rudeness of previous prose. The story is long and is more a loose framework into which Lyly could fit his thoughts on love, friendship, education and religion than a true story. The second part is made up of several stories in one, and is a picture of the Englishman abroad. It made its mark because it fell in with all the fantastic and changeable life of the time. Its far-fetched conceits, its extravagance of gallantry, its endless metaphors from the classics and natural history, its curious and gorgeous descriptions of dress and its pale imitation of chivalry were all reflected in the life and talk and dress of the court of Elizabeth. It became the fashion to talk "Euphuism," and, like the *Utopia* of More, it has created an English word.

The *Arcadia* was the work of SIR PHILIP SIDNEY, and though written in 1580, did not appear till after his death. It is more poetic in style than the *Euphues*, and Sidney himself, as he wrote it under the trees of Wilton, would have called it a poem. It is less the image of the time than of the man. Most people know that bright and noble figure, the friend of Spenser, the lover of Stella, the last of the old knights, the poet, the critic, and the Christian, who, wounded to the death, gave up the cup of water to a dying soldier. We find his whole spirit in the story of the *Arcadia*, in the first two books and part of the third, which alone were written by him. It is a romance mixed up with pastoral stories, after the fashion of the Spanish romances. The characters are real, but the story is confused by endless digressions. The sentiment is too fine and delicate for the world. The descriptions are picturesque and the sentences made as perfect as possible. A quaint or poetic thought or an epigram appear in every line. There is no real art in it, or in its prose. But it is so full of poetry that it became a mine into which poets dug for subjects.

60. **Criticism** began with Sidney's *Art of Poetrie*. Its style shows us that he felt how faulty the prose of the *Arcadia* was. The book made a new step in the creation of a dignified English prose. It is still too flowery, but in it the fantastic prose of his own *Arcadia* and of the *Euphues* dies. As criticism it is chiefly concerned with poetry. It defends, against STEPHEN GOSSON'S *School of Abuse*, in which poetry and plays were attacked from the Puritan point of view, the nobler uses of poetry. Sackville, Surrey and Spenser are praised, and the other poets made little of in its pages. It was followed by WEBBE'S *Discourse of English Poetrie* written "to stirre up some other of meet abilitie to bestow travell on the matter." Already the other was travailing, and the *Arte of English Poesie*, supposed to be written by GEORGE PUTTENHAM, was

published in 1589. It is the most elaborate book on the whole subject in Elizabeth's reign, and it marks the strong interest now taken in poetry in the highest society that the author says he writes it "to help the courtiers and the gentlewomen of the court to write good poetry, that the art may become vulgar for all Englishmen's use."

61. **Later Theological Literature.**—Before we come to the Poetry we will give an account of the Prose into which the tendencies of the earlier years of Elizabeth grew. The first is that of *theology*. For a long time it remained only a literature of pamphlets. Puritanism in its attack on the stage, and in the Martin Marprelate controversy upon episcopal government in the Church, flooded England with small books. Lord Bacon even joined in the latter controversy, and Nash the dramatist made himself famous in the war by the vigour and fierceness of his wit. Over this troubled sea rose at last the stately work of RICHARD HOOKER. It was in 1594 that the first four books of *The Laws of Ecclesiastical Polity*, a defence of the Church against the Puritans, were given to the world. Before his death he finished the other four. The book has remained ever since a standard work. It is as much moral and political as theological. Its style is grave, clear, and often musical. He adorned it with the figures of poetry, but he used them with temperance, and the grand and rolling rhetoric with which he often concludes an argument is kept for its right place. On the whole it is the first monument of splendid literary prose that we possess.

62. **The Essay.**—We may place alongside of it, as the other great prose work of Elizabeth's later time, the development of the Essay in LORD BACON'S *Essays* 1597. Their highest literary merit is their combination of charm and even of poetic prose with conciseness of expression and fulness of thought. The rest of Bacon's work belongs to the following reign. The

splendour of the form, and of the English prose of the *Advancement of Learning*, afterwards written in the Latin language, and intended to be worked up by the addition of the *Novum Organum* and the *Sylva Sylvarum* into the treatise of the *Instauratio Magna*, which Bacon intended to be a philosophy of human knowledge, raises it into the realm of pure literature.

63. **History**, except in the publication of the earlier Chronicles by ARCHBISHOP PARKER, does not appear again in Elizabeth's reign; but in the next reign CAMDEN, SPELMAN, and JOHN SPEED continued the antiquarian researches of Stow and Grafton. Bacon published a history of Henry VII., and SAMUEL DANIEL, the poet, in his *History of England to the Time of Edward III.*, 1613—1618, was the first to throw history into such a literary form as to make it popular. KNOLLES' *History of the Turks* and SIR WALTER RALEIGH'S vast sketch of the *History of the World* show how for the first time history spread itself beyond English interests. Raleigh's book, written in the peaceful evening of a stormy life, and in the quiet of his prison, is not only literary from the ease and vigour of its style, but from its still spirit of melancholy thought.

64. **The Literature of Travel** was carried on by the publication in 1589 of HAKLUYT'S *Navigation, Voyages, and Discoveries of the English Nation*, enlarged afterwards in 1625 by SAMUEL PURCHAS, who had himself written a book called *Purchas, his Pilgrimage; or, The Relations and Religions of the World.* The influence of a compilation of this kind, containing the great deeds of the English on the seas, has been felt ever since in the literature of fiction and poetry.

65. **Translations.**—There are three translators that take literary rank among the crowd that carried on the work of the earlier time. Two mark the influence of Italy, one the more powerful influence of

the Greek spirit. SIR JOHN HARINGTON in 1591 translated Ariosto's *Orlando Furioso*, FAIRFAX in 1600 translated Tasso's *Jerusalem*, and his book is "one of the glories of Elizabeth's reign." But the noblest *translation* is that *of Homer's* whole work by GEORGE CHAPMAN, the dramatist, the first part of which appeared in 1598. The vivid life and energy of the time, its creative power and its force, are expressed in this poem, which is more an Elizabethan tale written about Achilles and Ulysses than a translation. The rushing gallop of the long fourteen syllable stanza in which it is written has the fire and swiftness of Homer, but it has not his directness or dignity. Its "inconquerable quaintness" and diffuseness are as unlike the pure form and light and measure of Greek work as possible. But it is a distinct poem of such power that it will excite and delight all lovers of poetry, as it excited and delighted Keats. John Florio's *translation of the Essays of Montaigne*, 1603, is also worth mentioning because Shakespeare used the book, and because we trace Montaigne's influence on English literature even before his retranslation by Charles Cotton.

66. **In the Tales**, which poured out like a flood from the dramatists, from such men as Peele, and Lodge, and Greene, we find the origin of English fiction, and the subjects of many of our plays; while the fantastic attempt to revive the practices of chivalry which we have seen in the *Arcadia* found food in the translation of a new school of romances, such as *Amadis of Gaul*, *Palmerin of England*, and the *Seven Champions of Christendom*. We turn now to the Poetry.

67. **Edmund Spenser.**—The later Elizabethan poetry begins with the *Shepheardes Calender* of Spenser. Spenser was born in London, 1552, and educated at Cambridge, which he left at the age of twenty-four. Between these dates it is supposed that his early boyhood was passed in London, and his youth in

an English home among the glens of Lancashire. He returned thither after he left Cambridge and fell in love with a "fair widowe's daughter of the glen" whom he called Rosalind. His love was not returned and her coldness drove him southward. His college friend, Gabriel Harvey, made him known to Leicester, and probably, since Harvey was "Leicester's man," to Philip Sidney, Leicester's nephew; and it was at Sidney's house of Penshurst that the *Shepheardes Calender* was made, and the *Faerie Queen* begun. The publication of the former work in 1579 at once made Spenser the first poet of the day, and its literary freshness was such that men felt that for the first time since Chaucer, England had given birth to a great poet. It was a pastoral poem, divided into twelve eclogues, one for each month of the year. Shepherds and shepherd life were mixed in its verse with complaints for his lost love, with a desire for Church reform, with loyalty to the Queen. It marks the strong love of old English poetry by its reference to Chaucer, though it is in form imitated from the French pastoral of Clément Marot. The only tie it really has to Chaucer is in the choice of disused English words and spelling, a practice of Spenser's which somewhat spoils the *Faerie Queen*. The Puritanism of the poem does not lie in any attack on the Episcopal theory, but in an attack on the sloth and pomp of the clergy, and in a demand for a nobler moral life. It is the same in the *Faerie Queen*.

68. **The Faerie Queen.**—The twelve books of this poem were to represent the twelve moral virtues, each in the person of a knight who was to conquer all the separate sins and errors which were at battle with the virtue he personified. In Arthur, the king of the company, the Magnificence of the whole of virtue was to be represented, and he was at last to arrive at union with the Faerie Queen, that divine glory of God to which all human thought and act aspired. This was Spenser's Puritanism—the desire

after a perfectly pure life for State and Church and Man. It was opposed in State and Church, he held, by the power of Rome which he paints as Duessa, the falsehood which wears the garb of truth, and who also serves to represent her in whom Catholicism most threatened England—Mary, Queen of Scots. Puritan in this sense, he is not Puritan in any other. He had nothing to do with the attack on Prelacy which was then raging, and the last canto of the Faerie Queen represents Calidore the knight of courtesy sent forth to bridle "the blatant beast," the many-tongued and noisy Presbyterian body which attacked the Church.

The poem however soars far above this region of debate into the calm and pure air of art. It is the poem of the human soul and all its powers struggling towards the perfect love, the love which is God. Filled full with christianized platonism, the ideas of truth, justice, temperance, courtesy do not remain ideas in Spenser's mind, as in Plato's, but become real personages whose lives and battles he honours and tells in verse so delicate, so gliding, and so steeped in the finer life of poetry, that he has been called the poet's poet. As the nobler Puritanism of the time is found in it, so also are the other influences of the time. It goes back, as men were doing then, to the old times for its framework, to the Celtic story of Arthur and his knights that Geoffrey of Monmouth, and Chaucer, and Thomas Malory had loved. It represents the new love of chivalry, the new love of classical learning, the new delight in mystic theories of love and religion. It is full of those allegorical schemes in which doctrines and heresies, virtues and vices were contrasted and personified. It takes up and uses the popular legends of fairies, dwarfs, and giants, and mingles them with the savages and the wonders of the New World of which the voyagers told in every company. Nearly the whole spirit of the English Renaissance under Elizabeth, except its coarser and

baser elements, is in its pages. Of anything impure or ugly, or violent, there is not a trace. Spenser walks through the whole of this woven world of faerie

"With the moon's beauty and the moon's soft pace."

The first three books were finished in Ireland, whither he had gone as secretary to Lord Grey of Wilton in 1580. Raleigh listened to them in 1589 at Kilcolman Castle, among the alder shades of the river Mulla that fed the lake below the castle. Delighted with the poem, he brought Spenser to England. The books were published in 1590, and the Queen, the Court, and the whole of England soon shared in Raleigh's delight. It was the first great ideal poem that England had produced, and it is the source of all our modern poetry. It has never ceased to make poets and it will not lose its power while our language lasts.

69. **Spenser's Minor Poems.**—The next year, 1591, Spenser being still in England, collected his smaller poems and published them. Among them *Mother Hubbard's Tale* is a bright imitation of Chaucer, and the *Tears of the Muses* supports my statement that literature was looked on coldly previous to 1580 by the complaint the Muses make in it of their subjects being despised in England. Sidney had died in 1586, and three of these poems bemoan his death. The others are of slight importance, and the whole collection was entitled *Complaints*. Returning to Ireland he gave an account of his visit in *Colin Clout's come Home again*, 1591, and at last after more than a year's pursuit won his second love for his wife, and found with her perfect happiness. A long series of *Sonnets* records the progress of his wooing, and the *Epithalamium*, his marriage hymn, is the most glorious love-song in the English tongue. At the close of 1595 he brought to England in a second visit the last three books of the *Faerie Queen*. The next year he spent in London and published these books with

his other poems, the *Prothalamion* on the marriage of Lord Worcester's daughters, and his *Hymnes to Love and Beauty*, and to *Heavenly Love and Beauty*, in which the love philosophy of Petrarca is enshrined. The end of his life was sorrowful. In 1598 the Irish rising took place, his castle was burnt. and he and his family fled for their lives to England. Broken-hearted, poor, but not forgotten, the poet died in a London tavern. All his fellows went with his body to the grave where, close by Chaucer, he lies in Westminster Abbey. London, "his most kindly nurse," takes care also of his dust, and England keeps him in her love.

70. **Later Elizabethan Poetry, its Three Phases.**—Spenser reflected in his poems the spirit of the English Renaissance. The other poetry of Elizabeth's reign reflected the whole of English Life. The best way to arrange it—omitting as yet the Drama—is in an order parallel to the growth of the national life, and the proof that it is the best way is that on the whole such an order is a true chronological order. *First* then, if we compare England after 1580, as writers have often done, to an ardent youth, we shall find in the poetry of the first years that followed that date all the elements of youth. It is a poetry of love, and romance, and fancy. *Secondly*, and later on, when Englishmen grew older in feeling, their unsettled enthusiasm, which had flitted here and there in action and literature over all kinds of subjects, settled down into a steady enthusiasm for England itself. The country entered on its early manhood, and parallel with this there is the great outburst of historical plays, and a set of poets whom I will call the patriotic poets. *Thirdly*, and later still, all enthusiasm died down into a graver and more thoughtful national life, and parallel with this are the tragedies of Shakespeare and the poets whom I will call philosophical. These three classes of Poets overlapped one another, and grew up gradually, but on the whole their succession

represents a real succession of national thought and emotion.

A *fourth* and separate phase does not represent, as these do, a new national life, a new religion, and new politics, but the despairing struggle of the old faith against the new. There were numbers of men such as Wordsworth has finely sketched in old Norton in the *Doe of Rylstone*, who vainly strove in sorrow against all the new national elements. ROBERT SOUTHWELL, of Norfolk, a Jesuit priest, was the poet of Roman Catholic England. Imprisoned for three years, racked ten times, and finally executed, he wrote during his prison time his two longest poems, *St. Peter's Complaint*, and *Mary Magdalene's Funeral Tears*, and it marks not only the large Roman Catholic element in the country but also the strange contrasts of the time that eleven editions of poems with these titles were published between 1593 and 1600, at a time when the *Venus and Adonis* of Shakespeare led the way for a multitude of poems that sung of love and delight and England's glory. To these we now turn.

71. **The Love Poetry.**—I have called it by this name because in all its best work (to be found in the first book of Mr. Palgrave's "Golden Treasury") it is almost limited to that subject—the subject of youth. It is chiefly composed in the form of songs and sonnets and was published in miscellanies in and after 1600. The most famous of these, in which men like Nicholas Breton, Henry Constable, W. Barnfield and others wrote, are *England's Helicon*, and *Davison's Rhapsody* and the *Passionate Pilgrim*. The latter contained some poems of Shakespeare, and he is by virtue of these, and the songs in his Dramas, the best of these lyric writers. The songs themselves are "old and plain, and dallying with the innocence of love." They have natural sweetness, great simplicity of speech, and directness of statement. Some, as Shakespeare's, possess a "passionate reality;" others a quaint pastor-

alism like shepherd life in porcelain, such as Marlowe's well known song, "Come live with me, and be my love;" others a splendour of love and beauty as in Lodge's *Song of Rosaline* and Spenser's on his marriage. The sonnets were written chiefly in series, and I have already said that such writers are called amourists. Such were Shakespeare's and the *Amoretti* of Spenser, and those *to Diana* by Constable. They were often mixed with Canzones and Ballatas after the Italian manner, and the best of these were a series by Sir Philip Sidney. A number of other sonnets and of longer love poems were written by the dramatists before Shakespeare, by Peele and Greene and Marlowe and Lodge, far the finest being the *Hero and Leander*, which Marlowe left as a fragment to be completed by Chapman. Mingled up with these were small religious poems, the reflection of the Puritan and the more religious Church element in English society. They were collected under such titles as the *Handful of Honeysuckles*, the *Poor Widow's Mite*, *Psalms and Sonnets*, and there are some good things among them written by William Hunnis.

In one Scotch poet, WILLIAM DRUMMOND of Hawthornden, the friend of Ben Jonson, the love poet and the religious poet were united. I mention him here, though his work properly belongs to the reign of James I., because his poetry really goes back in spirit and feeling to this time. He cannot be counted among the true Scottish poets. Drummond is entirely Elizabethan and English, and he is worthy to be named among the lyrical poets below Spenser and Shakespeare. His love sonnets have as much grace as Sidney's and less quaintness, his songs have often the grave simplicity of Wyat, and his religious poems, especially one solemn sonnet on John the Baptist, have a distant resemblance to the grandeur of Milton.

72. **The Patriotic Poets.**—Among all this poetry of Romance, Chivalry, Religion, and Love, rose a

poetry which devoted itself to the glory of England. It was chiefly historical, and as it may be said to have had its germ in the *Mirror of Magistrates*, so it had its perfect flower in the historical drama of Shakespeare. Men had now begun to have a great pride in England. She had stepped into the foremost rank, had outwitted France, subdued internal foes, beaten and humbled Spain on every sea. Hence the history of the land became precious, and the very rivers and hills and plains honourable, and to be sung and praised in verse. This poetic impulse is best represented in the works of three men—WILLIAM WARNER, SAMUEL DANIEL, and MICHAEL DRAYTON. Born within a few years of each other, about 1560, they all lived beyond the century, and the national poetry they set on foot lasted when the romantic poetry died.

William Warner's great book was *Albion's England*, 1586, a history of England in verse from the Deluge to Queen Elizabeth. It is clever, humorous, crowded with stories, and runs to 10,000 lines. Its popularity was great, and the English in which it was written deserved it. Such stories as *Argentile and Curan*, and the *Patient Countess*, prove him to have had a true and pathetic vein of poetry. His English is not however better than that of "well-languaged Daniel," who among tragedies and pastoral comedies and poems of pure fancy wrote in verse a prosaic *History of the Civil Wars*, 1595, as we have already found him writing history in prose. Spenser saw in him a new "shepherd" of poetry who did far surpass the others, and Coleridge says that the style of his *Hymen's Triumph* may be declared "imperishable English." Of the three the greatest poet was Drayton. Two historical poems are his work—the *Civil Wars of Edward II. and the Barons*, and *England's Heroical Epistles*, 1598. Not content with these, he set himself to glorify the whole of his land in the *Polyolbion*, thirty books, and more than 30,000 lines. It is a

description in Alexandrines of the "tracts, mountains, forests, and other parts of this renowned isle of Britain, with intermixture of the most remarkable stories, antiquities, wonders, pleasures, and commodities of the same, digested into a poem." It was not a success, though it deserved success. Its great length was against it, but the real reason was that this kind of poetry had had its day. It appeared in 1613, in James I.'s reign.

73. **Philosophical Poets.**—Before that time a change had come. As the patriotic poets came after the romantic, so the romantic were followed by the philosophical poets. The youth and early manhood of the Elizabethan poetry passed, about 1600, into its thoughtful manhood. The land was settled; enterprise ceased to be the first thing; men sat down to think, and in poetry questions of religious and political philosophy were treated with "sententious reasoning, grave, subtle, and condensed." Shakespeare, in his passage from comedy to tragedy, in 1602, represents this change. The two poets who represent it are SIR JNO. DAVIES and FULKE GREVILLE, Lord Brooke. In Davies himself we find an instance of it. His earlier poem of the *Orchestra*, 1596, in which the whole world is explained as a dance, is as gay and bright as Spenser. His later poem, 1599, is compact and vigorous reasoning, for the most part without fancy. Its very title, *Nosce te ipsum*—Know Thyself—and its divisions, 1. "On humane learning," 2. "The immortality of the soul"—mark the alteration. Two little poems, one of Bacon's, on the *Life of Man*, as a bubble, and one of SIR HENRY WOTTON'S, on the *Character of a Happy Life*, are instances of the same change. It is still more marked in Lord Brooke's long, obscure poems *On Human Learning, on Wars, on Monarchy, and on Religion.* They are political and historical treatises, not poems, and all in them, says Lamb, "is made frozen and

rigid by intellect." Apart from poetry, "they are worth notice as an indication of that thinking spirit on political science which was to produce the riper speculations of Hobbes, Harrington, and Locke." We turn now to the Drama, which includes all these different forms of poetry.

THE DRAMA.

74. **Early Dramatic Representation in England.**—The drama, as in Greece, so in England, began in religion. In early times none but the clergy could read the stories of their religion, and it was not the custom to deliver sermons to the people. It was necessary to instruct uneducated men in the history of the Bible, the Christian faith, the lives of the Saints and Martyrs. Hence the Church set on foot miracle plays and mysteries. We find the first of these about 1110, when Geoffrey, afterwards Abbot of St. Albans, prepared his miracle play of St. Catherine for acting. Such plays became more frequent from the time of Henry II., and they were so common in Chaucer's time that they were the resort of idle gossips in Lent. The wife of Bath went to "plays of miracles and marriages." They were acted not only by the clergy, but by the laity. About the year 1268 the town guilds began to take them into their own hands, and acted complete sets of plays, setting forth the whole of Scripture history from the Creation to the Day of Judgment. Each guild took one play in the set. They lasted sometimes three days, sometimes eight, and were represented on a great movable stage on wheels in the open spaces of the towns. Of these sets we have three remaining, the Towneley, Coventry and Chester plays: 1300—1600. The first set has 32, the second 42, and the third 25 plays.

75. **The Miracle Play** was a representation of some portion of Scripture history, or of the life of some