

of the Holy Ghost," and in this recognition of spiritual leadership lies the secret of their democracy. So this village tinker, with his strength and sincerity, is presently the acknowledged leader of an immense congregation, and his influence is felt throughout England. It is a tribute to his power that, after the return of Charles II, Bunyan was the first to be prohibited from holding public meetings.

Concerning Bunyan's imprisonment in Bedford jail, which followed his refusal to obey the law prohibiting religious meetings without the authority of the Established Church, there is a difference of opinion. That the law was unjust goes without saying; but there was no religious persecution, as we understand the term. Bunyan was allowed to worship when and how he pleased; he was simply forbidden to hold public meetings, which frequently became fierce denunciations of the Established Church and government. His judges pleaded with Bunyan to conform with the law. He refused, saying that when the Spirit was upon him he must go up and down the land, calling on men everywhere to repent. In his refusal we see much heroism, a little obstinacy, and perhaps something of that desire for martyrdom which tempts every spiritual leader. That his final sentence to indefinite imprisonment was a hard blow to Bunyan is beyond question. He groaned aloud at the thought of his poor family, and especially at the thought of leaving his little blind daughter:

I found myself a man encompassed with infirmities; the parting was like pulling the flesh from my bones. . . . Oh, the thoughts of the hardship I thought my poor blind one might go under would break my heart to pieces. Poor child, thought I, what sorrow thou art like to have for thy portion in this world; thou must be beaten, must beg, suffer hunger, cold, nakedness, and a thousand calamities, though I cannot now endure that the wind should blow upon thee.<sup>1</sup>

And then, because he thinks always in parables and seeks out most curious texts of Scripture, he speaks of "the two milch kine that were to carry the ark of God into another country and leave their calves behind them." Poor cows, poor Bunyan! Such is the mind of this extraordinary man.

With characteristic diligence Bunyan set to work in prison making shoe laces, and so earned a living for his family. His imprisonment lasted for nearly twelve years; but he saw his family frequently, and was for some time a regular preacher in the Baptist church in

<sup>1</sup> Abridged from *Grace Abounding*, Part 3; *Works* (ed. 1873), p. 71.

Bedford. Occasionally he even went about late at night, holding the proscribed meetings and increasing his hold upon the common people. The best result of this imprisonment was that it gave Bunyan long hours for the working of his peculiar mind and for study of his two only books, the King James Bible and Foxe's *Book of Martyrs*. The result of his study and meditation was *The Pilgrim's Progress*, which was probably written in prison, but which for some reason he did not publish till long after his release.

The years which followed are the most interesting part of Bunyan's strange career. The publication of *Pilgrim's Progress* in 1678 made him the most popular writer, as he was already the most popular preacher, in England. Books, tracts, sermons, nearly sixty works in all, came from his pen; and when one remembers his ignorance, his painfully slow writing, and his activity as an itinerant preacher, one can only marvel. His evangelistic journeys carried him often as far as London, and wherever he went crowds thronged to hear him. Scholars, bishops, statesmen went in secret to listen among the laborers, and came away wondering and silent. At Southwark the largest building could not contain the multitude of his hearers; and when he preached in London, thousands would gather in the cold dusk of the winter morning, before work began, and listen until he had made an end of speaking. "Bishop Bunyan" he was soon called on account of his missionary journeys and his enormous influence.

What we most admire in the midst of all this activity is his perfect mental balance, his charity and humor in the strife of many sects. He was badgered for years by petty enemies, and he arouses our enthusiasm by his tolerance, his self-control, and especially by his sincerity. To the very end he retained that simple modesty which no success could spoil. Once when he had preached with unusual power some of his friends waited after the service to congratulate him, telling him what a "sweet sermon" he had delivered. "Aye," said Bunyan, "you need not remind me; the devil told me that before I was out of the pulpit."

For sixteen years this wonderful activity continued without interruption. Then, one day when riding through a cold storm on a labor of love, to reconcile a stubborn man with his own stubborn son, he caught a severe cold and appeared, ill and suffering but rejoicing in his success, at the house of a friend in Reading. He died there a few days later, and was laid away in Bunhill Fields burial ground, London, which has been ever since a *campo santo* to the faithful.



**Works of Bunyan.** The world's literature has three great allegories, — Spenser's *Faery Queen*, Dante's *Divina Commedia*, and Bunyan's *Pilgrim's Progress*. The first appeals to poets, the second to scholars, the third to people of every age and condition. Here is a brief outline of the famous work :

"As I walked through the wilderness of this world I lighted on a certain place where was a den [Bedford jail] and laid me down in that place to sleep; and, as I slept, I dreamed a dream." So the story begins. He sees a man called Christian setting out with a book in his hand and a great load on his back from the city of Destruction. Christian has two objects, — to get rid of his burden, which holds the sins and fears of his life, and to make his way to the Holy City. At the outset Evangelist finds him weeping because he knows not where to go, and points him to a wicket gate on a hill far away. As Christian goes forward his neighbors, friends, wife and children call to him to come back; but he puts his fingers in his ears, crying out, "Life, life, eternal life," and so rushes across the plain.

Then begins a journey in ten stages, which is a vivid picture of the difficulties and triumphs of the Christian life. Every trial, every difficulty, every experience of joy or sorrow, of peace or temptation, is put into the form and discourse of a living character. Other allegorists write in poetry and their characters are shadowy and unreal; but Bunyan speaks in terse, idiomatic prose, and his characters are living men and women. There are Mr. Worldly Wiseman, a self-satisfied and dogmatic kind of man, youthful Ignorance, sweet Piety, courteous Demas, garrulous Talkative, honest Faithful, and a score of others, who are not at all the bloodless creatures of the *Romance of the Rose*, but men real enough to stop you on the road and to hold your attention. Scene after scene follows, in which are pictured many of our own spiritual experiences. There is the Slough of Despond, into which we all have fallen, out of which Pliable scrambles on the hither side and goes back grumbling, but through which Christian struggles mightily till Helpful stretches him a hand and drags him out on solid ground and bids him go on his way. Then come Interpreter's house, the Palace Beautiful, the Lions in the way, the Valley of Humiliation, the hard fight with the demon Apollyon, the more terrible Valley of the Shadow, Vanity Fair, and the trial of Faithful. The latter is condemned to death by a jury made up of Mr. Blindman, Mr. Nogoood, Mr. Heady, Mr. Liveloose, Mr. Hatelight, and others of their kind to whom questions of justice are committed by the jury system. Most famous is Doubting Castle, where Christian and Hopeful are thrown into a dungeon by Giant Despair.

Argument of  
*Pilgrim's  
Progress*

And then at last the Delectable Mountains of Youth, the deep river that Christian must cross, and the city of All Delight and the glorious company of angels that come singing down the streets. At the very end, when in sight of the city and while he can hear the welcome with which Christian is greeted, Ignorance is snatched away to go to his own place; and Bunyan quaintly observes, "Then I saw that there was a way to hell even from the gates of heaven as well as from the city of Destruction. So I awoke, and behold it was a dream!"

Such, in brief, is the story, the great epic of a Puritan's individual experience in a rough world, just as *Paradise Lost* was the epic of mankind as dreamed by the great Puritan who had "fallen asleep over his Bible."

The chief fact which confronts the student of literature as he pauses before this great allegory is that it has been translated into seventy-five languages and dialects, and has been read more than any other book save one in the English language.

As for the secret of its popularity, Taine says, "Next to the Bible, the book most widely read in England is the *Pilgrim's Progress*. . . . Protestantism is the doctrine of salvation by grace, and no writer has equaled Bunyan in making this doctrine understood." And this opinion is echoed by the majority of our literary historians. It is perhaps sufficient answer to quote the simple fact that *Pilgrim's Progress* is not exclusively a Protestant study; it appeals to Christians of every name, and to Mohammedans and Buddhists in precisely the same way that it appeals to Christians. When it was translated into the languages of Catholic countries, like France and Portugal, only one or two incidents were omitted, and the story was almost as popular there as with English readers. The secret of its success is probably simple. It is, first of all, not a procession of shadows repeating the author's declamations, but a real story, the first extended story in our language. Our Puritan fathers may have read the story for religious instruction; but all classes of men have read it because they found in it a true personal experience told with strength, interest, humor, — in a word, with all the qualities that such a story should possess. Young people have read it,

Success of  
*Pilgrim's  
Progress*



first, for its intrinsic worth, because the dramatic interest of the story lured them on to the very end; and second, because it was their introduction to true allegory. The child with his imaginative mind — the man also, who has preserved his simplicity — naturally personifies objects, and takes pleasure in giving them powers of thinking and speaking like himself. Bunyan was the first writer to appeal to this pleasant and natural inclination in a way that all could understand. Add to this the fact that *Pilgrim's Progress* was the only book having any story interest in the great majority of English and American homes for a full century, and we have found the real reason for its wide reading.

*The Holy War*, published in 1665, is the first important work of Bunyan. It is a prose *Paradise Lost*, and would undoubtedly be known as a remarkable allegory were it not overshadowed by its great rival. *Grace Abounding to the Chief of Sinners*, published in 1666, twelve years before *Pilgrim's Progress*, is the work from which we obtain the clearest insight into Bunyan's remarkable life, and to a man with historical or antiquarian tastes it is still excellent reading. In 1682 appeared *The Life and Death of Mr. Badman*, a realistic character study which is a precursor of the modern novel; and in 1684 the second part of *Pilgrim's Progress*, showing the journey of Christiana and her children to the city of All Delight. Besides these Bunyan published a multitude of treatises and sermons, all in the same style, — direct, simple, convincing, expressing every thought and emotion perfectly in words that even a child can understand. Many of these are masterpieces, admired by workingmen and scholars alike for their thought and expression. Take, for instance, "The Heavenly Footman," put it side by side with the best work of Latimer, and the resemblance in style is startling. It is difficult to realize that one work came from an ignorant tinker and the other from a great scholar, both engaged in the same general work.

Other Works  
of Bunyan

As Bunyan's one book was the Bible, we have here a suggestion of its influence in all our prose literature.

#### MINOR PROSE WRITERS

The Puritan Period is generally regarded as one destitute of literary interest; but that was certainly not the result of any lack of books or writers. Says Burton in his *Anatomy of Melancholy*:

I have . . . new books every day, pamphlets, currantoes, stories, whole catalogues of volumes of all sorts, new paradoxes, opinions, schisms, heresies, controversies in philosophy and religion. Now come tidings of weddings, maskings, entertainments, jubilees, embassies, sports, plays; then again, as in a new-shipped scene, treasons, cheatings, tricks, robberies, enormous villainies in all kinds, funerals, deaths, new discoveries, expeditions; now comical, then tragical matters. . . .

So the record continues, till one rubs his eyes and thinks he must have picked up by mistake the last literary magazine. And for all these kaleidoscopic events there were waiting a multitude of writers, ready to seize the abundant material and turn it to literary account for a tract, an article, a volume, or an encyclopedia.

If one were to recommend certain of these books as expressive of this age of outward storm and inward calm, there are three that deserve more than a passing notice, namely, the *Religio Medici*, *Holy Living*, and *The Compleat Angler*. The first was written by a busy physician, a supposedly scientific man at that time; the second by the most learned of English churchmen; and the third by a simple merchant and fisherman. Strangely enough, these three great books — the reflections of nature, science, and revelation — all interpret human life alike and tell the same story of gentleness, charity, and noble living. If the age had produced only these three books, we could still be profoundly grateful to it for its inspiring message.

Three Good  
Books



**Robert Burton** (1577-1640). Burton is famous chiefly as the author of the *Anatomy of Melancholy*, one of the most astonishing books in all literature, which appeared in 1621. Burton was a clergyman of the Established Church, an incomprehensible genius, given to broodings and melancholy and to reading of every conceivable kind of literature. Thanks to his wonderful memory, everything he read was stored up for use or ornament, till his mind resembled a huge curiosity shop. All his life he suffered from hypochondria, but curiously traced his malady to the stars rather than to his own liver. It is related of him that he used to suffer so from despondency that no help was to be found in medicine or theology; his only relief was to go down to the river and hear the bargemen swear at one another.

Burton's *Anatomy* was begun as a medical treatise on morbidness, arranged and divided with all the exactness of the schoolmen's demonstration of doctrines; but it turned out to be an enormous hodgepodge of quotations and references to authors, known and unknown, living and dead, which seemed to prove chiefly that "much study is a weariness to the flesh." By some freak of taste it became instantly popular, and was proclaimed one of the greatest books in literature. A few scholars still explore it with delight, as a mine of classic wealth; but the style is hopelessly involved, and to the ordinary reader most of his numerous references are now as unmeaning as a hyper-jacobian surface.

**Sir Thomas Browne** (1605-1682). Browne was a physician who, after much study and travel, settled down to his profession in Norwich; but even then he gave far more time to the investigation of natural phenomena than to the barbarous practices which largely constituted the "art" of medicine in his day. He was known far and wide as a learned doctor and an honest man, whose scientific studies had placed him in advance of his age, and whose religious views were liberal to the point of heresy. With this in mind, it is interesting to note,

as a sign of the times, that this most scientific doctor was once called to give "expert" testimony in the case of two old women who were being tried for the capital crime of witchcraft. He testified under oath that "the fits were natural, but heightened by the devil's cooperating with the witches, at whose instance he [the alleged devil] did the villainies."

Browne's great work is the *Religio Medici*, i.e. The Religion of a Physician (1642), which met with most unusual success.

*Religio Medici* "Hardly ever was a book published in Britain," says Oldys, a chronicler who wrote nearly a century later, "that made more noise than the *Religio Medici*." Its success may be due largely to the fact that, among thousands of religious works, it was one of the few which saw in nature a profound revelation, and which treated purely religious subjects in a reverent, kindly, tolerant way, without ecclesiastical bias. It is still, therefore, excellent reading; but it is not so much the matter as the manner—the charm, the gentleness, the remarkable prose style—which has established the book as one of the classics of our literature.

Two other works of Browne are *Vulgar Errors* (1646), a curious combination of scientific and credulous research in the matter of popular superstition, and *Urn Burial*, a treatise suggested by the discovery of Roman burial urns at Walsingham. It began as an inquiry into the various methods of burial, but ended in a dissertation on the vanity of earthly hope and ambitions. From a literary point of view it is Browne's best work, but is less read than the *Religio Medici*.

**Thomas Fuller** (1608-1661). Fuller was a clergyman and royalist whose lively style and witty observations would naturally place him with the gay Caroline poets. His best known works are *The Holy War*, *The Holy State and the Profane State*, *Church History of Britain*, and the *History of the Worthies of England*. *The Holy and Profane State* is chiefly a biographical record, the first part consisting of numerous historical examples to be imitated, the second of examples to



be avoided. The *Church History* is not a scholarly work, notwithstanding its author's undoubted learning, but is a lively and gossipy account which has at least one virtue, that it entertains the reader. The *Worthies*, the most widely read of his works, is a racy account of the important men of England. Fuller traveled constantly for years, collecting information from out-of-the-way sources and gaining a minute knowledge of his own country. This, with his overflowing humor and numerous anecdotes and illustrations, makes lively and interesting reading. Indeed, we hardly find a dull page in any of his numerous books.

**Jeremy Taylor** (1613-1667). Taylor was the greatest of the clergymen who made this period famous, a man who, like Milton, upheld a noble ideal in storm and calm, and himself lived it nobly. He has been called "the Shakespeare of divines," and "a kind of Spenser in a cassock," and both descriptions apply to him very well. His writings, with their exuberant fancy and their noble diction, belong rather to the Elizabethan than to the Puritan age.

From the large number of his works two stand out as representative of the man himself: *The Liberty of Prophesying* (1646), which Hallam calls the first plea for tolerance in religion, on a comprehensive basis and on deep-seated foundations; and *The Rules and Exercises of Holy Living* (1650). To the latter might be added its companion volume, *Holy Dying*, published in the following year. *The Holy Living and Dying*, as a single volume, was for many years read in almost every English cottage. With Baxter's *Saints' Rest*, *Pilgrim's Progress*, and the *King James Bible*, it often constituted the entire library of multitudes of Puritan homes; and as we read its noble words and breathe its gentle spirit, we cannot help wishing that our modern libraries were gathered together on the same thoughtful foundations.

**Richard Baxter** (1615-1691). This "busiest man of his age" strongly suggests Bunyan in his life and writings. Like

Bunyan, he was poor and uneducated, a nonconformist minister, exposed continually to insult and persecution; and, like Bunyan, he threw himself heart and soul into the conflicts of his age, and became by his public speech a mighty power among the common people. Unlike Jeremy Taylor, who wrote for the learned, and whose involved sentences and classical allusions are sometimes hard to follow, Baxter went straight to his mark, appealing directly to the judgment and feeling of his readers.

The number of his works is almost incredible when one thinks of his busy life as a preacher and the slowness of manual writing. In all, he left nearly one hundred and seventy different works, which if collected would make fifty or sixty volumes. As he wrote chiefly to influence men on the immediate questions of the day, most of this work has fallen into oblivion. His two most famous books are *The Saints' Everlasting Rest* and *A Call to the Unconverted*, both of which were exceedingly popular, running through scores of successive editions, and have been widely read in our own generation.

**Izaak Walton** (1593-1683). Walton was a small tradesman of London, who preferred trout brooks and good reading to the profits of business and the doubtful joys of a city life; so at fifty years, when he had saved a little money, he left the city and followed his heart out into the country. He began his literary work, or rather his recreation, by writing his famous *Lives*,—kindly and readable appreciations of Donne, Wotton, Hooker, Herbert, and Sanderson, which stand at the beginning of modern biographical writing.

In 1653 appeared *The Compleat Angler*, which has grown steadily in appreciation, and which is probably more widely read than any other book on the subject of fishing. It begins with a conversation between a falconer, a hunter, and an angler; but the angler soon does most of the talking, as fishermen sometimes do; the hunter becomes a disciple, and learns by the easy method of hearing

*The Compleat Angler*



the fisherman discourse about his art. The conversations, it must be confessed, are often diffuse and pedantic; but they only make us feel most comfortably sleepy, as one invariably feels after a good day's fishing. So kindly is the spirit of the angler, so exquisite his appreciation of the beauty of the earth and sky, that one returns to the book, as to a favorite trout stream, with the undying expectation of catching something. Among a thousand books on angling it stands almost alone in possessing a charming style, and so it will probably be read as long as men go fishing. Best of all, it leads to a better appreciation of nature, and it drops little moral lessons into the reader's mind as gently as one casts a fly to a wary trout; so that one never suspects his better nature is being angled for. Though we have sometimes seen anglers catch more than they need, or sneak ahead of brother fishermen to the best pools, we are glad, for Walton's sake, to overlook such unaccountable exceptions, and agree with the milkmaid that "we love all anglers, they be such honest, civil, quiet men."

**Summary of the Puritan Period.** The half century between 1625 and 1675 is called the Puritan period for two reasons: first, because Puritan standards prevailed for a time in England; and second, because the greatest literary figure during all these years was the Puritan, John Milton. Historically the age was one of tremendous conflict. The Puritan struggled for righteousness and liberty, and because he prevailed, the age is one of moral and political revolution. In his struggle for liberty the Puritan overthrew the corrupt monarchy, beheaded Charles I, and established the Commonwealth under Cromwell. The Commonwealth lasted but a few years, and the restoration of Charles II in 1660 is often put as the end of the Puritan period. The age has no distinct limits, but overlaps the Elizabethan period on one side, and the Restoration period on the other.

The age produced many writers, a few immortal books, and one of the world's great literary leaders. The literature of the age is extremely diverse in character, and the diversity is due to the breaking up of the ideals of political and religious unity. This literature differs from that of the preceding age in three marked ways: (1) It has no unity of spirit, as in the days of Elizabeth, resulting from the patriotic enthusiasm of all classes. (2) In contrast with the hopefulness and vigor of Elizabethan writings, much of the literature of this period is somber in character; it saddens rather than inspires us. (3) It has lost the romantic impulse of youth, and become critical and intellectual; it makes us think, rather than feel deeply.

In our study we have noted (1) the Transition Poets, of whom Daniel is chief; (2) the Song Writers, Campion and Breton; (3) the Spenserian Poets, Wither and Giles Fletcher; (4) the Metaphysical Poets, Donne and Herbert; (5) the Cavalier Poets, Herrick, Carew, Lovelace, and Suckling; (6) John Milton, his life, his early or Horton poems, his militant prose, and his last great poetical works; (7) John Bunyan, his extraordinary life, and his chief work, *The Pilgrim's Progress*; (8) the Minor Prose Writers, Burton, Browne, Fuller, Taylor, Baxter, and Walton. Three books selected from this group are Browne's *Religio Medici*, Taylor's *Holy Living and Dying*, and Walton's *Complete Angler*.

**Selections for Reading.** *Milton.* *Paradise Lost*, books 1-2, *L'Allegro*, *II Pensive*, *Comus*, *Lycidas*, and selected *Sonnets*, — all in *Standard English Classics*; same poems, more or less complete, in various other series; *Areopagitica* and *Treatise on Education*, selections, in *Manly's English Prose*, or *Areopagitica* in *Arber's English Reprints*, *Clarendon Press Series*, *Morley's Universal Library*, etc.

*Minor Poets.* Selections from Herrick, edited by Hale, in *Athenæum Press Series*; selections from Herrick, Lovelace, Donne, Herbert, etc., in *Manly's English Poetry*, *Golden Treasury*, *Oxford Book of English Verse*, etc.; Vaughan's *Silex Scintillans*, in *Temple Classics*, also in the *Aldine Series*; Herbert's *The Temple*, in *Everyman's Library*, *Temple Classics*, etc.

*Bunyan.* *The Pilgrim's Progress*, in *Standard English Classics*, *Pocket Classics*, etc.; *Grace Abounding*, in *Cassell's National Library*.

*Minor Prose Writers.* *Wentworth's Selections* from *Jeremy Taylor*; *Browne's Religio Medici*, *Walton's Complete Angler*, both in *Everyman's Library*, *Temple Classics*, etc.; selections from *Taylor*, *Browne*, and *Walton* in *Manly's English Prose*, also in *Garnett's English Prose*.

**Bibliography.<sup>1</sup> History.** *Text-book*, Montgomery, pp. 238-257; *Cheyney*, pp. 431-464; *Green*, ch. 8; *Traill*; *Gardiner*.

*Special Works.* *Wakeling's King and Parliament* (*Oxford Manuals*); *Gardiner's The First Two Stuarts and the Puritan Revolution*; *Tulloch's English Puritanism and its Leaders*; *Lives of Cromwell* by *Harrison*, by *Church*, and by *Morley*; *Carlyle's Oliver Cromwell's Letters and Speeches*.

*Literature.* *Saintsbury's Elizabethan Literature* (extends to 1660); *Masterman's The Age of Milton*; *Dowden's Puritan and Anglican*.

*Milton.* *Texts*, *Poetical Works*, *Globe edition*, edited by *Masson*; *Cambridge Poets edition*, edited by *Moody*; *English Prose Writings*, edited by *Morley*, in *Carisbrooke Library*; also in *Bohn's Standard Library*.

*Masson's Life of John Milton* (8 vols.); *Life*, by *Garnett*, by *Pattison* (*English Men of Letters*). *Raleigh's Milton*; *Trent's John Milton*; *Corson's Introduction to Milton*; *Brooke's Milton*, in *Student's Library*; *Macaulay's Milton*; *Lowell's Essays*, in *Among My Books*, and in *Latest Literary Essays*; *M. Arnold's Essay*, in *Essays in Criticism*; *Dowden's Essay*, in *Puritan and Anglican*.

<sup>1</sup> For titles and publishers of reference works, see *General Bibliography* at the end of this book.



*Cavalier Poets.* Schelling's Seventeenth Century Lyrics, in Athenæum Press Series; Cavalier and Courtier Lyrists, in Canterbury Poets Series; Gosse's Jacobean Poets; Lovelace, etc., in Library of Old Authors.

*Donne.* Poems, in Muses' Library; Life, in Walton's Lives, in Temple Classics, and in Morley's Universal Library; Life, by Gosse; Jessup's John Donne; Dowden's Essay, in New Studies; Stephen's Studies of a Biographer, vol. 3.

*Herbert.* Palmer's George Herbert; Poems and Prose Selections, edited by Rhys, in Canterbury Poets; Dowden's Essay, in Puritan and Anglican.

*Bunyan.* Brown's John Bunyan, His Life, Times, and Works; Life, by Venables, and by Froude (English Men of Letters); Essays by Macaulay, by Dowden, *supra*, and by Woodberry, in Makers of Literature.

*Jeremy Taylor.* Holy Living, Holy Dying, in Temple Classics, and in Bohn's Standard Library; Selections, edited by Wentworth; Life, by Heber, and by Gosse (English Men of Letters); Dowden's Essay, *supra*.

*Thomas Browne.* Works, edited by Wilkin; the same, in Temple Classics, and in Bohn's Library; Religio Medici, in Everyman's Library; essay by Pater, in Appreciations; by Dowden, *supra*; and by L. Stephen, in Hours in a Library; Life, by Gosse (English Men of Letters).

*Izaak Walton.* Works, in Temple Classics, Cassell's Library, and Morley's Library; Introduction, in A. Lang's Walton's Complete Angler; Lowell's Essay, in Latest Literary Essays.

**Suggestive Questions.** 1. What is meant by the Puritan period? What were the objects and the results of the Puritan movement in English history? 2. What are the main characteristics of the literature of this period? Compare it with Elizabethan literature. How did religion and politics affect Puritan literature? Can you quote any passages or name any works which justify your opinion?

3. What is meant by the terms Cavalier poets, Spenserian poets, Metaphysical poets? Name the chief writers of each group. To whom are we indebted for our first English hymn book? Would you call this a work of literature? Why?

4. What are the qualities of Herrick's poetry? What marked contrasts are found in Herrick and in nearly all the poets of this period?

5. Who was George Herbert? For what purpose did he write? What qualities are found in his poetry?

6. Tell briefly the story of Milton's life. What are the three periods of his literary work? What is meant by the Horton poems? Compare "L'Allegro" and "Il Penseroso." Are there any Puritan ideals in "Comus"? Why is "Lycidas" often put at the summit of English lyrical poetry? Give the main idea or argument of *Paradise Lost*. What are the chief qualities of the poem? Describe in outline *Paradise Regained* and *Samson Agonistes*. What personal element entered into the latter? What quality strikes you most forcibly in Milton's poetry? What occasioned Milton's prose works? Do they properly belong to literature? Why? Compare Milton and Shakespeare with regard to (1) knowledge of men, (2) ideals of life, (3) purpose in writing.

7. Tell the story of Bunyan's life. What unusual elements are found in his life and writings? Give the main argument of *The Pilgrim's Progress*. If you read the story before studying literature, tell why you liked or disliked it. Why is it a work for all ages and for all races? What are the chief qualities of Bunyan's style?

8. Who are the minor prose writers of this age? Name the chief works of Jeremy Taylor, Thomas Browne, and Izaak Walton. Can you describe from your own reading any of these works? How does the prose of this age compare in interest with the poetry? (Milton is, of course, excepted in this comparison.)

## CHRONOLOGY

*Seventeenth Century*

HISTORY	LITERATURE
	1621. Burton's Anatomy of Melancholy
	1623. Wither's Hymn Book
1625. Charles I Parliament dissolved	
1628. Petition of Right	1629. Milton's Ode on the Nativity
1630-1640. King rules without Parliament. Puritan migration to New England	1630-1633. Herbert's poems
	1632-1637. Milton's Horton poems
1640. Long Parliament	
1642. Civil War begins	1642. Browne's Religio Medici
1643. Scotch Covenant	
1643. Press censorship	1644. Milton's Areopagitica
1645. Battle of Naseby; triumph of Puritans	
1649. Execution of Charles I. Cavalier migration to Virginia	1649. Milton's Tenure of Kings
1649-1660. Commonwealth	1650. Baxter's Saints' Rest. Jeremy Taylor's Holy Living
	1651. Hobbes's Leviathan
1653-1658. Cromwell, Protector	1653. Walton's Complete Angler
1658-1660. Richard Cromwell	
1660. Restoration of Charles II	1663-1694. Dryden's dramas (next chapter)
	1666. Bunyan's Grace Abounding
	1667. Paradise Lost
	1674. Death of Milton
	1678. Pilgrim's Progress published (written earlier)