




TARTU RIIKLIK ÜLIKOOL

A SHORT STUDENT'S GUIDE TO
ENGLISH LITERATURE

II

1640-1700

Tartu  1972

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Foreword to Part II.

The present booklet is a continuation of Part I of this series, which was published in 1970. The general pattern is arranged on the same lines as its predecessor and requires no further explanation. It should perhaps be pointed out that the grouping of authors is to a large extent a matter of convenience and should not be interpreted too mechanically. The time limits of both the periods distinguished are clear enough, but in most cases they are overlapped by the lives and work of the writers concerned. In point of time Donne and the Fletchers belong to the preceding age, but in the interests of literary history it is more expedient to place them at the head of the followers of the so-called 'Metaphysical' school. In spirit Bunyan represents the epoch of the Puritan revolution, although his published works fall within the following period. This is also true to a certain extent of Milton, whose greatest work was completed and published after the Restoration. In all such cases we have 'placed' the author in the period or grouping to which he seems to belong by reason of the basic tendencies and ideological content of his work rather than the mere chronological limits of his life.

The short 'guide to the pronunciation of names' appended to the present volume will be found to cover both Part I and Part II, but includes only those names of which the pronunciation is irregular.

V. A.

THE SEVENTEENTH CENTURY

LITERATURE OF THE REVOLUTIONARY PERIOD

1640 - 1660

I Main currents in seventeenth-century poetry

1. The "Metaphysical" poets.

Giles Fletcher (the elder), (1549?-1611) was educated at Eton and King's College, Cambridge, of which he became a fellow in 1568. He was sent as envoy to Russia in 1588. His book on Russia (1591) was suppressed. Parts of it were printed in Hakluyt and Purchas, but the full text was not published until 1856. "Licia, or poemes of Love" (1593) is important as one of the first collections of sonnets that followed the appearance of Sidney's "Astrophel and Stella".

Phineas Fletcher (1582-1650) was educated at Eton and King's College, Cambridge, and became rector of Hilgay, Norfolk (1621-50). Like his younger brother Giles (see above) he was a poet of the Spenserian School. His chief work "The Purple Island" (1633) is an allegorical poem on the human body, the mind, and the virtues and vices. "The Locusts, or Apollyonists" (1627) is an attack on the Jesuits; and "Elisa" (1633) is an elegy on the death of Sir Anthony Irby. He was also, perhaps, the author of "Britain's Ida" (1628).

Giles Fletcher (the younger 1588? - 1623), the younger son of the preceding, was educated at Trinity College, Cambridge. He was rector of Alderton Suffolk. A poet

of the Spenserian School, he dealt with religious themes allegorically. His "Christ's Victorie" and "Triumph in Heaven and Earth" (1610) has been several times reprinted.

John Donne (1571 or 1572 - 1631), the son of a London ironmonger, was educated both at Oxford and Cambridge, and was entered at Lincoln's Inn. In the early part of his life he was a Roman Catholic. He was secretary to Sir T. Egerton, Keeper of the Great Seal from 1598-1602, but alienated his favour by a secret marriage with Anne More, niece of the lord keeper's wife. He sailed in the two expeditions of Essex (to Cadiz and to the Islands, in 1596 and 1597), to which he refers in his early poems "The Storm" and "The Calm". He took Anglican orders in 1615 and preached sermons which rank among the best of the 17th Century. From 1621 to his death he was Dean of St. Paul's and frequently preached before Charles I.

In verse he wrote satires, epistles, elegies, and miscellaneous poems, distinguished by wit, profundity of thought and erudition passion, and subtlety, coupled with a certain roughness of form ("I sing not Syren-like to tempt; for I am harsh"). He was the greatest of the writers of "Metaphysical" poetry, in which passion is interwoven with intellectual conceits. Among his more important poems is the satirical "Progresse of the Soule", begun in 1601, in which, adopting the doctrine of metempsychosis, he traces the migration of the soul of Eve's apple through the bodies of various heretics. But he left the work incompleated. His best poems include "The Ecstasie" the "Hymn to God the Father", the sonnet to Death ("Death, be not proud") and the song "Go and catch a falling star". There is a fine funeral elegy on the death of Elizabeth Drury (in his "Anni versaries"). The "Epithalamium" was written on the occasion of the

marriage of the Count Palatine and the Princess Elizabeth, 1613. Ben Jonson wrote of Donne that he was "the first poet of some things".

George Herbert (1593-1633) was educated at Westminster and Trinity College, Cambridge, where he was public orator from 1619 to 1927. He took orders and accepted in 1630 the living of Bemerton, where he died. His verse is almost entirely included in "The Temple" (1633), a collection of 160 poems of a religious character, marked by quaint and ingenious but containing moments of striking fervour and exaltation. His chief prose work "A Priest to the Temple", described by Izaak Walton as containing "plain", prudent, useful rules for the country Parson", was first printed in his "Remains".

Richard Crashaw (1612? - 49) was educated at Charterhouse and Pembroke Hall, Cambridge, and was a fellow of Peterhouse from 1635 to 1643. He entered the Roman Catholic Church, went to Paris and appears to have been introduced to Queen Henrietta Maria by his friend Cowley, her secretary. She in turn introduced him to Cardinal Pallotto, the governor of Rome who appointed him his private secretary, and subsequently procured him a benefice in the Basilica-Church of Our Lady of Loretto in 1649, where he died shortly after his arrival. His chief work was "Steps to the Temple" (1646), a collection of religious poems showing great devotional ecstasy, and influenced by Marino and the Spanish Mystics. To this was attached a secular section, the "Delights of the Muses", containing the well-known "Music's Duel", a paraphrase of the Latin of Strada, in which the nightingale and a lute-player contend until the former "unable to measure all those wild diversities of chatt'ring strings", fails

and dies. Here, too, we find the famous "Wishes to his (supposed) Mistressse". "The Flaming Heart", a hymn to St. Teresa, was written before Crashaw became a Roman Catholic. The posthumous "Carmen Deo Nostro" (1652) includes, besides new works, reprints of many of his finest earlier poems.

Henry Vaughan (1622-95), educated at Jesus College, Oxford, is remembered for his "Silex Scintillans", a collection of religious poems (including the magnificent "They are all gone into the world of light"), of which the first part was published in 1650, and the second in 1655. Of his profane works "Poems" appeared in 1646, "Olor Iscanus" in 1651, and "Thalia Bedicica" in 1678. The "Collected Works" were published in 1871. He was known as the "Silurist" because of his love for Breconshire, the country of his birth, which was formerly inhabited by the ancient British tribe of the Silures.

Thomas Traherne (1634? - 1704) was the author of a number of religious works in both prose and verse, of which only "Christian Ethics" (1675) was published during his lifetime. His "Poems" (1903) and "Centuries of Meditation" (1908) with their haunting music and remarkable originality of thought, have left their mark on modern English poetry.

2. The Cavalier poets.

Sir John Suckling (1609-42) came of an old Norfolk family and was educated at Trinity College, Cambridge. He inherited large estates, travelled in France and Italy, and was knighted on his return in 1630. He then fought under Gustavus Adolphus and took part in the defeat of Tilly before Breitenfeld (1631). He came back to London

in 1632 and lived an extravagant life at Court. He became a leader of the Royalist party, then flew to France and is said by Aubrey to have committed suicide in Paris. His chief works are included in "Fragmenta Aurea" (1646), and consist of poems, plays, letters and tracts, among them the famous "Ballad upon a Wedding". His "Session of the Poets", in which various writers of the day, including Ben Jonson, Carew and D'Avenant contend for the laurel, appeared in 1637 and is interesting as an expression of contemporary opinion. Suckling's play "Aglaura" (with two different versions of the last act) was published in the same year. It contains the famous lyric "Why so pale and wan, fond lover?" "The Goblins", his best play, was acted in 1638. The goblins are thieves who disguise themselves as devils and behave somewhat after the manner of Robin Hood and his men. "Brennoralt" (1646), is an expansion of an earlier work. "The Discontented Colonell" (1640), a tragedy which reflects on the disloyalty of the Scots (in the guise of Lithnians), is interesting for the light which the melancholy colonel throws on the character of the author himself. The plays, however, are chiefly valuable for their fine interpolated lyrics. D'Avenant speaks of Suckling's sparkling wit, describing him further as the greatest gallant and gamester of his day. He invented the game of Cribbage.

John Cleveland (1613-58), one of the most popular poets of the mid-17th century, was an active royalist and much of his writing was political satire which is lost on the modern reader. His most celebrated work is "The Rebel Scot", a satire on the Scottish invasion of 1644. Cleveland's poetry reveals extreme examples of metaphysical conceits.

Richard Lovelace (1618-58) was educated at Charterhouse School and Gloucester Hall, Oxford, and inherited large estates in Kent. Wealthy, handsome, and of graceful manners, he had a romantic career. He was first a courtier, then served in the Scottish expeditions of 1639. Having presented a "Kentish Petition" to the House of Commons in 1642, he was thrown into the gatehouse prison, where he wrote the song "To Althea". He rejoined Charles I in 1645 and served with the French King in 1646. Hearing a report that he was killed, his betrothed Lucy lache verell - "Lucasta" - married another man. Lovelace was again imprisoned in 1648, and in prison prepared for the press his "Lucasta"; Epodes, Odes, Sonnets, Songs etc." which includes the beautiful lyric "On going to the wars". He died in extreme want. After his death his brother published his remaining verses ("Lucasta: Posthume Poems"). He also wrote two plays, now lost. He is remembered today only for his lyrics, which are of unequal quality.

Thomas Carew (PTO "Carey") (1598?-1639?) was educated at Corpus Christi College, Oxford, and became secretary to Sir Dudley Carleton at Venice and subsequently for a short time at The Hague. He won the favour of Charles I, was appointed to an office at Court, and was granted an estate. In poetry he was a disciple of Ben Jonson, and wrote a fine elegy on Donne. His works include the masque, "Coelum Britannicum" (1634), the super but licentious love poem "The Rapture", and numerous graceful songs and lyrics.

3. The Anglican Poets.

Robert Herrick (1591-1674) was born in London and

apprenticed for ten years to his uncle, a goldsmith. He then went to St. John's College, Cambridge, but graduated from Trinity Hall in 1617. He was incumbent of Dean Prior, in Devonshire, from 1629 to 1647, when he was ejected. He then lived in Westminster, until his living was restored in 1662. He was a devoted admirer of Ben Jonson. His chief work is the "Hesperides" (1648), a collection of some 1200 poems, mostly written in the West Country, as the title suggests. His best work is aptly described in his own lines:

I sing of brooks, of blossoms, birds and bowers
Of April, May, of June, and July flowers;
I sing of maypoles, hock-carts, wassails, wakes,
Of bridegrooms, brides, and of their bridalcakes.

Herrick's "Noble Numbers" (published in one book with "Hesperides", but bearing on its separate title-page the date 1647) is a collection of short poems dealing with sacred subjects. His poems show great diversity of form, from imitation of Horace and Catullus, epistles, eclogues and epigrams, to long descriptive pieces, love poetry and simple folk-songs.

4. Puritan poets.

George Wither (1588-1667) was born at Brentworth in Hampshire and educated at Magdalen College, Oxford. His satires "Abuses stript and whipt" (1613), in spite of the innocuous character of their denunciations of Avarice, Gluttony and so forth, earned him imprisonment in the Marshalsea. There he wrote five pastorals under the title of "The Shepherd's Hunting", containing some of his best verse. This collection was a continuation of the "Shepherd's Pipe", which was written in conjunction with William Browne, the "Willie" of the eclogues. In the

second of these, Wither (in the character of Philarete) describes the "hunting of foxes, wolves, and beasts of prey" (the abuses) which got him into trouble with the government. His "Fidelia", a poetical epistle from a faithful nymph to her inconstant lover, appeared in 1617, and again (now including the famous song: "Shall I, wasting in despair") in 1619. Wither's "Motto. Nec hageo, nec Careo, nec Curo" (1621) led again to his imprisonment. It is a pleasant self-eulogy, in three parts, corresponding to the three sections of the motto. In 1622 appeared his "Mistress of Phil' Arete", a long panegyric of his mistress Asete, a partly real, partly allegorical personage; also the collection of pieces called "Juvenilia", containing much of his best work. After this Wither became a militant puritan and published mainly religious exercises, notably his "Hymnes and Songs of the Church" (1623) and "Haleluiah" (1641). During the Civil War he raised a troop of horse for parliament, and was captain and commander of Fainham Castle in 1642.

Andrew Marvell (1621 - 78) was educated at Hull Grammar School and Trinity College, Cambridge. He spent four years on the Continent, part of the time at Rome, and in 1650 became tutor to the daughter of Lord Fairfax, at Nun Appleton in Yorkshire. Here he wrote poems in praise of gardens and country life, including "The Hill and Grove at Billborow" and "Appleton House". These tastes are again shown in his well-known poem "The Garden". Another poem of this period, "The Bermudas", is a song of thanksgiving sung by a party of exiles on reaching the New World. In 1623 Marvell became tutor to Cromwell's ward, William Dutton, and in 1657 Milton's Assistant in the Latin secretaryship to the council. He wrote several poems in the Protector's honour, including the "Horatian Ode upon Cromwell's Return from Ireland" (1650) and the

elegy upon his death. After the Restoration Marvell entered parliament, played an active part in the political struggle and wrote satires and pamphlets, attacking first the ministers, but afterwards Charles II himself. His principal verse satire is the "Last Instruction to a Painter" on the subject of the Dutch war. The painter is to depict the corruption of the court, the State without a fleet "our ships unrigg'd, our forts unmanned", as opposed to the activity of ^{the Dutch} and wrote lines in praise of "Paradise Lost", which were printed in the second edition of the poem. From 1660 to 1678 he wrote an interesting series of newsletters to his constituents at Hull. The bulk of his poems were not published until 1681, the satires not until 1689, after the so-called "revolution" of 1688.

"Last Instructions to a Painter" or "Advice to a Painter" was the title adopted (with minor modifications) for a number of political satires (by Denham and others) published in the second half of the 17th century. The original "Instructions" were written by Waller in celebration of the Duke of York's victories over the Dutch.

5. The Precursors of Classicism

Edmund Waller (1606-87) inherited Beacons field in Buckinghamshire and was educated at Eton and King's College, Cambridge. In 1631 he married a London heiress who died in 1634. He entered parliament early and was at first an active member of the opposition. Later he became a royalist, and in 1643 led a plot ("Waller's plot") to seize London for Charles I. For this he was imprisoned, fined and banished, but since he had betrayed his associates, he was spared execution. He made his peace with Cromwell in 1651 and returned to England. He was

restored to royal favour at the Restoration and again became member of parliament. After the death of his first wife he had paid unsuccessful court to Lady Dorothy Sidney, the "Sacharissa" of his poetry. He married Mary Bracey as his second wife in 1644. Waller was a precocious poet. He wrote probably as early as 1625, a complimentary piece on "His Majesty's Escape at St. Andere" (Prince Charles's escape from shipwreck at Santander) - one of the first examples of the new cogue of the heroic couplet in English poetry. Waller's verse, much of which is occupied with praise of "Sacharissa" (and also of Lady Carlisle and others), is of a polished simplicity, and was highly praised by Dryden. His mature poems include "Panegyric to My Lord Protector", the "Instructions to a Painter on the Battle of Sole Bay", and "Of the Last Verses in the Book", containing the famous lines:

'The Soul's dark cottage, battered and decayed,
Lets in new light through chinks that time has made.'

Of his earlier pieces the best known are "On a Girdle" and "Go, lovely Rose!". He published six cantos "Of Divine Love" in 1685.

Sir John Denham (1615-69) was born in Dublin and educated at Trinity College, Oxford. He fought on the king's side in the civil war, but was forced to surrender Farnham Castle, of which he was governor, to Sir William Waller in 1642. His chief work is the topographical poem "Cooper's Hill" (1642), which combines descriptions of scenery with moral, historical and political reflections. In 1641 Denham published "The Sophy", an historical tragedy of the Turkish court. He also wrote a paraphrase of part of the "Aeneid" and some occasional verses and satires.

Abraham Cowley (1618-67) was the son of a wealthy citizen of London, king's scholar at Westminster, and scholar and fellow of Trinity College, Cambridge. His amazing precocity is shown by the fact that he wrote the epical romance of "Pyramus and Thisbe" at the age of ten, followed two years later by "Constantia and Philetus" (both epics were included in "Poetical Blossoms", 1633). "Love's Riddle", a pastoral drama, appeared in 1638; "Naufragium Joculare", a Latin Comedy, in the same year; and "The Guardian", reissued as "The Cutter of Coleman Street", a comedy directed against the Puritans, in 1641. Ejected from Cambridge in 1643 as a result of the Civil War, Cowley went first to Oxford and thence in 1646 to Paris, where he became cipher-secretary to Queen Henrietta Maria and was employed on delicate diplomatic missions. He came as a royalist spy to England in 1655, was imprisoned, released on bail (in obscure circumstances) and studied medicine at Oxford. After the Restoration, a competence was provided for him by the Earl of St. Albans and the Duke of Buckingham, and he was granted the manor of Oldcourt (Nethercot).

Cowley's principal works, besides those mentioned above, are "The Mistress" (1647), a cycle of affected love poems, highly popular at the time; the "Miscellanies" (including four books of the Davides, an epic in decasyllabic couplets on the biblical history of David, 1656); odes on the Restoration and against Cromwell, 1660-1; "Verses on several occasions", 1663. In his "Pindarique Odes", included in the "Miscellanies", he introduced the fashion of the rhetorical ode, in irregular verse, imitated by Dryden and others. His prose works, marked by grace and simplicity of style, include a tract on "The Advancement of Experimental Philosophy" (1661), a "Discourse by way of Vision concerning Oliver Cromwell" (1661), and some "Essays", notably "Of Myself",

which contains interesting particulars of his early life.

John Milton (1608-74) was born in Bread Street, Cheapside, in the house of his father John Milton the elder, a scrivener and composer of music. He was educated at St. Paul's School and Christ's College, Cambridge, becoming B.A. in 1629 and M.A. in 1632. While at Cambridge he wrote the poems "On the Death of a Fair Infool" and "At a Vacation Exercise", in his 17th and 19th year respectively, and some Latin elegies and epigrams. But he first struck a distinctive note in the stately ode "On the Morning of Christ's Nativity" (1629), the fragmentary "Passion", and the poem "On Shakespeare" (1630). The two pieces on Hobson, the university carrier, belong to the same period, together with the "Epitaph on the Maschioness of Winchester", and probably the Italian poems. After leaving Cambridge, Milton took up no profession, but lived in Horton, Buckinghamshire, with his father from 1632 to 1637, reading the classics and preparing himself for his vocation as a poet. Here he composed "L'Allegro" and "Il Penseroso" in 1632, and at the invitation of Henry Lawes (who wrote the music for them) the two masques "Ascades" (unfinished, 1633?) and "Comus" (1634, published 1637). "Lycidas" followed in 1637. During the twenty years that elapsed between this and his composition of "Paradise Lost", Milton wrote no poetry, apart from a few Latin and Italian pieces and a number of sonnets, of which the most notable are those "On the Massacre in Piedmont", on his blindness, on his deceased wife, the addresses to Cromwell, Fairfax and Vane, and to his intimate friends Lawrence Lawe and Cyriack Skinner. From 1637 to 1639 Milton travelled abroad, chiefly in Italy, where he visited Galileo in prison. On his return he became tutor to his nephews, Edward and John Philips, and some other pupils. In 1641

he published a series of pamphlets against episcopacy, engaging in controversy with Bishop Hall. These were followed in 1642 by his defence of "Smectymnus", the name under which five Presbyterian divines, Stephen Marshal, Edmund Calamy, Thomas Young, Matthew Newcomen, and William Spurstow, published a collection of pamphlets attacking the bishops. The name is a combination of the initials of the five authors, containing some interesting autobiographical details.

Milton married Mary Powell, who came from a royalist family, probably in June 1642. Within six weeks he consented to her going home to her parents on condition that she returned by Michaelmas. She failed to do so, perhaps because of the Civil War. Milton published his pamphlet on the "doctrine and discipline of divorce" (1643), which was violently attacked by all parties. In 1644-5 he published three more pamphlets on divorce (including the "Tetrachordon"), the "Tractate of Education", and the "Areopagitica" on the liberty of the press. His wife rejoined him in 1645, and in 1647 he gave up teaching pupils, his circumstances having become easier on the death of his father in 1646.

After the execution of Charles I he published the "Tenure of Kings and Magistrates" (1649), and was appointed Latin secretary to the newly formed Council of state. As spokesman of the revolutionary government he countered John Gauden's "Eikon Basilike" with his "Eikonoclastes" (in 1649) to Salmasius in "Pro populo Anglicano Defensio". Meanwhile Milton had become totally blind. His first wife died in 1652, leaving three daughters, and in 1656 he married Catherine Woodcock, who died in 1658. He retained his post as Latin secretary until the Restoration. In 1660 he was arrested and fined but later released. Defeated, destitute and blind,

he returned to poetry and set to work on "Paradise Lost", the first sketch of which has been dated as early as 1642. He married his third wife, Elizabeth Minshull (who survived him), in 1662, and moved to what is now Bunhill Row, where he spent the remaining years of his life. "Paradise Lost" is said to have been finished by 1663, but was not published till 1667. Milton's last poems "Paradise Regained" and "Samson Agonistes" were published together in 1671. The Latin grammar appeared in 1669 and the "History of Britain" (from legendary times to the Norman Conquest) in 1670. Of Milton's Latin poems, the finest is the "Epitaphium Damonis", written in 1639, on the death of his friend Charles Diodati, while the epistle "Ad Patrem" and the address to "Mansus" (Giovanni Battista Manso, the intimate friend of Tasso and Marini) are of great interest. The "State Papers" that he wrote as Latin secretary are mostly concerned with the routine work of diplomacy, but include a spirited series of dispatches, from 1655 to 1658, on the subject of the expulsion and massacre of the Protestant Vaudois by the orders of the Prince of Savoy. The Latin prose writings include his "De Doctrina Christiana", first printed in 1825, which served as the occasion for Macaulay's essay on Milton.

Milton died of gout, and was buried beside his father, in St. Gile's churchyard, Cripplegate, London.

"L'Allegro" and 'II Penseroso (the normal modern spelling is 'pensieroso') ^{and} two companion-pieces written at Horton in 1632. The Italian titles mean "the cheerful man", and "the thoughtful man". "L'Allegro" is an invocation to the goddess Mirth asking her to allow the poet to live with her, first amid the delights of rustic scenes, then amid those of "towered cities" and the "busy hum of men".

"Il Penseroso" is an invocation to the goddess Melancholy, bidding her to bring Peace and Quiet, and Leisure and Contemplation. It describes the pleasures of the studious meditative life, of tragedy, epic poetry and religious music.

"Comus" was presented at Ludlow Castle, 1684, before the Earl of Bridgewater, Lord President of Wales. Though described as a "masque", it is strictly a pastoral entertainment.

This work was written at the request of Henry Lawes, the musician, while Milton was in Horton. The occasion was the celebration of the Earl of Bridgewater's appointment to the presidency of Wales and Marches. The name "Comus" did not appear in the title of the first three printed editions, but is taken from one of the characters, a pagan god invented by Milton, son of Bacchus and Circe, who way-lays travellers and tempts them to drink a magic liquor which changes them into wild beasts. A lady and her two brothers are benighted in a forest. The lady, separated from her companions and attracted by the sounds of revelry, comes upon Comus, who is disguised as a shepherd. He offers to lodge her in his cottage and leads her away. The brothers appear and are told what has happened by the good Attendant Spirit, who has taken the form of the shepherd Thyrsis. He warns them of the magic power of Comus and gives them the root of the plant Haemony as a protection. The scene now changes, and Comus, with his rabble round him, is discovered pressing the lady to drink from a glass, while she, strong in her purity, resists his enticements. The brothers burst in and disperse the crew. Unfortunately they had not secured the wand of Comus and are unable to release the lady from the enchanted chair in which she sits. Thyrsis thereupon invokes Sabrina, goddess of the neighbouring river Severn,

who comes attended by water-nymphs and frees the lady. After an ode of thanks to Sabrina, the lady and her brothers return to Ludlow Castle.

"Tetrachordon", the third of Milton's pamphlets on divorce, dealing (whence its name) with four elegant passages from Genesis, Deuteronomy, the Gospel of St. Matthew and the First Epistle to the Corinthians. The pamphlet was violently attacked and Milton wrote two sonnets on the ensuing controversy.

"Areopagitica", a Speech of Mr. John Milton for the Liberty of Unlicensed Printing to the Parliament of England, was published in 1644. The title is derived from Areopagus (= the hill of Ares - or Mars -, near the Acropolis at Athens). It was the place of meeting of the "Upper Council", the supreme tribunal of the city, with jurisdiction over political and religious matters.

Addressing the "Lords and Commons of England", Milton attacks their recent order "that no book... shall be henceforth printed unless the same be first approved and licensed by such... as shall be thereto appointed". He shows, first, that licensing has been chiefly the practice of those whom the Presbyterian Government most abhors, viz, the Papacy and the Inquisition; while Moses, Daniel, St. Paul, and the fathers of the church, by precept or example, enjoin freedom in the pursuit of learning. Next, that promiscuous reading is necessary to the fortification of human virtue. And thirdly, that the attempt to keep out evil doctrine by licensing is like "the exploit of that gallant man who thought to pound up the crows by shutting his park gate". Not only will licensing do no good, but it may prove a grave discouragement to learning (here he notes the case of the imprisoned Galileo). Milton ends with a magnificent exhortation to the Lords and

Commons to consider "what nation is it whereof ye are and whereof ye are the governors: a nation not slow and dull, but of a quick, ingenious and piercing spirit". He compares it to an "eagle mewing its mighty youth", and urges that it should not be shackled and restricted. "Give me the liberty to know, to utter, and to argue freely according to conscience, above all liberties".

"Eikon Basilike", the Pourtraicture of His Sacred Majestie in His Solitudes and Sufferings, was written by Dr. John Gauden, but published anonymously as the intimate meditations of King Charles I. It was accepted as such at the time of its appearance, about the date of his execution, 30 Jan. 1649 (1648 o.s.). The book appealed to the popular sentiment of the moment so strongly that forty-seven editions were printed in rapid succession, and the parliament thought it necessary to issue a reply in the form of Milton's "Eikonoklastes", published in 1649. "Eikon Basilike" means "the royal image" and "Eikonoklastes" "the image-breaker". Milton takes the "Eikon" paragraph by paragraph and refutes it, but in so doing often descends to mere personal abuse.

"Paradise Lost", an epicpoem, originally in ten books, subsequently rearranged in twelve, was first printed in 1667.

Milton formed the intention of writing a great epic poem, as he tells us, as early as 1639. A list of possible subjects, some of them scriptural, some from British history, written in his own hand about 1640-1, still exists, with drafts of the scheme of a poem on the expulsion from Eden. The work was not, however, begun in earnest until 1658, and was finished in 1663.

Book I. The general subject is briefly stated: man's disobedience and the loss of Paradise with its

prime cause, Satan, who having rebelled against God, has been driven out of heaven. Satan is presented, with his angels, lying on the burning lake of hell. He rouses his legions, comforts them and summons a council. Pandemonium, the palace of Satan, is built.

Book II. The council debates whether another battle for the recovery of Heaven shall be hazarded, but decides to examine the report that a new world, with new creatures in it, has been created. Satan undertakes the search alone. He passes through the gates of hell, guarded by Sin and Death, and rises up through the realm of Chaos.

Book III. God sees Satan flying towards the earth and foretells his success and the fall and punishment of Man. Christ, the Son of God, offers himself as a ransom for Man, is accepted and exalted. Satan alights on the outer convex of the universe, the future Paradise of Fools. He finds the stairs leading up to heaven, descends to the Sun, and is directed by Uriel to the earth, alighting on Mount Niphates.

Book IV. We are now shown the Garden of Eden described, where Satan first sees Adam and Eve, and hears them talking of the Tree of Knowledge of which they are forbidden to eat the fruit. He decides to take advantage of this situation and proceeds to tempt Eve in a dream, but is discovered by Gabriel and Ithuriel and ejected from the garden.

Book V. Eve relates her disquieting dream to Adam. Raphael, sent by God, comes to Paradise, warns Adam of his enemy and enjoins obedience. At Adam's request he relates how and why Satan invited his legions to revolt.

Book VI. Continuing his narrative Raphael tells how Michael and Gabriel were sent to fight against Satan. After an indecisive battle the Son of God himself commanding his legions to stand still, alone attacked the

hosts of Satan and, driving them to the edge of Heaven, forced them to leap into the void.

Book VII. Raphael relates how God then decided to create another world, with new creatures to live in it, and sent his son to perform the creation in six days.

Book VIII. Adam asks about the motions of the heavenly bodies and is answered ambiguously (The controversy between the supporters of the Ptolomaic and Copernican systems was then at its height, and Milton was unable to decide between them; see also Bk X, 668 et seq.). Adam tells Raphael what he remembers since his own creation and the two discuss the relation of man with woman. Raphael departs.

Book IX. Satan enters into the serpent and finding Eve alone, persuades her to eat of the Tree of Knowledge. Eve relates to Adam, what has passed and brings him some of the fruit. Adam perceiving that she is lost, resolves to perish with her, and also eats of the fruit. This robs them of their innocence: they cover their nakedness, and fall to recriminations.

Book X. God sends his Son to judge the transgressors and he passes sentence on them. Sin and Death enter the world and make a broad highway leading to Hell. Satan returns to Hell and relates his success; he and his angels are temporarily transformed into serpents. Adam and Eve are anxious to evade the curse on their offspring and finally approach the Son of God with repentance and supplication.

Book XI. Christ intercedes for Adam and Eve. God decides on their expulsion from Paradise. Michael comes down to carry out the decree. Eve laments, Adam pleads but submits. The angel leads him to a high hill and shows him in a series of visions the future misery of

man and all that is destined to happen till the Flood.

Book XII. Michael describes the events that are to follow, explains the future coming of the Messiah, his incarnation, death, resurrection and ascension, and foretells the corrupt state of the Church till his second coming. Adam and Eve are led submissively out of Paradise.

"Paradise Regained", an epic poem in four books, published in 1671.

It is a sequel to "Paradise Lost" and deals with the temptation of Christ in the wilderness. According to Milton, Paradise was lost by the Yielding of Adam and Eve to Satan's temptation, but was regained by the resistance of the Son of God to the same temptation. But Satan is no longer the heroic and majestic figure that we find in "Paradise Lost". He is a cunning, smooth and dissembling creature, a "Spirit unfortunate", as he describes himself. The imagery is poorer and we are offered little more than a vivid and ingenious expansion of the biblical texts.

Book I relates the baptism of Christ by John, and the proclamation from Heaven that he is the Son of God. Satan, alarmed, summons a council of his peers, and undertakes his temptation. Christ is led into the wilderness. After forty days Satan approaches in the form of an aged man in rural weeds". He suggests that Christ, who is now hungry, should prove his divine character by turning the stones around him into bread. Christ sternly refuses. Night falls on the desert.

Books II and III. Meanwhile Andrew Simon has been seeking Christ, and Mary is troubled at his absence. Satan confers again with his council. He once more tries to take advantage of Christ's hunger, placing before him a "table richly spread", which is contemptuously rejected.

He then appeals to the higher appetite of wealth and power and a disputation follows as to the real value of earthly glory. Satan confuted, reminds Christ that the kingdom of David is now under the Roman yoke, and suggests that he should free it. He takes Christ to a high mountain and shows him the kingdoms of the earth. A description follows (III 25I-346) of the contemporary state of the eastern world, divided between Rome and the Parthians. Satan offers an alliance with, or conquest of, the Parthians, and the liberation of the Jews then in captivity.

Book IV. Christ remaining unmoved by Satan's "politic maxims", the tempter, turning to the west, draws his attention to Rome and proposes the expulsion of the wicked emperor Tiberius. Finally, pointing to Athens, Satan urges the attraction of her poets, orators and philosophers. All these failing, he brings Christ back to the wilderness, and the second night falls. On the third morning, confessing that Christ is proof against all temptation, Satan carries him to the highest pinnacle of the temple and bids him cast himself down, tempting to God to save him. Jesus replies: "Tempt not the Lord thy God". Satan falls dismayed, and angels bear Christ away.

Samson Agonistes, a tragedy, published in 1671 in the same volume as "Paradise Regained". In form it is modelled on the classical Greek tragedy. 'Samson Agonistes' (i.e. Samson in the throes of struggle) deals with the last phase of the hero's life, as narrated in the Book of Judges (XVI). He is a prisoner of the Philistines and blind, a position which presents a certain pathetic similarity to the circumstances of the poet himself when he wrote the play.

Samson, in prison at Gaza, is visited by friends of his tribe, who form the chorus, and seek to comfort him, then by his old father Mansa, who holds out hope of

securing his release; then by his wife (Delilah), who seeks pardon and reconciliation but, being repudiated, shows herself "a manifest serpent in the end"; and lastly by Harapha, a strong man of Gath, who taunts Samson. He is finally summoned to amuse the Philistine lords with his feats of strength at the celebrations held in honour of the heathen god Dagon. He goes, and presently a messenger brings news of their destruction and of the death of Samson, who has pulled down the pillars supporting the roof of the palace, to which he was chained.

III Prose writings of the puritan revolution.

John Bunvan (1628-88), born at Elstow, near Bedfords, was the son of a tinsmith. He learned reading and writing at the village school and was early set to his father's trade. On completing his sixteenth year he was drafted into the parliamentary army and was stationed at Newport Pagnell from 1644 to 1646 under the command of Sir Samuel Luke, an experience perhaps reflected in "The Holy War". In 1653 he joined a Nonconformist church in Bedford, preached there and came into conflict with the Quakers, against whom he published his first tracts, "Some Gospel Truths opened" (1656) and "A Vindication" (1657). He had already studied two religious books belonging to his first wife, and now devoted himself to reading the Bible. "I was never out of the Bible either by reading or meditation". He married again in 1659 and was arrested in November 1660 for preaching without a licence. Refusing to comply with the law, he was kept in prison for twelve years, until Charles II's Declaration of Indulgence. During the first half of his imprisonment he wrote nine books, including "Grace Abounding to the Chief of Sinners" (1660). In the same year appeared "The Holy City or the New Jerusalem"

inspired by a passage in the Book of Revelation. He took up his pen again in 1671, when he published "A Confession of my Faith, and a Reason of my Practice". After his release in 1672 he was appointed pastor to the same church in Bedford, but was again imprisoned for a short period, during which he wrote the first part of "The Pilgrim's Progress from this world to that which is to come". The whole work, together with the second part was published in 1678. "The Life and Death of Mr. Badman" followed in 1680, and "The Holy War" in 1682. Bunyan preached in many places, but was not further molested. He was buried in Bunhill Fields, London. His chief works were written after the Restoration, but belong to the surviving tradition of revolutionary puritanism.

"The Pilgrim's Progress" (1678) is an allegorical narrative in the form of a dream. The author sees Christian, with a burden on his back, reading a book, from which he learns that the city in which he lives is to be destroyed by fire. On the advice of Evangelist, Christian flees from the City of Destruction having failed to persuade his wife and children to accompany him. Part I describes his pilgrimage through the Slough of Despond, the Interpreter's House, the Palace Beautiful, the Valley of Humiliation, the Valley of the Shadow of Death, Vanity Fair, Doubting Castle, the Delectable Mountains and the country of Beulah, to the Celestial City. On the way he encounters various allegorical personages: Mr. Worldly Wiseman, Faithful (who accompanies Christian on his way, but is put to death in Vanity Fairs), Hopeful (his next companion), Giant Despair, the foul fiend Apollyon, and many others.

Part II relates how Christian's wife, Christiana, moved by a vision, sets out with her children on the same pilgrimage, accompanied by her neighbour Mercy, despite

the objections of Mrs. Timorous and others. They are escorted by Great-heart, who overcomes Giant Despair and other monsters, and brings them safely to their destination.

The work is remarkable for the power, dignity and homely simplicity of the language (Bunyan was permeated with the English of the Bible), the vivid concreteness of the characters and settings, and the author's sense of humour and feeling for the world of nature. The extraordinary appeal which it makes to the reader's imagination is shown by the fact that it has been translated into over a hundred languages.

The Life and Death of Mr. Badman (1680). Here the allegory takes the form of a dialogue, in which Mr. Wiseman relates the life of Mr. Badman, recently deceased, and Mr. Attentive comments on it. The youthful Badman shows early signs of his vicious disposition. He tricks a rich lady into marriage and ruins her; sets up in trade, swindles his creditors by fraudulent bankruptcies and his customers by false weights; breaks his leg when coming home drunk, and affects a short-lived sickbed repentance. His wife dies of despair and Badman marries again, but his second wife is as wicked as he is, and they soon part "as poor as Howlets". Finally Badman dies of his diseases. The story is entertaining as well as edifying, and has its place in the evolution of the English novel.

The Holy War (1682) is another allegory of human life. The author narrates how Diabolus gets possession by his wiles of the city Mansoul (i.e. the soul of man), the metropolis of the universe. Thereupon King Shaddai, the builder of the city, sends Boanerges and three other captains to recover it, and finally his own son Emmanuel to lead the besieging army. The vicissitudes of the

siege are recounted by Emmanuel, after much parley between the defenders ("Diabolonians") and the besiegers. But after the authority of the king has been re-established, the city relapses into its old evil ways. Diabolus recaptures the city but cannot take the citadel, and is eventually defeated by Emmanuel. In this work Bunyan evidently drew upon his experience as a soldier in the parliamentary war.

IV The survival of the theatre during the Revolutionary Period.

Sir William D'Avenant (1606-68), was born at Oxford and educated there. He is said to have been Shakespeare's godson, His earliest drama "The Tragedy of Albovine" was published in 1629, "The Cruel Brother", another tragedy, in 1630 and his comic masterpiece "The Wits" in 1636 . D'Avenant was made poet laureate in 1638. He actively supported the cause of Charles I, and was knighted by him in 1643 at the siege of Gloucester. He was imprisoned in the Tower (1650-52) and is said to have been saved by Milton. His romantic epic "Gondibert" appeared in 1651. He practically founded English opera with his "Siege of Rhodes" (1656). After the Restoration he and Thomas Killigrew obtained patents from Charles II giving them the monopoly of acting in London. His charter for the theatre known as the Duke's House was later transferred to Covent Garden. Together with Dryden he adapted Shakespeare's "Tempest" in 1667.

"The Wits", a comedy, was licensed in 1633 and published in 1636. This play is generally considered to be D'Avenant's best comedy. Young Pallatine, a wit who lives in London on an allowance but finds it unequal to his wants, is in love with Lucy, who sells her jewels

to provide him with money. As a result she is turned out of doors by her cruel aunt, who suspects her of misconduct. Meanwhile Pallatine's wealthy elder brother comes to town, with old Sir Morglay Thwack, for a spell of dissipation. He tells young Pallatine that he will not give him any more money, but that he must live by his wits as he himself and Thwack propose to do. But the two soon become involved in series of adventures in which they are thoroughly fooled, and the elder Pallatine is released from his troubles only on making liberal provision for his brother and Lucy.

"The Siege of Rhodes", the first attempt at an English opera, was performed in 1656.

Dramatic performances having been suppressed by the Commonwealth government, D'Avenant obtained authority to produce an "Entertainment after the manner of the ancients" at Rutland House.

In the dialogue Diogenes and Aristophanes argue against and for public amusements, and a Londoner and a Parisian compare the merits of their two cities; this was accompanied by vocal and instrumental music, composed by Henry Lawes. Then followed "The Siege of Rhodes" (at first in one, but in 1662 in two parts), a heroic play, the "story sung in recitative music", which was composed by Dr. Charles Coleman and George Hudson. The play deals with the siege of Rhodes by Solyman the Magnificent, and the devotion by which Ianthe, wife of the Sicilian Duke Alphonso, saves her husband and the defenders of the island.

Thomas Killigrew, the elder (1612-1683), was page to Charles I, and groom of the bedchamber and a favourite

companion of Charles II. With D'Avenant he held the monopoly of acting in Restoration London. He built a playhouse on the site of the present Drury Lane, in 1663, and was Master of the Revels in 1679. His most popular play, "The Parson's Wedding", a somewhat coarse comedy, was performed between 1637 and 1642 and printed in 1664. He also wrote (including a number of romantic tragicomedies "The Prisoners", "Claracilla" and "The Princess"), most of which were acted before the closing of the theatres.

THE RESTORATION

(1660-1700)

I Restoration poetry.

I. Anti-Puritan satire.

Samuel Butler (1612-80) was the son of a farmer, and was educated at the King's School, Worcester. Nothing further is known of his life until 1661, when he was employed by the Earl of Carbery. About 1673 he enjoyed the patronage of George Villiers, Duke of Buckingham, who is satirized in his "Characters" and in "Hudibras" (I, 1663, II, 1664, III, 1678). The latter work was highly praised by Charles II, who gave the author £300 and a pension of £100 a year. But Butler was later neglected, and is said to have died in penury. This is commemorated in the epigram on the monument erected to his memory in Westminster Abbey:

"The Poets Fate is here in emblem shown:

He asked for Bread and he received a stone."

Butler's verse also includes "The Elephant in the Moon", a satire directed against Sir Paul Neale, of the Royal Society. The elephant turns out to be a mouse, which has got into the telescope. Butler's "Genuine Remains in Verse and Prose" were edited in 1759.

"Hudibras", a satire in octosyllabic couplets, and in three parts, each containing three cantos.

The satire takes the form of a mock-heroic poem, in which the hypocrisy and self-seeking of the Presbyterians and Independents are held up to ridicule. It is externally modelled on "Don Quixote", while there are Rabelaisian touches, and the style reveals the influence of Scarron. The name "Hudibras" is taken from the "Faerie Queene". The character has been thought to represent the Puritan Sir Samuel Luke. He is pictured as a pedantic Presbyterian setting forth "a-colonelling", a grotesque figure on a miserable horse, with rusty arms but ample provisions. He is accompanied by his squire Ralpho, an Independent, and the Satire is largely occupied with their sectarian squabbles. The pair light upon a crowd intent on bearbaiting, a popular sport vigorously condemned by the Puritans. A battle ensues in which the bear-baiters are at first defeated, and their leader, the one-legged fiddler Crowdero, is put in the stocks. But the bear-baiters rally their forces; Hudibras and Ralpho replace Crowdero in the stocks, and they resume their sectarian disputes.

In Part II a widow, with whose "jointureland" Hudibras is in love, visits him in the stocks, exposes his self-seeking and requires him (after the model of "Don Quixote") to submit to a whipping in order to win her favour. This gives Butler an opportunity to expose the casuistry of the Puritans; for Hudibras wishes to

evade the consequences of his promise, and his squire suggests a whipping by proxy. To this Hudibras readily assents and orders Ralpho to be the substitute. A furious quarrel ensues. They then consult Sidrophel (an astrologer) on Hudibras's prospects with the widow. The astrologer is discovered to be a humbug and is beaten and left for dead by Hudibras, who escapes (after emptying the astrologer's pockets) leaving Ralpho to bear the charge of murder.

In Part III Hudibras goes alone to the widow and gives her an account of his pretended sufferings on her behalf; but he has been forestalled by Ralpho, and is accordingly exposed, when fierce knocking is heard at the gate. Hudibras attributes this to the astrologer's supernatural agents, hides under a table, is dragged out and cudgelled and finally confesses his iniquities. He next consults a lawyer who counsels him to write love-letters to the widow in order to trap her with her replies. The second Canto of Part III has no connection with the adventures of Hudibras, but is an account of the principles and proceedings of the republicans prior to the Restoration.

It is probable that Butler intended to complete the story in a fourth part.

John Dryden (1631-1700), was educated at Westminster and at Trinity College, Cambridge. He had a small competence and is said to have attached himself to his wealthy cousin, Sir Gilbert Pickering, Cromwell's Chamberlain. In 1658 he wrote his "Heroic Stanzas" (quatrains) on the death of Cromwell; "Astraea Redux" (1660), in which he celebrated the return of Charles II, first showed his mastery of the heroic couplet. The "Panegyric" on the Restoration followed in 1661. Dryden's

early plays "The Wild Gallant" (in prose, acted in 1663) and "The Rival Ladies" (acted in 1664) are not of great importance, except that the latter is an early example of the rise of the rhymed couplet in dramatic verse. "The Indian Emperor" (1665; a heroic play dealing with the conquest of Mexico by Cortez, the love of the Emperor Montezuma's daughter for Cortez, and the death of father and daughter) was very popular and is one of the best of its kind. In 1663 Dryden married Lady Elizabeth Howard, the eldest daughter of the Earl of Berkshire. The marriage does not seem to have been a happy one, though there is no evidence of actual disunion. In 1667 Dryden published his "Annus Mirabilis". He was appointed poet laureate in 1668 and historiographer in 1670.

Between 1668 and 1681 he wrote some fourteen plays including "Tyrranic Love, or the Royal Martyr" (1669), "Almanzor and Almahide, or the Conquest of Granada" (1670) and "Amboyna" (1673), a tragedy in prose and blank verse, designed to exasperate the English against the Dutch by reviving the story of the massacre of some Englishmen in the Moluccas by the Dutch in 1623. "Aurengzebe" (1676) was Dryden's last rhymed tragedy. His last play and his first drama in blank verse "All for Love" (1678) is a revised version of the story of Antony and Cleopatra. Of his earlier comedies the best is "Marriage-a-la-Mode", produced in 1673. The "Mock Astrologer" (1668) contains four fine songs. In 1679 Dryden wrote an adaptation of "Troilus and Cressida", in which he makes Cressida kill herself because her fidelity to Troilus is doubted, while Troilus kills Diomedes, and is in turn killed by Achilles.

In 1671 appeared the "Rehearsal", attributed to Buckingham, which satirized the rhymed heroic plays of Dryden, D'Avenant, and others. In 1673 Dryden was

engaged in a literary controversy with Elkanah Settle, author of a series of bombastic dramas which enjoyed considerable popularity. In 1679, having incurred the ill-will of John Wilmot, Earl of Rochester - on account of a passage in the Earl of Mulgrave's anonymous "Essay on Satire", which was attributed to Dryden - he was attacked and beaten at Rochester's instigation by a gang of masked men in Rose Alley, Covent Garden.

Dryden also wrote a number of critical pieces. These generally took the form of prefaces to his plays; but one, the "Essay of Dramatick Poesie" (1668) was an independent work. His "Defence of the Epilogue" at the end of the "Conquest of Granada" contains a criticism of Fletcher and of certain aspects of Shakespeare's writing.

In 1680 began the period of Dryden's satirical and didactic poems. "Absalom and Achitophel" appeared in 1681; "The Medal" in 1682; "Mac Flecknoe" piratically in 1682 (authorized edition 1684, probably written in 1679). "Religio Laici" was published in 1687, after his conversion to Roman Catholicism in 1686. His Pindaric ode on the death of Charles II "Threnodia Augustalis" and his "Ode to the Memory of Mrs. Anne Killigrew" (pronounced by Johnson to be the finest in the language) appeared in 1685 and 1686 respectively. Dryden's later dramas include two operas ("Albion and Albanus", 1685 and "King Arthur", 1691) and the tragicomedy "Don Sebastian" (1690). His last play was "Love Triumphant" (1694), a tragicomedy on the lines of "Marriage-a-la-Mode".

Dryden refused to take the oaths in 1688 and was deprived of the laureateship and of a place in the Customs that he had held since 1683. The last part of his life was occupied largely with translations. He

translated in verse Persius and the Satires of Juvenal (1663), the whole of Virgil (the complete work appeared in 1697), and parts of Horace, Ovid, Homer, Theocritus and Lucretius. The translations of Juvenal and Persius were prefaced by a "Discourse concerning the Original and Progress of Satire" (1693). Dryden also paraphrased the Latin hymn "Veni Creator Spiritus" ("Creator Spirit, by whose aid"), He wrote his famous second ode for St. Cecilia's day (the first song for St. Cecilia's Day was published in 1687), entitled "Alexander's Feast", for a musical society in 1697; he thought it the best of all his poems. His last great work was the collection of paraphrases of tales by Chaucer Boccaccio, and Ovid, called "Fables, Ancient and Modern", with a delightful preface, published late in 1699, shortly before his death in April 1700. He was buried in Westminster Abbey, in Chaucer's grave, and twenty years later a monument to him was erected there.

Dryden's published works were numerous. In addition he wrote a large number of prologues and epilogues both for his own plays and those of other authors.

"Annus Mirabilis", a poem, published in 1667, and probably written at Charlton in Wiltshire, where the poet lived during the plague and fire years. It is written in quatrains, of which the first 200 deal with the sea-fight against the Dutch at Bergen on 3 August 1665, the indecisive four days' battle of June 1666, and the victory over the Dutch off the North Foreland on 26 July of the same year. The remaining 100 quatrains describe the great fire of London (2-7 Sept. 1666).

"Absalom and Achitophel", a satirical poem in heroic couplets, published in 1681. The poem deals in allegorical form with the attempt by Lord Shaftesbury's

party to exclude the Duke of York from the succession and to set the Duke of Monmouth in his place. It was written at the time when Shaftesbury's success or failure hung in the balance, and was designed to influence the issue by showing, under scriptural disguise, the true characters of the various political personages involved. Chief among these are: Monmouth (Absalom); Shaftesbury (the false tempter Achitophel); the Duke of Buckingham (Zimri), who, as responsible for the "Rehearsal" was particularly obnoxious to Dryden; Charles II (David); Titus Oates (Corah); and Slingsby Bethel, sheriff of London (Shimei).

The poem, which was immensely popular, was followed in 1682 by a second part, which was in the main written by Nahum Tate (1652-1715), but revised by Dryden, who moreover contributed 200 lines entirely his own containing, among a number of savagely satirical portraits, the famous character of Og (Thomas Shadwell) and Doeg (Elkanah Settle).

"The Hind and the Panther", a poem, published in 1687.

Dryden was converted to Roman Catholicism in 1685, and his poem is an outcome of his change of view. It is divided into three parts. The first is occupied with a description of the various religious seats under the guise of different beasts and particularly the Church of Rome (the "milk-white Hind, immortal and unchanged") and the Church of England (the fierce and inexorable Panther). The second part is occupied with the arguments between the two churches. The third passes from theological controversy to a satirical discussion of temporal and political matters. It contains the well-known fable of the Swallows refusing to cross the sea,

told by the panther; and the retort of the Hind in the fable of the doves, in which Gilbert Burnet is caricatured as a buzzard.

"Fables. Ancient and Modern", published in 1699.

These are verse paraphrases of tales by Chaucer, Boccaccio and Ovid. From Chaucer Dryden took "Palamon and Arcite", "The Cock and the Fox", "The Wife of Bath's Tale", and the "Character of the Good Parson", from Boccaccio "Sigismonda and Guiscardo", "Theodore and Honoria" and "Cymon and Iphigenia", from Ovid he took some of the "Metamorphoses".

The "Essay on Dramatic Poesie", published in 1668.

It takes the form of a dialogue between four men: Eugenius (Dorset), Crites (Sir Robert Howard), Lisideius (Sir Charles Sedley, and Neander (Dryden himself). The four friends have taken a boat on the Thames on the day of the engagement between the English and Dutch fleets in the mouth of the river (3 June 1665). At first the friends are mainly occupied with this stirring event, but presently, as the sound of firing becomes more distant, their talk turns to literary subjects, and they discuss the comparative merits of the English and the French theatre, and of the old and the new English drama. The Essay is largely concerned with a defence of the use of rhyme in drama. It also contains an admirable appreciation of Shakespeare.

"Tyrannic Love or the Royal Martyr", a heroic play in rhymed couplets, published in 1669. Maximin, the Roman emperor, while besieging Aquilea, falls in love with Catharine, the Christian princess of Alexandria, his captive, but is repulsed by her. Catherine converts Berenice, the empress, to Christianity, and Maximin

orders them both to be executed. St. Catherine is beheaded, but Maximin is stabled by Placidus, one of his officers, who loves Berenice. The play contains some beautiful passages, but is marred by absurdities, which are ridiculed in "The Rehearsal".

"The Conquest of Granada", a heroic play in rhymed couplets, in two parts. It appeared in 1670.

The play was very famous in its day, and besides much rant and bombast, contains some good verse and pleasant lyrics. It was one of the principal objects of satire in "The Rehearsal". The plot is much embroiled and not worth giving in detail. The background is the quarrels of the rival factions of Moors, the Abencerrages and the Zegrys, under Boabdalin the last ruler of the kingdom of Granada, and the war in which that kingdom fell to Ferdinand and Isabella. Almanzor is a valiant soldier who aids the Moors against the Spaniards, but finally turns out to be the long-lost son of the Duke of Arcos, a noble Spaniard. Almahide is the betrothed of Boabdalin, with whom Almanzor falls in love. She returns his love, but is faithful to her promise to Boabdalin, who throughout the play is torn between his jealousy of Almanzor and the need of his strong arm. Almanzor's suit remains unsuccessful until the death of Boabdalin in the last act.

"Marriage-a-la-Mode", a comedy produced in 1672. The theme of the principal plot is expressed in the first lines of the lyric with which the play opens.

Why should a foolish marriage vow,
Which long ago was made,
Oblige us to each other now,
When passion is decayed? ~

This is the view of Rhodophil and his wife, Doralia, who, having been married two years, find that the first glamour of marriage has worn off. Rhodophil's friend Palamede returns from his travels, having been ordered by his father on pain of disinheritance to marry Melantha, who delights in the latest fashions and newly imported French words. But Palamede has seen and fallen in love with Daralia, not knowing her to be his friend's wife and views Melantha's affectations with disgust. Meanwhile Rhodophil has begun to court Melantha, not knowing that she is the destined bride of Palamede. The two intrigues go on with amusing incidents, until the friends discover that each is in love with the other's lady. They become jealous, quarrel and finally decide not to trespass on each other's property.

"All for Love", or *The World well lost*, a historical tragedy, published in 1678.

In this, his finest play, Dryden abandoned the use of the rhymed couplet and adopted blank verse. The plot deals with the story of Antony and Cleopatra but, as compared with Shakespeare, Dryden gains simplicity and concentration by confining his play to the last phase of Antony's career, when he is besieged in Alexandria, and to the struggle between Ventidius his general, Dolabella his friend, and Octavia his wife on the one hand, and Cleopatra on the other, for the soul of Antony. The former are on the point of success and an agreement is to be made with Caesar (Octavianus, afterwards Augustus) involving the separation of Antony from Cleopatra, when Antony falls into the jealous suspicion that Dolabella will supplant him in Cleopatra's affections. Meanwhile the forces of Caesar are pressing him hard. The defection of the Egyptian fleet is the final blow. On a false report that Cleopatra has taken her life, Antony falls on

his sword. Cleopatra finds him dying and applies the asp to her arm.

"Don Sebastian", a tragicomedy, published in 1691.

The play is based on the legend that Sebastian, the king of Portugal, survived the battle of Alcazar. He is presented as a captive of Muley Moluch, the Moor, together with Almeyda, a princess of the royal house, with whom Sebastian is in love. Muley, moved by Sebastian's courage and dignity, spares his life; but on learning that he has used his liberty to marry Almeyda (of whom Muley has become violently enamoured) orders his execution. The person charged to carry it out is Dorax, a noble Portugese who, in consequence of what he considers unjust treatment by Don Sebastian in the past, has turned renegade and is now governor of the fortress. Dorax, however, designing a more honorable revenge spares Sebastian. Muley is killed in revolt and Almeyda and Sebastian are established in control of the kingdom. But, horrified at the discovery that they have the same father, Sebastian becomes an anchorete and Almeyda takes the veil. There is a fine scene where Dorax, after saving Sebastian's life, reveals himself as the aggrieved Don Alonso, and demands satisfaction - a scene which ends in reconciliation and a display of generosity on each side. The author uses the character of the Mufti to ridicule the christian clergy.

II The Restoration theatre.

(See also Dryden)

I. Tragedy

Thomas Otway (1652-85), was educated at Winchester Christ Church, Oxford. He appeared unsuccessfully on the stage, being given a part by the kindness of Mrs. Aphra Behn. For many years he cherished an unrequited passion for the actress Mrs. Barry. In 1678 he enlisted in the army in Holland and received a commission, but soon returned. He died in destitution at the early age of 33.

Of his three great tragedies, "Don Carlos" in rhymed verse, was produced in 1676; "The Orphan" in blank verse, in 1680, and "Venice Preserved" also in blank verse in 1682. Of his other plays "Alcibiades", a tragedy, was produced in 1675 (and provided Mrs. Barry with her first successful part). "Titus and Berenice" was adapted from a tragedy by Racine; "The Soldier's Fortune" (1681) and "The Atheist" (1684) are comedies. Otway also wrote prologues, epilogues and a few poems.

"Don Carlos", a tragedy, produced in 1676.

Philip II, King of Spain, having married Elizabeth of Valois, who had been affianced to his son Don Carlos, is stirred to jealousy by their mutual affection. This jealousy is inflamed by the machinations of Ruy Gomez and his wife, the Duchess of Eboli, till he believes in their guilty relations. He causes the Queen to be poisoned and Don Carlos takes his own life, the King discovering their innocence too late.

"The Orphan", a tragedy in blank verse, produced in 1680.

Castalio and Polydore are the twin sons of Acasto. Monimia, the orphan daughter of a friend of Acasto's has been brought up with them, and they both fall in love with her. Monimia returns the love of Castalio, but the latter, out of mistaken consideration for his brother, feigns indifference. Chamont, Monimia's brother, an honest but rough and tactless soldier, comes as a guest to Acasto's house. He suspects that Monimia has been wronged by one of the young men, and pesters her with questions. Castalio and Monimia are now secretly married. Polydore, who does not know of their marriage, overhears them arranging for a meeting and takes Castalio's place in the darkness. Castalio, coming later, is shut out and curses his wife for what he supposes to be her heartless and rebellious conduct. The truth is discovered through Charmont. The two brothers kill themselves in despair and Monimia takes poison. The play proved a great success and was frequently revived. Monimia was one of Mrs. Barry's most celebrated parts.

"Venice Preserved or a Plot Discovered", a tragedy in blank verse, produced in 1682.

Jaffier, a noble Venetian youth, has secretly married Belvidera, daughter of the proud senator Priuli, who has repudiated her. Reduced to poverty, he begs Priuli for assistance but is met with insults. Pierre, a foreign soldier with a grievance against the Venetian republic, stimulates Jaffier's desire for revenge, confides to him a plot that is hatching against the state and introduces him to the conspirators. As a pledge of his loyalty to them Jaffier places Belvidera in the charge of their leader, Renault, but without explaining the reason. In

the night Renault assaults her. She escapes to her husband who, in spite of his pledge to the contrary, makes known to her the conspiracy. To save her father who, as one of the senators, is to be killed, she persuades Jaffier to reveal the plot to the Senate, but to claim the lives of the conspirators as a reward. These are arrested. Jaffier is overwhelmed with remorse. The senators, in spite of their promise, condemn the conspirators to death. Jaffier threatens to kill Belvidera unless she secures their pardon from her father. She succeeds, but Priuli's intervention is too late. Belvidera goes mad. Jaffier stabs his friend Pierre on the scaffold and then himself, and Belvidera dies broken-hearted.

Nathaniel Lee (1653? - 92) was educated at Westminster School and Trinity College, Cambridge. He failed as an actor and became a playwright, producing "Nero" in 1675, and "Gloriana" and "Sophonisba" in 1676. His best-known tragedy in blank verse "The Rival Queens; or the death of Alexander the Great" appeared in 1677. "Theodosius", which enjoyed a long popularity, appeared in 1680, and "Lucius Junius Brutus" in 1681. He lost his reason and was confined in Bedlam from 1684 to 1689. He produced "The Massacre of Paris" in 1690, and went mad once more, escaped from his keepers and perished. His plays which are marked by rant and extravagance, were long popular.

"The Rival Queens", a tragedy, produced in 1677 and founded on the "Cassandre" of La Calprenède.

Statira, the daughter of Darius, is married to Alexander the Great. Hearing that Alexander in the course of his campaign has again fallen a victim to the charms of Roxana, his first wife, whom he had promised Statira to discard, she vows never to see him again. Alexander,

returning and passionately loving Statira, is deeply disturbed by her decision. Roxana, meeting Statira, taunts her and goads her to fury, so that Statira revokes her vow and pardons Alexander, who banishes Roxana. Roxana obtains admission to Statira's chamber and stabs her to death. Alexander is poisoned by the conspirator Cassander.

2. Comedy.

Sir George Etherege (Etheredge) (1634?-91?) was probably the son of a planter in the Bermudas, but spent part of his early manhood in France. He produced "The Comical Revenge, or Love in a Tub" in 1664. The serious parts are in heroic couplets, setting a fashion that was followed for some years, while the comic underplot in prose with its lively realistic scenes was the foundation of the English comedy of Congreve, Goldsmith and Sheridan. In this play Etherege drew his inspiration from Molière. Later he produced two further comedies "She would if she could" (1668) and "The Man of Mode" (1676). Thanks to the protection of Mary of Modena, Etherege was sent in 1685 as an envoy to Ratisbone, where he remained for some years, a period of his life on which his manuscript "Letter-book" throws an interesting light.

"The Comical Revenge, or Love in a Tub", a comedy acted in 1664. It is partly based on the early comedies of Molière.

The serious part of the plot deals with the rivalry of Lord Beaufort and Colonel Brice for the hand of Graciana. A duel ensues. Bruce is defeated, tries to kill himself in despair, is cured of his wound and consoled with Graciana's sister. The comical part has only a slender part and centres about the French valet Dufoy, who for his

impudence is confined by his fellow servants in a tub. His master, Sir Frederick Frolick, the fine gentleman of times, is courted by a rich widow, whom he finally marries. There is a foolish country knight, sir Nicholas Cully, whom two rogues cheat of a thousand pounds. Both the knaves and the fool are exposed, and for punishment married off against their will and expectation.

"She would if she could", a comedy produced in 1668.

Sir Oliver Cockwood and his wife, with Sir Joslin Jolly and his two young kinswomen, Ariana and Gatty, come up from the country to London. They take lodgings at "Black Posts" in St. James Street. Lady Cockwood pursues Mr. Courtal, a man about town, with her unwelcome attentions. Mr. Courtal and his friend, Mr. Freeman, strike up acquaintance with the young ladies, and take them and Lady Cockwood to the Bear in Drury Lane for a dance, where Sir Joslin and Sir Oliver arrive, bent on less innocent pleasures. Sir Oliver gets drunk, dances with his wife, supposing her to be someone quite different, and confusion ensues. The ladies go home. Freeman arrives to console Lady Cockwood, then Courtal arrives and Freeman is hidden in a cupboard. Finally Sir Oliver arrives, and Courtal is hidden under the table. In the end the two men are discovered, the young ladies are awarded to them, and Lady Cockwood resolves to "give over the great business of the town" and confine herself hereafter to the affairs of her own family.

John Crowne (1640?-1703?) was probably the son of William Crowne, an emigrant to Nova Scotia. He returned to London by 1665, when his romance "Pandion and Amphigenia" was published. His first comedy, "The Country Wit", appeared in 1675. Some dull tragedies followed, and then his two best comedies "City Politiques" (1683), a satire

on the Whigs, and "Sir Courtly Nice" in 1685. Of the later plays "The Married Beau" (1694) is founded on the story of "The Curious Impertinent" in "Don Quixote".

"Sir Courtly Nice, or It cannot be", a comedy, produced in 1685.

This is the best of Crowne's plays and is founded on a comedy by the Spanish dramatist Moreto. Leonora is in love with Farewell, a young man of quality. But her brother Lord Bellquard, owing to a feud between the families, is determined she shall not marry him. Bellquard keeps Leonora under watch by her aunt, "an old amorous anxious maid", and a pair of spies, Hothead and Fanatick, who hold violently opposed views on religious matters and quarrel amusingly in consequence. Thanks to the resourcefulness of Crack, who introduces himself in an assumed character into Lord Bellquard's house, Farewell is able to carry off and marry Leonora. Her rival suitor, favoured by Lord Bellquard, Sir Courtly Nice, a fop whose "linen is all made in Holland by neat women that dip their fingers in rose-water", is fobbed off with the aunt, and Surly, the rough ill-mannered cynic, gets no wife at all.

Sir Charles Sedley (1639? - 1701) was educated at Wadham College, Oxford and became famous for his wit and urbanity and was notorious as a fashionable profligate. He was the author of two indifferent tragedies and three comedies, including "Bellamira" (1687) and "The Mulberry Garden". The latter, which was partly based on Molière's "L'Ecole des Maris", was produced in 1688. Sedley also wrote some pleasant songs. He figures in Dryden's "Essay of Dramatic Poesie" as Lisideius, who defends the imitation of French Comedy in the English theatre.

"Bellamira", a comedy, produced in 1687.

It is a coarse but lively play, founded on the "Eunuchus" of Terence and reflecting the licentious manners of the day. Dangerfield, a braggast and a bully, whose cowardice is exposed in an adventure similar to that of Falstaff at Gadshill, is an amusing character.

William Wycherley (1640-1716) came of a Shropshire family and was educated first in France, then at Queen's College, Oxford. His first play "Love in a Wood, or St. James's Park" (written in 1671 and published in 1672) brought him the favour of the Duchess of Cleveland, the king's mistress. Some years later he secretly married the widowed Countess of Drogheda, daughter of the Earl of Radnor, and incurred thereby the displeasure of Charles II, who had offered him the tutorship of his son, the Duke of Richmond. Wycherley's second play "The Gentleman Dancing-Master" was acted in 1671 or 1672 (published in 1673); "The Country Wife" in 1672 or 1673 (published in 1675); his last play, "The Plain Dealer" probably in 1674 (published in 1677). His "Miscellany Poems" (published in 1704) led to a friendship with Pope, who revised many of his writings. The "Posthumous Works" appeared in 1728. Lamb classes him with Congreve as one of the best masters of "artificial comedy" ("Last Essays of Elia"). Wycherley was labelled by Macaulay as licentious and indecent. As a satirist he was perhaps more savage than Congreve, but as a poet less sensitive. Contemporaries named him "manly Wycherley".

"The Gentleman Dancing-Master", a comedy, published in 1673.

This is the most entertaining of Wycherley's plays. Hippolita, daughter of Mr. Formal, is about to be married to her cousin, who has just returned from France, affects

the French dress and language, and calls himself Monsieur de Paris. She deceives him but has been kept closely pent up by her aunt, Mrs. Caution, and knows no other man. By a trick she induces her cousin to send Gerrard, a young gentleman, to pay her a secret visit, and they fall in love with each other. Her father, just back from Spain - he affects the Spanish dress and punctilio and calls himself Don Diego - surprises them together, whereupon Hippolita passes off Gerrard as her dancing-master. There follows a number of diverting scenes in which Gerrard is constantly on the point of being betrayed by his incompetence as a dancing-master, but is saved by the squabble between Mrs. Caution, who sees through the trick, and Don Diego, who cannot conceive that anyone should fool him. Finally, in the turmoil caused by Gerrard's ultimate exposure, the lovers avail themselves of the services of the parson who has arrived to marry Hippolita to her cousin.

"The Country Wife", a comedy, published in 1675.

This is one of the wittiest of Wycherley's plays, but the manners depicted are coarse and indecent. The plot illustrates the folly both of excessive jealousy and of excessive credulity in lovers. Mr. Pinchwife comes to London for the marriage of his sister Alithea and brings with him his artless young country wife. His suspicion of her pure ideas into her head, which are the cause of his undoing. Sparkish, who was to marry Alithea, suffers from the opposite excess of confidence and credulity. As a result he loses her at the last moment to a new lover; while Horner, a witty young libertine, who has spread false reports about himself in order to facilitate his amours, is able to satisfy Pinchwife of his wife's innocence.

"The Plain Dealer", a comedy, published in 1677.

This is perhaps the best of Wycherley's plays. It is a remote adaptation of Molière's "Le Misanthrope", and shows the author at his fiercest as a satirist. The "plain dealer" is Manly, an honest but misanthropic sea-captain, who has lost confidence in everyone save his one trusty friend Vernish, and his love, Olivia, to whom he has confided his money. The plot turns on the perfidy of Vernish and Olivia. On his returning from fighting the Dutch, Manly finds that Olivia scorns him, has married another and refuses to return his money. Fidelia, a young lady who cherishes a secret passion for Manly and has followed him to sea in man's clothes, continues to attend him in spite of his rebuffs, and her disguise is not suspected. Manly, still hoping to win Olivia's favour, sends Fidelia to plead for him. Olivia becomes enamoured of the disguised Fidelia, who makes an assignation with Olivia, to which Manly, under cover of darkness, also comes, intending to expose Olivia's perfidy. Olivia's husband, now turns out to be the trusted Vernish. He finds Olivia with Manly and Fidelia, and rushes at Manly to kill him. Fidelia saves Manly and is herself wounded in the scuffle; her disguise is thus discovered. Manly, cured of his infatuation for Olivia and touched by Fidelia's devotion, gives her his heart.

Among other amusing characters is the widow Blackacre, a litigious creature thoroughly at home in the courts and in legal jargon, who trains her son to follow in her footsteps, and thereby overreaches herself. The latter, Jarry Blackacre, is the literary ancestor of Goldsmith's Tony Lumpkin.

Sir John Vanbrugh (1664-1726), dramatist and architect, was the son of a merchant of Ghent, who had

fled to England from Alva's persecutions, In 1691 he was for some time a prisoner in the Bastille. In 1697 he produced "The Relapse, or Virtue in Danger" and "The Provok'd Wife" with immense success. His other principal comedies are "The Confederacy" and "The Provok'd Husband" completed by Cibber in 1728. His collected dramatic works appeared in 1730. As a playwright he offers a strong contrast to his contemporary, Congreve, in that he paid no attention to style. He wrote as he talked. Both he and Congreve were violently attacked by Collier in his "Short View".

As an architect Vanbrugh designed his own Haymarket Theatre and Blenheim Palace.

'The Relapse or Virtue in Danger' (produced in 1699).

This was Vanbrugh's first play and was very well received. This is a continuation of 'Love's Last Shift' by Colley Cibber. The characters are the same, though most effectively presented. It contains two plots, very slenderly related to each other.

Loveless, a reformed libertine, who lives in the country with his wife Amanda, is obliged to go with her to London. There he suffers a relapse under the temptation of the beautiful Berinthia, an unscrupulous young widow. Vorthy, a former lover of Berinthia, persuades her to favour Loveless's suit and to convince Amanda of her husband's infidelity, in order to promote his own chances of seducing her. But Amanda, though bitterly resenting her husband's faithlessness, remains firm in her virtue.

The second plot is more entertaining. Sir Novelty Fashion, the perfect beau, who has just become (by

purchase) Lord Foppington, is about to marry Miss Hoyden, the daughter of Sir Tunbely Clumsey, a country squire although, neither father nor daughter has yet seen him. Foppington's younger brother Young Fashion, having outrun his allowance, appeals to Foppington for assistance, but is refused. To revenge himself and recover his fortune, he decides to go to Sir Tunbely's house, impersonate his brother and marry the heiress himself. The plot is at first successful, but Sir Tunbely will not hear of the marriage for a week. In view of the danger of delay, Fashion bribes the nurse and the parson and the marriage is celebrated secretly. No sooner is this done than Foppington arrives, is treated as an impostor and brow-beaten, until a neighbour vouches for his identity. Meanwhile Young Fashion escapes. Hoyden, the parson and the nurse decide to say nothing of the former marriage and Hoyden is now married to Foppington, who immediately brings his wife to London. Here Young Fashion claims his bride, the nurse and parson are bullied and cajoled into admitting the earlier marriage, and Hoyden is reconciled to her lot on learning that Fashion is Lord Foppington's brother.

Thomas Shadwell (1643?-92), dramatist and poet, was educated at Caius College, Cambridge, and entered the Middle Temple. He produced the "Sullen Lovers", based on Molière's "Les Facheux", at Lincoln's Inn Fields, London, in 1688. His dramatic pieces include an opera, the "Enchanted Island" (from Shakespeare's "The Tempest", 1673), "Squire of Alsatia" (1688) and "Bury Fair" (1689). The last gives an interesting picture of contemporary manners, watering-places, and amusements; and Scott and Macaulay drew on the "Squire of Alsatia" for information regarding the locality. Shadwell was at open feud with Dryden from 1682. The two poets repeatedly attacked one

another in satires, among which were Dryden's "The Medal" and "MacFleckoe".

In 1688 Shadwell superseded Dryden as poet laureate and historiographer, but his claims to the position were not high, Lord Dorset, to whom the appointment was due, remarked, "I do not pretend to say how great a poet Shadwell may be, but I am sure he is an honest man".

William Congreve (1670-1729) was born at Bardsey, near Leeds, of an ancient family. As his father commanded the garrison at Youghal in Ireland, he was educated at Kilkenny school and Trinity College, Dublin, at both of which he was a fellow student of Swift. He entered the Middle Temple, but soon gave up the law for literature, published a feeble novel of intrigue, "Incognita" (1692), and in 1693 suddenly achieved fame by his comedy "The Old Bachelor". Of his other comedies "The Double Dealer" appeared in 1694, "Love for love" in 1695, and "The Way of the World" in 1700. In this Congreve shows himself the supreme master of the comedy of manners, set in the narrow world of fashion and gallantry. His one tragedy "The Mourning Bride" was produced in 1687. In the same year he replied to the attack made on him in the "Short View" of Jeremy Collier. Congreve gave up writing for the stage after the comparative failure of his last comedy. But he was then in moderately affluent circumstances, holding more than one government post, and enjoying general admiration and the friendship of men like Swift, Steele and Pope. He was visited by Voltaire, and was closely attached to the Duchess of Marlborough. He was buried in Westminster Abbey.

"The Old Bachelor", a comedy, produced in 1693.
The "Old Bachelor" is Heartwill, "A surly old

pretended woman-hater, who falls in love with Silvia, not knowing that she is the forsaken mistress of Vainlove. He is tricked into marrying her, only discovering her true character afterwards, from the gibes of his acquaintances. The parson who has been brought in to marry them, however, is in fact Vainlove's friend Belmour, who has assumed the disguise for the purpose of an intrigue; and Heartwell is relieved to discover that the marriage was a pretence. The comedy includes the amusing characters of Sir Joseph Wittol, a foolish Knight, who allows himself to be really married to Silvia under the impression that she is the wealthy Araminta; and his companion, the cowardly bully, Captain Bluffe, who under the same delusion is married to Silvia's maid. The success of the play was in part due to the acting of Betterton and Mrs. Bracefirdle.

"The Double Dealer", a comedy, produced in 1694.

Mellefont, nephew and prospective heir to Lord Touchwood, is about to marry Cynthia, the daughter of Sir Paul Plyant, Lady Touchwood, a violent and dissolute woman, is in love with Mellefont; but as he rejects her advances, determines to prevent the match and ruin him. She finds a confederate in Maskwell, the Double Dealer, who has been her lover, He pretends to be Mellefont's friend, but determines to cheat him of Cynthia and get her for himself. The plot however, goes wrong. Lord Touchwood informs Lady Touchwood of Maskwell's intention to marry Cynthia. This awakens her jealousy. She finds Maskwell and upbraids him, but is overheard by Lord Touchwood, who now sees Maskwell's treachery and defeats his final attempt to carry off Cynthia.

"Love for Love", a comedy, produced in 1695.

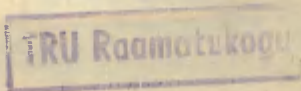
Valentine has fallen under the displeasure of his

father on account of his extravagance, and is besieged by duns. His father, Sir Sampson Legend, offers to pay his debts if he will sign a bond engaging to make over his right of his inheritance to his younger brother Ben. Valentine tries to move his father by submission, but fails. Then pretends to be mad and unable to sign the deed of conveyance to his brother. Finally Angelica intervenes. She induces Sir Sampson to propose marriage to her, pretends to accept and gets possession of the bond. When Valentine is in despair at finding that Angelica is about to marry his father, she reveals the plot, tears up the bond and declares her love for him.

The comedy is enlivened by its witty dialogues and its humorous characters. Among these are Jeremy, Valentine's resourceful servant; Sir Sampson, with his "blunt vivacity"; Ben, the rough young sea-dog, who intends to marry whom he chooses; Miss Prue, only too ready to learn the lessons in love given her by Tattle, the vain, half-witted beau, who finds himself married to Mrs. Frail, the lady of easy virtue, when he thinks he has captured Angelica; and Foresight, the gullible old astrologer.

"The Way of the World", a comedy, produced in 1700.

This is the most finished of Congreve's comedies, but it was not very well received and the author in disgust renounced the stage. Mirabell is in love with Millamant, a niece of Lady Wishfort, and pretends to make love to the aunt in order to conceal his suit of the niece. The deceit is revealed to Lady Wishfort by Mrs. Marwood to revenge herself on Mirabell, who has rejected her advances. Lady Wishfort, who now hates Mirabell "more than a quaker hates a parrot" determines to deprive her niece of half of the inheritance which is in her keeping,



if Millamant marries Mirabell. The latter tells his servant Waitwell to impersonate an uncle of his, make love to Lady Wishfort and pretend to marry her. He poses by this deception to win Lady Wishfort's consent to his marriage to her niece. But the plot is discovered by Mrs. Marwood, and also the fact that Mirabell has in the past had an intrigue with Mrs. Fainall, the daughter of Lady Wishfort. She now conspires with Fainall, her lover, to reveal these facts to Lady Wishfort, while Fainall is to threaten to divorce his wife and discredit Lady Wishfort unless he is given full control over both Mrs. Fainall's property and Millamant's portion. The scheme, however, fails. Mrs. Fainall denies the charge against her and brings proof of Fainall's relations with Mrs. Marwood, while Mirabell produces a deed by which Mrs. Fainall, before her marriage, made him trustee of his property. Lady Wishfort, in gratitude for her release from Fainall's threats, forgives Mirabell and consents to his marriage to Millamant.

Besides the fine portrait of Millamant, Congreve's most brilliant creation, there are amusing characters of Sir Wilfull Witwoud, Lady Wishfort's boisterous country nephew, and the servants Foible and Waitwell. The dialogue is brilliant and there are some highly entertaining scenes. Lady Wishfort's display of "boudoir Billingsgate" when she discovers how she has been tricked is unequalled in its kind.

"The Mourning Bride", a tragedy, produced in 1697. This was Congreve's only attempt at tragedy, and was received with enthusiasm.

Almeria, daughter of Manuel, King of Granada, has been secretly married to Alphonso, prince of the enemy state of Valencia. Circumstances place him a captive in

the power of Manuel. The discovery of his marriage infuriates the king, who orders the murder of Alphonso and, to punish his daughter, further determines to impersonate the captive in his cell, so that when she comes to save him, he may mock her disappointment. As a result he is killed by mistake, and Alphonso and Almeria are reunited.

The play contains a few very famous passages including the opening lines of the play:

"Music has charms to soothe a savage breast"
and at the end of the third act:

"Heaven has no rage, like love to hatred turned,
Nor hell a fury, like a woman scorned."

George Farguhar (1678-1707) was a sizar at Trinity College, Dublin. After serving as an officer in the army, he became an actor, but gave up the stage when he accidentally wounded a fellow player. He then took to writing comedies, and produced "Love and a Bottle" in 1699. "The Constant Couple", or a Trip to the Jubilee" in 1700, "Sir Harry Wildar" in 1701, "The Stage Coach" (with Motteux) in 1704, "The Recruiting Officer" in 1706, and "The Neaux' Stratagem" in 1707. The last two are the best of his plays, and are marked by an atmosphere of reality and good-natured humour very different from that of the artificial comedy of the period. They reveal the tolerant, easy-going character of the author, though his satire is sometimes pungent. He is said to have been deceived by his wife, from love of him, about her fortune, but to have always treated her with tenderness and indulgence. He died in poverty. A present of twenty guineas from the actor Robert Wills gave him the means of writing his last play, "The Beaux' Stratagem", and

he lived just long enough to hear of its success.

"The Constant Couple, or a Trip to the Jubilee", a comedy, produced in 1700.

This play, which is coarse and farcical, was very successful, owing chiefly to the amusing character of Sir Harry Wildair, "an airy gentleman, affecting humorous gaiety and freedom in his behaviour". It had a less successful sequel in "Sir Harry Wildair" (1701).

"The Recruiting Officer", a comedy, produced in 1706.

It deals with the humorous aspects of recruiting in a country town, with a vividness suggesting that the author drew his own experience. The plot is slender: Capt. Plume makes love to the women in order to secure their followers as recruits. Kite, his resourceful sergent, assumes the character of an astrologer for the same purpose. Sylvia, the daughter of Justice Ballance, who is in love with Plume but has promised not to marry him without her father's consent, runs away from home disguised as a man, gets herself arrested for scandalous conduct, is brought before her father and handed over to Capt. Plume as a recruit. Capt. Brazen, a rival recruiting officer, who boasts of battles and friends in every quarter of the globe, endeavours to marry the rich Melinda, but finds himself fobbed off with her maid.

"The Beaux' Stratagem", a comedy, produced in 1707.

Aimwell and Archer, two friends who have run through their estate, arrive at the Inn at Litchfield in search of an adventure that will rehabilitate their fortunes. There is much speculation as to who they are, and Boniface the landlord concludes that they are highwaymen. This curiosity is shared by Dorinda (daughter of the

wealthy Lady Bountiful), who has fallen in love with Aimwell at first sight - in church; and by Mrs. Sullen, the wife of Lady Bountiful's son, who is a drunken sot. An attack by rogues enables Aimwell and Archer to rescue the ladies; and they both press the advantage thus gained. But Aimwell, who has passed himself off as his elder brother, Lord Aimwell is smitten with remorse and confesses the fraud. At this moment Mrs. Sullen's brother opportunely arrives to rescue his sister from the brutality of her husband. He brings the news of the death of Lord Aimwell and his brother's accession to the title and fortune. At the same time Sullen willingly agrees to dissolve his marriage, so that Mrs. Sullen is free to marry Archer and all ends happily.

3. Prose.

I. The Puritan opposition to the theatre.

Jeremy Collier (1650-1726) was educated at Ipswich and Caius College, Cambridge, and later became rector of Ampton, Suffolk, from 1679 to 85. He publicly absolved on the scaffold two of the men executed for the plot to assassinate the King in 1696, and was in consequence outlawed. He is chiefly remembered for his "Short View of the Immorality and Profaneness of the England Stage" (1698), in which he particularly attacked Congreve and Vanbrugh. The work created a great stir. Congreve and D'Urfey were prosecuted, and Betterton and Mrs. Bracegirdle were fined. Some of the writers attacked replied, though not very effectively. But the futility of Collier's arguments was shown by the continued success of the type of play that he criticized. Collin published a learned "Ecclesiastical History of Great Britain" in 1708-14.

2. The great diaries.

John Evelyn (1620-1706) was educated at Balliol College, Oxford. He published in 1661 "Fumifugium, or The inconvenience of the Air and Smoke of London dissipated"; in 1662 "Sculptura", a book on engraving; "Sylvia", a book on practical arbori-culture, which exerted great influence, in 1664; "Navigation and Commerce" in 1674; and a number of translations from the French on architecture, gardening, etc. He is remembered principally by his "Diary", describing his travels on the Continent and containing brilliant portraits of his contemporaries; it covers his whole life. It was first published in 1818, but has never been printed in its entirety. Various minor works have been published in recent times.

Samuel Pepys (1633-1703). He was the son of John Pepys, a London tailor. He was educated at St. Paul's School, London, and at Trinity College, Magdalene College, Cambridge. In 1655 he married Elizabeth St. Michel, a girl of 15, the daughter of a French father and English mother. He entered the household of Sir Edward Montagu (afterwards Earl of Sandwich), his father's first cousin, in 1656; and his subsequent successful career was largely due to Montagu's patronage. His famous "Diary" opens on 1 Jan. 1660, when Pepys was living in Axe Yard, Westminster, and was very poor. Soon after this he was appointed clerk of the King's ships and clerk of the privy seal, with a salary of £350. In 1665 he became surveyor-general of the victualling office, in which capacity he showed himself an energetic official and a zealous reformer of abuses. Owing to failing eyesight he closed his diary on 31st May 1669, and in the same year his wife died. In 1672 he was appointed secretary

to the Admiralty. He was committed to the Tower on a charge of complicity in the "Popish Plot" in 1679 and deprived of his office, but was soon set free. In 1683 he was sent to Tangier with Lord Dartmouth and wrote an interesting diary while there. In 1684 he was re-appointed secretary to the Admiralty. In 1689 he was deprived of his appointment and afterwards lived in retirement, principally at Clapham.

His "Diary" remained in cipher (and in a system of short-hand) at Magdalene College, Cambridge, until 1825, when it was deciphered by John Smith and edited by Lord Braybrooke. An enlarged edition by Mynors Bright appeared in 1875-9, and the whole, except a few passages, was published by Henry B. Wheatley in 1893-6. It is a document of extraordinary interest, an account both of the light that its sincere narrative throws on the author's own lovable character, and of the vivid picture that it gives of contemporary everyday life, of the administration of the navy, and of the ways of the court.

3. The novel.

Roger Boyle, Earl of Orrey (1621-79), was the author of "Parthenissa" (1654-65), a romance in the style of La Calprenède and Mlle de Scudery, which deals with the adventures of Artatanes, a Median prince, and his rivalry with Surema, an Arabian prince, for the love of Parthenissa. Boyle also wrote a "Treatise on the Art of War" (1677) and some rhymed tragedies.

Mrs. Aphra Behn, (1640-89), the daughter of John and Amy Amis, lived as a child in Surinam (Guyana). She returned to England in 1658, and married Behn, a city

merchant. She was employed by Charles II as a spy in Antwerp on the outbreak of the Dutch War. Between 1671 and 1689 she produced fifteen plays, of which the most popular was "The Rover" (in two parts) 1677-81), dealing with the amorous adventures in Naples and Madrid of a band of English cavaliers during the exile of Charles II. "The City Heiress" (1682) is one of her typical coarse comedies of contemporary London life. She also wrote poetry. The best known of her novels is "Oroonko, or the Royal Slave". It is also the first English philosophical novel containing dissertations on the abstract subjects, such as the religion of humanity. Aphra Behn was buried in the east cloister of Westminster Abbey.

"Oroonko, or the Royal Slave", a novel, published about 1678.

Oroonko is the grandson and heir of an African king. He wins the love of the beautiful Imoinda, of whom the king himself is enamoured. The infuriated king orders Imoinda to be sold out of the country as a slave. Oroonko himself is trapped by the captain of an English slave-trading ship and carried to Surinam, an English colony in the West Indies. There he discovers Imoinda and is reunited to her. He presently stirs up the other slaves to escape from their miserable condition. They are pursued and induced to surrender on promise of a pardon from the deputy-governor, Byam. Nevertheless, Oroonko, when once in the governor's hands, is cruelly whipped. Determined to avenge himself on Byam, but not expecting to survive the attempt and fearing to leave Imoinda a prey to the enraged slave-drivers, he decides to kill her. Imoinda welcomes her fate and meets death smiling. Oroonko is found near her dead body and attempts to take his own life, but is prevented and cruelly executed.

The novel is remarkable as the first expression in English literature of sympathy for the oppressed Negroes. It partly reflects the author's memories of her early days in Surinam. It was made the subject of a tragedy by Southerne.

4. Precursor of the Enlightenment

Sir William Temple (1628-99) was educated at Emmanuel College, Cambridge. He was envoy at Brussels in 1666 and visited The Hague, where he executed the triple alliance between England, Holland and Sweden (1668). He returned to The Hague in 1674, when he negotiated the marriage between William of Orange and Mary. He himself married in 1655 Dorothy Osborne, whose letters to him were published in 1888 and again in 1928. He settled first at Steen and later at Moor Park, near Fainham, where he was much occupied with gardening, and where Swift was an intimate of his household. His principal works are an "Essay upon the Present State of Ireland" (1668), "Observations upon... the Netherlands" (1673) and three volumes of "Miscellanea" (1680, 1692 and 1701). The second of these contains his best-known essay "Of Ancient and Modern Learning", which led to a vigorous controversy. Temple's letters were published by Swift in 1701. His "Memoirs", relating to the period 1672-9, but not published till 1692, are full of interesting comments on the political situation.

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