

he had more learning than imagination. As a poet he was influenced by Plato in philosophy and Italian poets in style, especially Petrarch and Tasso. Sir Philip Sidney was his model in English verse.

Drummond's sonnets and madrigals are adorned with some fine touches. His religious poems breathe a noble sentiment but they are largely little more than versified prose. I like his hymns better than Donne's, but as a poet, I do not feel in him the fiery vigor that there is in Donne.

George Herbert.

Upon reading Izaak Walton's Life of Herbert, I got an impression of a saintly soul, the son of a very devout lady of the nobility. Then turning to Herbert's "Priest of the Temple" I found a sensible charge to a young country clergyman, such as a Methodist bishop might give when full of years, wisdom, and piety. I then read his poems from start to finish, but before I had got through, it was difficult to make the mind stick to the business in hand. There was enough, rather plenty, of variety in verse form to express only one note of inspiration, if, indeed, inspiration there be. "The Church Porch" is didactic, epigrammatic, showing style influence of the Proverbs of Solomon. Nearly three-fourths of the verbs are imperative. "The Church," as title, covers a great many supplications, adorations, and hymns. In such exalted subjects as "The Sacrifice," Herbert is not able. There is no great soul-striking fire as in Donne. His tone has not enough vigor and ocean swell. I feel a sense of monotony. If to be an appetizer at all, his poetry must be taken in broken doses.

There is lack of wit, and when he tries to inject it, the effect is bad. For example, in "The Sacrifice," "Man stole the fruit but I must climb the tree [cross]" is in such poor taste as almost to ruin the poem.

Too, if there had been more of nature play, his poetry would have been more pleasing. There are only two or three nature touches in the whole collection. Examples are: "Sweet day, so cool, so cool, so calm, so bright, The bridal of earth and sky," in the poem entitled "Virtue"; and again, "Hark, how the birds do sing, And the woods do ring," in "Man's Melody."

Henry Vaughan's Religious Poems.

Vaughan is more pleasing to me than Herbert, yet they are in the same class. Vaughan has all the peculiarities, and all the quaintness and conceits necessary for a typical metaphysical poet. Herbert impressed me as being afraid that something was going to tear him from his religious faith and conduct. Vaughan is intensely religious but without Herbert's dreadful fear.

The form of verse, in many instances, is not suited to the thought. "The Passion" is an example. The figure in first part of second stanza is nauseating.

I like "Peace." It is a beautiful apostrophe to the soul.

Vaughan plays in shallow water, yet

occasionally, there are flashes of the rainbow in the spray cast up.

Thomas Carew.

As a poet, I feel Carew to be a major of the minor group. For grace and beauty of poetic expression, none of the metaphysical poets surpass him, if, indeed, he has an equal. His theme was as intensely love and beauty as Herbert's was religion and atonement.

Carew has no invigorating idea, but his poetry is full of passion and fancy,—love-pictures beautifully done. His lines are aglow with such words as "flame," "fire," "suns," and "stars." But for a few passages that are too sensuous, as in "The Complement," I find no objection to him on that account. There is, too, very little of bad spirit shown anywhere in his verse. Once it seems that his mistress had grown jealous and bad him return her letters, yet the demand brought from him no satire or revenge. Among his best poems are: "The Protestation," a sonnet, "A Prayer to the Wind," "Celia Singing," and "A Song, ask me no more where love bestows, When June is past, the fading rose" etc.

(To be continued.)

One who had seen much adversity yet much prosperity observes that virtue is like precious odors, most fragrant when they are incensed or crushed; for prosperity doth best discover vice, but adversity doth best discover virtue.

If one be compassionate towards the afflictions of others, it shows that one's heart is like the noble tree that is wounded itself when it gives the balm.—A Philosopher.

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