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THE POETICAL WORKS

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OF

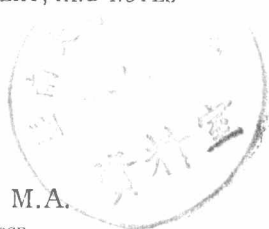
JOHN DRYDEN

EDITED WITH A MEMOIR, REVISED TEXT, AND NOTES

BY

W. D. CHRISTIE, M.A.

OF TRINITY COLLEGE, CAMBRIDGE



MACMILLAN AND CO., LIMITED  
ST. MARTIN'S STREET, LONDON

1925

P. 662

ob

THE POETICAL WORKS

OF

J O H N   D R Y D E N



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TORONTO

TO THE VERY REVEREND

JAMES AMIRAUX JEREMIE, D.D.

DEAN OF LINCOLN,

REGIUS PROFESSOR OF DIVINITY IN THE UNIVERSITY OF CAMBRIDGE,

THIS EDITION OF THE POEMS OF

JOHN DRYDEN

IS INSCRIBED

AS A MARK OF GRATITUDE AND FRIENDSHIP.

## PREFACE.

THIS volume of Dryden's Poems does not contain his Plays or Translations from Roman and Greek poets. It comprises all his Prologues and Epilogues to his own Plays, with his other Prologues and Epilogues, and also his free versions from Chaucer and Boccaccio, best known as his Fables. Three translations of Latin hymns are also included in the volume.

The Translation of Boileau's "Art of Poetry," which is printed in Scott's edition of Dryden's works, is not included in this volume: for, though revised and altered by Dryden, the translation is in the main Sir William Soame's work. The "Essay on Satire" is also excluded from this collection, as being unquestionably the work of Sheffield, Earl of Mulgrave, afterwards successively Marquis of Normanby and Duke of Buckinghamshire. Some smaller pieces which preceding editors have printed among Dryden's poems have been excluded: viz. the "Satire on the Dutch," said to have been written by Dryden in 1662, but in fact a bookseller's concoction from his Prologue and Epilogue to "Amboyna" of 1673; the Prologue and Epilogue to "The Indian Queen," assigned without any authority to Dryden, and doubtless Sir Robert Howard's, who wrote the play with some assistance from Dryden; and a second Epilogue to Lee's "Mithridates," when acted in 1681, and the Epilogue to Southerne's "Disappointment," which have both been mistakenly printed by Scott as Dryden's.

It has been a principal object in this edition to correct and purify the text of Dryden's poetry, which in the course of time has suffered from very many misprints and small changes by successive editors. Most, but not all, of the corrections made of preceding editors' texts are mentioned in the notes. The whole number of these small corrections is very considerable. The importance of corrections of this sort will not be judged by the smallness of the change for the worse introduced by carelessness or design. The word *epocha*, which appears in all modern editions in a line of "Astræa Redux" (108),

" In story chasms, in epocha mistakes,"

and which has been cited by Archbishop Trench as a Dryden peculiarity,\* was not Dryden's word. He wrote *epoches*, the plural of *epoche*, the Greek word, and as

\* "English, Past and Present," p. 60.

proper as *epitome*. There is an instance of *epoche* (spelt *epochee*) in Cleaveland's poetry :

"Howe'er, since we're delivered, let there be  
From this flood too another epochee."

The change of one letter deprives us of an old appropriate poetical word *sheer*, and substitutes the commonplace word *steer*, in a line of "Annus Mirabilis" (stanza 78) :

"So thick, our navy scarce could sheer their way."

All Dryden's modern editors have turned the following line (436) of "Absalom and Achitophel" into a question :

"'Tis after God's own heart to cheat his heir ;"

substituting *Is't* for Dryden's *'Tis*, placing a note of interrogation at the end, and making the passage incoherent. It is Achitophel speaking wickedly, not the poet propounding truth.

The meaning of a line in "The Hind and the Panther" (part 1, line 391), where *herds* means *cattle-keepers* and not *cattle*, is altered to nonsense by editors who have turned the small word *the* at the beginning into *their* :

"The diligence of careful herds below."

Distinction and meaning are completely lost by the editors' change of *laughed* into *lashed* in a line on the ancient Satirists, in an Address to Mr. Higden, translator of Juvenal :

"They durst not rail perhaps, they laughed at least."

When Dryden apostrophizes the Marquis of Winchester in an epitaph as

"Ark of thy age's faith and loyalty,"

the change of one letter in *ark* has turned the line into nonsense in every modern edition, in which is read

"Ask of thy age's faith and loyalty."

In another epitaph, that of Mrs. Margaret Paston of Norfolk, the word *fix* has been changed to *mix*, to the spoiling of the following line, in all modern editions :

"'Twas gold too fine to fix without alloy."

In Dryden's Prologue to Shadwell's play "The True Widow," a line

"His cruse ne'er fails, for whatsoe'er he spends,"

is spoilt by changing *cruse* into *cause*.

An old word *dop*, used by Dryden in his Epilogue to Banks's play "The Unhappy Favourite," is not to be found in any of the editions, but *pop* has taken its place :

"We act by fits and starts, like drowning men,  
But just peep up, and then dop down again,"

A classical phrase of Dryden, following Latin authors, in his Dedication of "Palamon and Arcite" to the Duchess of Ormond, where he speaks of the devotion of the Irish to her husband's family (lines 58, 59),

"The sturdy kerns in due subjection stand,  
Nor hear the reins in any foreign hand,"

is completely lost in all modern editions by the substitution of *bear* for *hear*. And yet Sir Walter Scott at least must have known that Horace placed the horse's ear in his mouth, and that Virgil made a chariot hear the reins.

These are a few instances of corruptions of Dryden's text rectified in this edition. Sir Walter Scott's is the last important edition of Dryden, as it is indeed still the only general collection of his works : and it is to be regretted that that distinguished man did not give as much pains to the purification of Dryden's text as he did to his excellent biography and to the notes which enrich the edition.

The text has been revised for this edition by a careful examination of the original and early editions of all the poems. These are generally very correctly printed : but misprints of course must sometimes occur ; and in one or two cases I may have been misled by an original misprint. There may be a difference of opinion as to the word *courtier* which I have printed in line 325 of "Eleonora," following the original edition. It has been suggested to me by Mr. W. A. Wright, since p. 432 of this volume was printed, that the word *sterved*, for which editors have substituted *rude*, was an original misprint for *starved* ; and, as Dryden would probably have written *sterved*, as he has done elsewhere, it is probable that *sterved* is the correct reading.

The spelling adopted in this edition is generally modern spelling : but there are instances in which the spelling of Dryden's time is preserved, not only where it is needed for rhyme or metre, but also where the old spelling is recommended by etymological considerations, and where it is not altogether strange and repulsive : *shipwrack*, *interested*, *thrid*, *justle*, *just* for *joust*, are a few such instances. *Just* reminds me of another striking instance of corruption of text by change of a single letter. The universal joy of Athens, when filled for the great combat between Palamon and Arcite, is described by Dryden in glowing language :

"'Twas justing all the day and love at night :"

every editor turns *justing* into *jesting* (book 3, line 431).



Dryden's spelling often varies, and I have sometimes followed him in his varieties. Thus, to give examples of one class, while his ordinary spellings are *rehearse*, *suffice*, *proffer*, he occasionally spells *reherse*, *suffise*, *profer*, from the French, by which language his English is much affected: and I have preserved these and other varieties of spelling. *Authority* and *aucturity*, *beauteous* and *beautious*, *starve* and *sterve*, *woodbine* and *woodbind*, are other instances of variety.

I have had the advantage of access to the valuable Notes on Dryden made during a long period of devotion to the poet's works by the late Mr. T. Holt White, which are in the possession of his son, Mr. A. Holt White, of Clements Hall, Rochford. My obligations to Mr. HOLT WHITE are much beyond the few instances of reference to him in my notes. I have to thank the Rev. HENRY WARD, the Rector of Aldwinckle St. Peter's, Northamptonshire, for obligingly communicating to me the correct inscription on the tomb of Dryden's maternal grandfather, the Rev. Henry Pickering, which may be regarded as entirely removing doubt as to Dryden's birthplace. The researches of the same clergyman have lately fixed the place and date of the marriage of Dryden's parents. My thanks are also specially due for aid and advice during the preparation of this edition to Mr. BOLTON CORNEY, the well-known critic and bibliographer; to Mr. W. A. WRIGHT, the late Librarian of Trinity College, Cambridge, and one of the editors of the "Cambridge Shakespeare;" and to the Rev. Dr. JEREMIE, the Dean of Lincoln, to whom, long a Fellow of Trinity College, Cambridge, this edition of the poems of "Glorious John," a famous ancient scholar of Trinity, is gratefully inscribed by the Editor, a member and former scholar of the same College.

W. D. C.

## MEMOIR OF DRYDEN.

THE life of Dryden is that of a Poet and great Wit and Author, who mixed much with the world and exercised a sway over British literature for certainly the last thirty years of the seventeenth century. More popular and famous in his life-time than his greater contemporary Milton, posterity, which calmly and clearly judges, has assigned to him a foremost place among British poets of a rank second to Milton's. A strong, sharp, subtle and versatile intellect, and a fine ear for numbers, which with practice gave him a matchless power of versification, are Dryden's chief characteristics of excellence as a poet. The self-contained, self-subsisting imagination of the greater Milton is wanting. He has more strength and larger grasp of mind than his more polished and equable successor, Pope, who divides with him suffrages for the superior place among our classic poets of second rank. The great bulk of Dryden's multifarious works consists of dissertations on criticism in prose, and of poetical translations and plays, the last spun, most of them rapidly, from an active and quickly working brain, and composed in order to produce money necessary for the expenses of living and with degrading adaptation to prevailing tastes and feelings. The poetical pieces of Dryden which are not translations are all more or less occasional, referring to persons or arising out of passing political events, or translating theological controversy into verse; but the art of a master has made this occasional poetry interesting and valuable for all time. Dryden stands at the head of British poetical artists, as distinguished from those of high genius and imagination. He had in youth made himself an accomplished scholar, and had read widely. He is an excellent prose-writer, and he did much during forty years of writing, in poetry and in prose, to settle and improve the English language. Of poetical criticism he was a master; and in an age which undervalued both, Shakespeare and Milton were the objects of his reverential admiration. The conceits of Donne and Cowley which fascinated his youth were soon thrown off by his masculine intellect; and he obtained an easy superiority over his elder contemporaries Denham and Waller, whose smooth and skilful numbers helped to make his poetical education, and to whom he has often in strong language declared his obligations. He gave British poetry a new character and direction beyond the drama, which he himself cultivated with inferior success, more as a convenience than from the love of it; and beyond love-verses, elegies, odes, and complimentary addresses, which he also practised and excelled in. He placed Satire on a pinnacle in our literature, and he is the greatest satirist of British poetry. As a reasoner in verse he is unrivalled. His two great Odes

of St. Cecilia's Day maintain pre-eminence in that class of poetry. Of his contemporaries, setting aside Milton, whom his age did not appreciate and whom we look back to as standing above and apart, and Butler, an eccentric specialty of genius who was let starve by those whom his wit delighted, there could be no rival for Dryden among contemporary poets. Most of these were noblemen and gentlemen who wrote at ease, as Dorset, Roscomon, Rochester, Buckingham, Mulgrave, Etherege, and Sedley: Otway, Southerne, Congreve and Wycherley, were dramatists; Duke was a mere imitator of Dryden; and the more vigorous Oldham, who died young, before his powers were fully developed or fully shown, had obviously made Dryden his study.

John Dryden was born on the 9th of August, 1631, at Aldwinckle, a village in Northamptonshire near Thrapstone and Oundle. Aldwinckle consists of two parishes, All Saints and St. Peter's, and there is every reason to believe that the poet was born in Aldwinckle All Saints, and in the parsonage-house of that parish. His parents were Erasmus Dryden, third son of Sir Erasmus Dryden, baronet, of Canons Ashby, Northamptonshire, and Mary, daughter of the Rev. Henry Pickering, rector of Aldwinckle All Saints, a younger son of Sir Gilbert Pickering, knight, of Tichmarsh, Northamptonshire. It has been lately ascertained that the marriage of Dryden's parents was celebrated on October 21, 1630, in the church of Pilton, a village near Aldwinckle.\* The establishment of the date of this marriage places it beyond doubt that the poet, born in August 1631, was the eldest child of his parents. He was the eldest of a very large family, fourteen in number, who were all alive when the father died in 1654. It has been lately ascertained by a careful examination of the inscription on the tomb of the Rev. Henry Pickering, Dryden's maternal grandfather, that he became rector of Aldwinckle All Saints in 1597. All previous biographers, following Malone, who relied on what is now proved to be a very incorrect account of the inscription, have said that he did not become rector until 1647.† The difference is of consequence in connexion with the tradition of Dryden's birth in the parsonage-house of Aldwinckle All Saints. If the grandfather was not rector till 1647, why should Dryden have been born in that parsonage-house in 1631? Malone suggested by way of conjecture that Mr. Pickering might at that date have been curate. There is now no difficulty in accepting the tradition of Dryden's place of birth, which has been always strong.

\* The Rev. Henry Ward, the present rector of Aldwinckle St. Peter's, discovered the entry of the marriage of Dryden's parents in the Pilton register, and published the information in "Notes and Queries," Second Series, vol. xii. p. 207 (1861). The name of the bridegroom is spelt Dreydon in the register.

† The information, correcting the old story, has been kindly given me by the Rev. Henry Ward, the present rector of Aldwinckle St. Peter's. The inscription, as given by Malone, from Bridges's "History of Northamptonshire," contains three errors. The following is a correct copy, with two blanks on account of illegibility: "Heare lyeth the body of Henry Pykering, Rector of this church . . . the space of 40ty yeares, who departed this life the . . . day of Septembr. 1637, aged 75." In this epitaph as previously printed, *ten* was substituted for 40ty, 1657 for 1637, and 73 for 75. Mr. Ward tells me: "The inscription is only legible when the sun is shining at a particular time of the day, but is then tolerably clear."

The room in the parsonage-house in which he is said to have been born has been shown uninterruptedly from his birth till the present time. No register of births for the parish of Aldwinckle All Saints can be found older than 1650; positive proof that Dryden was born in that parish is therefore wanting. His birth is not registered in the registry-book, which exists, of the other parish, Aldwinckle St. Peter's. Nothing is more likely than that he, his mother's first child, should have been born in the house of her parents, who were then old, the father being sixty-nine. Dryden mentions in the Postscript to his "Virgil" that he was born in a village belonging to Lord Exeter, in whose house at Burghley he translated the Seventh Book of the *Æneid*; and the industry of Malone having discovered that Lord Exeter's property at Aldwinckle lay in the parish of St. Peter's and not in that of All Saints, an additional doubt, which may now be disregarded, had arisen as to the exact place of Dryden's birth. It may be presumed that all that Dryden knew of Lord Exeter's property to which he refers is that it was in Aldwinckle.

An ancestor of the poet, also John Dryden by name, had come from Cumberland early in the reign of Queen Elizabeth, and acquired the estate of Canons Ashby in Northamptonshire, by marriage with the daughter and heir of Sir John Cope, knight. The Drydens and the Pickerings, near neighbours, were connected by marriage before the union of the poet's parents. Sir John Pickering, elder brother of the clergyman Henry who was Dryden's maternal grandfather, had married a sister of Dryden's father, Erasmus Dryden. The eldest son of this marriage was Sir Gilbert Pickering, baronet, who was therefore Dryden's first cousin. Sir Gilbert was made a baronet by Charles the First, and was afterwards one of the judges at his trial, but did not sit on the day on which sentence was given. He was high in Cromwell's favour, was Chamberlain to the Protector, and one of his Peers. The Drydens and the Pickerings were all on the popular side in the great Church and State struggles with Charles the First. Sir Erasmus Dryden, the poet's grandfather, had been imprisoned, when he was more than seventy, for refusing the payment of loan-money to Charles the First.\* Sir John Dryden, successor of Sir Erasmus and the poet's uncle, was a strong Puritan; he is accused by a Church champion of having turned the chancel of his church at Canons Ashby into a barn and the body of it into a corn-chamber. Erasmus, the poet's father, who was a justice of the peace for Northamptonshire, was probably a "committee-man" of the Commonwealth times, either for ejecting ministers or sequestrating delinquents' estates, perhaps for both duties.

"And Bayes was of committee-man's flesh and blood,"

is one of several sneering allusions by Dryden's bitter adversaries of later days,

\* See note on a passage referring to this imprisonment in Dryden's Epistle to his cousin, John Driden, in p. 329. "Your generous grandsire," there eulogized by Dryden, is Sir Erasmus Dryden, spelt *Drayton* in Rushworth's "Historical Collections" (i. 473), and not Sir Robert Beville, the cousin's maternal grandfather, as Malone guessed, and as succeeding editors and biographers have followed him in stating. I owe this correction to Mr. Holt White's MS. notes.

when he was a Court champion and a Roman Catholic. Another called him "a bristled Baptist bred," turning to account for retaliation his own language on the Baptists in "The Hind and the Panther."

Of Dryden's early education before he went to Westminster next to nothing is known. In the inscription on the monument in Tichmarsh church erected by Dryden's fond cousin, Mrs. Creed, it is recorded that it was the boast of Tichmarsh that there he was "bred and had his first learning." This is all that is known. His father resided at Tichmarsh, and is described as of Tichmarsh in the letters-patent of 1670 making Dryden poet-laureate. It is not known when Dryden entered Westminster School. He was a King's scholar, and he left Westminster in 1650 with a scholarship for Trinity College, Cambridge. He was entered at Trinity, May 18, 1650; he matriculated July 16; and he was elected a scholar of the College on the Westminster foundation October 2, 1650.

There exists no particular information as to his life at Westminster. His works give abundant proof that he must have been diligent in youth and laid in at school a large stock of classical knowledge. Late in life, more than forty years after he left Westminster, he dedicated to his old master, Dr. Busby, his translation of the Fifth Satire of Persius: he says at that time that he remembers having translated the Third Satire as a Thursday night's exercise at Westminster, and he mentions, among other reasons for dedicating one of the Satires to Dr. Busby, his obligations to him for the best part of his own education and of that of two sons, and his having "received from him the first and truest taste of Persius." There are extant two letters of Dryden to Busby about his sons when they were at Westminster, written in 1682, very graceful in their language of gratitude and deference to his old master. South and Locke were among Dryden's contemporaries at Westminster, but there is no sign through his life of intercourse or acquaintance with either; and Locke was afterwards the medical attendant, secretary, and friend of Shaftesbury, whom Dryden fiercely assailed and recklessly reviled.

A poem written by Dryden was published before he left Westminster. The untimely death in 1649 of a very promising young nobleman who had been educated at Westminster, Lord Hastings, the eldest son of the Earl of Huntingdon, produced a large number of elegies from youths still at Westminster, from many who had left, and from others: Denham, Herrick, and Marvel, all three already known as poets, were among those who joined in poetical lamentation. Thirty-three elegies were collected and published in 1650 by Richard Brome with the title "*Lacrymæ Musarum, the Tears of the Muses; exprest in Elegies written by divers persons of nobility and worth upon the death of Henry Lord Hastings, only son of the Right Honourable Ferdinando, Earl of Huntingdon, heir-general of the high-born Prince George, Duke of Clarence, brother to King Edward the Fourth.*" The chief interest of this curious little volume now consists in its containing Dryden's first poem, which,

though of anything but superior excellence, is inferior to few of its companions, and better than many of them. Gray, who was an ardent admirer of Dryden, is reported by Mason to have been in the habit of saying that this first poem did not give the slightest promise of future excellence, and seemed to show want of ear for versification. The poem is undoubtedly stiff, laboured, and pedantic. It must be judged, however, as the production of a youth of eighteen, saturated with Latin and Greek, and set on imitating the metaphysical conceits of Donne and Cowley, who were then in fashion and had impressed his young intellect.

Not very much more is known of Dryden at Cambridge than of his life at Westminster. A short poem, his second known piece, being a few complimentary lines addressed to a young friend, John Hoddesdon, and printed at the beginning of a little volume of religious poetry by Hoddesdon, called "*Sion and Parnassus*," was published, and probably also written, soon after he commenced residence at Cambridge. Hoddesdon's little volume was published in 1650, and the lines of praise are signed "*John Dryden, of Trinity C.*" The style of these lines is perhaps a little less constrained than that of the poem on Lord Hastings: but classical allusions predominate.

There is a record in the archives of Trinity College of Dryden's being in disgrace in the second year of his undergraduateship. It is written in the College Conclusion Book, July 19, 1652, that "his crime was his disobedience to the Vice-Master, and his contumacy in taking of his punishment inflicted by him." The occasion and nature of the disobedience are not explained. The punishment assigned by the College was "that Dryden be put out of commons for a fortnight at least, and that he go not out of the College during the time aforesaid, excepting to sermons, without express leave from the Master or Vice-Master, and that at the end of the fortnight he read a confession of his crime in the Hall at dinner-time at the three Fellows' tables." This is really the whole of what is known of his College life beyond dates of formal academic acts. He took the degree of Bachelor of Arts in January 1654. He did not become a Fellow of Trinity College, and he did not take the degree of Master of Arts at Cambridge; he is said, however, to have continued to reside at Cambridge till about the middle of 1657, when he was nearly ripe for a Master's degree.

His father died in June 1654. The property to which he succeeded was small, but probably sufficient to keep a single man in decency. He acquired under his father's will two-thirds of the income of a small estate at Blakesley, near Canons Ashby and Tichmarsh, the other third being left to his mother for her life. On her death, in 1676, the whole income of the estate became his. Malone, who made very minute inquiries and calculations, represents the whole income of the little Blakesley property as sixty pounds a year. Dryden's portion of forty pounds Malone considers equivalent to a hundred and twenty at the end of the eighteenth century, when he wrote. Dryden is said to have returned to Cambridge after

his father's death, and to have continued to reside there for nearly three years. His heart was touched during this time with love for a cousin, Honor, daughter of Sir John Dryden, and sister of the cousin John to whom late in life he addressed an Epistle, which is one of his best smaller poems. A letter written by Dryden to this lady in 1655 is preserved, which passionately mingles poetry with prose. It has been always matter of surprise that Dryden neither obtained a fellowship in the College of which he was a scholar, nor took the degree of Master of Arts. Malone, who is the authority for the statement that he continued to reside at Cambridge after his father's death till 1657, gives no sufficient proof, if any at all; and it would be easier to explain both circumstances, if he quitted Cambridge on the death of his father. As to his not taking the degree of Master of Arts, this would probably be explained, as he was not a Fellow, by the expense, which would have been greater for Dryden, in consequence of his inheritance from his father. The ancient statutes of the University required any one possessed of any estate, annuity, or certain income for life amounting to £26 13s. 4d. to pay £8 6s. 4d. in addition to the ordinary fees for any degree; and these for the M.A. degree for one not a Fellow of a College would be as much. It may be supposed that Dryden with his income of forty pounds might be unable, or might not care, to incur the expense of this degree.

Shadwell, in his scurrilous reply to Dryden's "Medal," taunts Dryden with having left Cambridge in shame after receiving chastisement from some young nobleman whom he had slandered :

" At Cambridge first your scurrilous vein began,  
Where saucily you traduced a nobleman,  
Who for that crime rebuked you on the head,  
And you had been expelled, had you not fled."

But there is not the slightest confirmation anywhere else of this story, and had there been any such cause for Dryden's leaving Cambridge, more would most certainly have been known of it. It is unlikely on the other hand that so specific an imputation should be wholly baseless; and the story may be an incorrect and exaggerated version of the cause of Dryden's college-trouble in 1652. There is no sign in his many writings, or in what is known of the events of his life, of fondness for Cambridge, or renewed intercourse with his old College and University. One solitary reference is in his "Life of Plutarch," published in 1683, where he mentions having read that author in the Library of Trinity College, "to which foundation," he then adds, "I gratefully acknowledge a great part of my education." No inference on the other hand can be drawn as to altered feeling from the often-quoted lines of one of his Prologues spoken at Oxford :

" Oxford to him a dearer name shall be  
Than his own mother-university.  
Thebes did his green unknowing youth engage;  
He chooses Athens in his riper age."

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For it was characteristic of Dryden to flatter when he desired to please, and run riot in praise if it suited his purpose of the moment; and a letter of his to John Wilmot, Earl of Rochester, is preserved, in which he avows the insincerity of other similar flattering addresses to an Oxford audience. Sending Rochester copies of a Prologue and Epilogue written for Oxford in 1673, he says, "I hear they have succeeded, and by the event your lordship will judge how easy 'tis to pass anything upon an University, and what gross flattery the learned will endure."

Dryden appears to have taken up his residence in London about the middle of the year 1657. Oliver Cromwell was then in the height of power, strongly established as Protector, having lately refused for the second time the title of King. The second Protectoral constitution had been newly made, by which a second House was created, and Cromwell was charged with the nomination of its members for life. All Dryden's relations were Cromwellites, and his cousin Sir Gilbert Pickering was prominent and influential. He was one of the Peers nominated by Cromwell in the following year, 1658. Shadwell says, in "The Medal of John Bayes," that Dryden was clerk to Sir Gilbert when he began London life. It is very probable that he lived for a time with Sir Gilbert, or improved his scanty income by working under him for some remuneration. On the death of Cromwell, September 3, 1658, Dryden wrote his first poem of mark, "Heroic Stanzas" in memory and praise of the Protector. He had not published, and does not appear to have written any poetry, since his two school and college efforts of 1650. The superiority of his poem on Cromwell is very considerable. He was now in his twenty-eighth year. Dryden did not blossom young as a poet, and even now the flower was developed slowly.

"Great Dryden did not early great appear,  
Faintly distinguished in his thirtieth year." \*

Dryden's poem in praise of Cromwell was published in conjunction with two other poetical eulogies by Waller, an elder poet of established fame, and by "Mr. Sprat of Oxford," who was his junior, and who came to be Dean of Westminster and Bishop of Rochester. When these poems were published, a few months after Cromwell's death, there was every appearance that his son Richard was firmly seated as his successor, and the hopes of a Stuart restoration were at the lowest. But a sudden unexpected change came over the nation: in less than eighteen months Charles the Second was restored; and Dryden and Waller then sung the praises of Charles and the wickedness of all who had rebelled against his father and murdered him, and kept the son out of his rights.

Dryden's life of forty years from the Restoration, when he broke away from all his early associations into enthusiastic loyalty, may be conveniently divided into three portions. The first will extend to the publication of "Absalom and Achito-

\* Verses addressed to Charles Montague, Earl of Halifax, by Laurence Eusden, a poet-laureate, quoted by Malone in his *Life*, p. 50.