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say that Beaumont wrote nothing alone, or that Beaumont and Fletcher dethroned the romantic in drama for the study of contemporary social types. It is confusing to read in one place, 'Dramatic writers occasionally added to the profession of playwright that of actor, but it is probable that the number of dramatists who were also actors has been over-estimated. With our present knowledge it does not appear that there were more than nine, &c.,' and in another, 'Since many dramatists were actors, and most of them played an active part in their own rehearsals, the two callings were apt to be regarded as one.' Again in one place we are told that 'We need not go so far as to hold that they [the actors] were all regarded as outcasts and vagabonds because classed by law as such,' and in another that 'it was not by a mere technicality that players were regarded as rogues and vagabonds.' Moreover, it is worth while to remember in this connection Hamlet's extremely cordial friendliness to the players throughout all their visit to Elsinore, no less than the much-quoted sonnet in which Shakespeare seems to bewail his lot as an actor.

However, much as one may dissent from the main contention of the book, and whatever its faults of detail, it cannot fail to be interesting and helpful. This too, although it cannot be called contributive in any large or constructive way. Its merits are rather of the literary sort than those severer ones which characterize research.

O. L. HATCHER.

BRYN MAWR, PENNSYLVANIA.

Campion's Works. Edited by PERCIVAL VIVIAN. Oxford: Clarendon Press. 1909. 8vo. lxv + 400 pp.

This edition of Campion's work is an outgrowth of an earlier edition which Mr Vivian prepared some years ago for the well-known 'Muses' Library.' It contains all the authentic works of the Elizabethan writer, in verse and prose, in English and in Latin; and, in addition, certain poems which the editor, on external or internal evidence, or both, ascribes to him. Thus, at last, Campion is instated in his true position in the rank of English poets, and our interest in him and his writings, which was first of all awakened by Mr Bullen and Professor Arber, grows the stronger now that the full canon of his literary work lies before us.

But the preparation of a complete edition of Campion's works is not the only debt which we owe to Mr Vivian. He has also thrown new and valuable light upon his career; and though much concerning him still remains dark, we are enabled to trace the main outlines of his life in the story which his editor has to lay before us in his full and scholarly Introduction. Mr Vivian has spared no pains in the examination of state records in print and manuscript, and he has sifted, and

weighed with judicious discernment, the material which he has thus brought to light. Among other things, he has definitely established the date and circumstances of the poet's birth, showing that he was the son of a Cursitor of the Chancery Court in London, and born in the year 1567. We are thus able to place Campion among the earlier school of Elizabethan lyrists, and to regard him as the contemporary of Marlowe, Greene and Shakespeare.

Mr Vivian traces the poet in his career as a student of Peterhouse, Cambridge, and subsequently of Gray's Inn. He brings forward evidence to show that, in all probability, he served for a time in the army, and saw something of military campaigning in France. Thence he proceeds to tell of the poet's literary activity—the publication of his poems and prose writings and his share in the production of court Masques. We could have wished for more information as to Campion's career as a physician, but definite facts are, doubtless, hard to find: the question of Campion's complicity in the mysterious death of Sir Thomas Overbury is examined with great care.

Mr Vivian gives us a pleasant sketch of the poet's personality during the later years of his life, and it is one which will commend itself to the reader of his poems. He bids us think of him as 'a kindly gentleman, full of ripe experience and judgment, yet cherishing the memories of old loves and friendships, and the generous illusions of youth; devoted to the studies of poetry, music and medicine, a true son of Apollo, as he was never tired of urging; clothed with that finer tact and sympathy which comes to a good physician.'

In the second chapter of his Introduction, Mr Vivian deals with Campion's works, and drawing attention to the poet's habit—which, by the way, he shared with Andrew Marvell and other scholarly singers—of expressing the same thoughts in Latin and in English, he claims for him the authorship of a number of poems scattered among the song-books of the period. In particular, he attributes to Campion the set of five *Cantos*, published in 1591 among the *Poems and Sonets of Sundry Other Noblemen and Gentlemen*, as an appendix to the surreptitious edition of *Astrophel and Stella*. He also claims for him the *Ayres that were sung and playd at Brougham Castle* (1618). In estimating Campion's rank among English poets, Mr Vivian rightly regards him as a link between the early school of Elizabethan poets and the later school represented by Donne and his followers. He draws attention to the musical quality of his verse and to his emancipation from the trammels of laborious versification. The wonderful charm and freedom of movement of some of Campion's best known lyrics has led to a somewhat exaggerated view of his metrical emancipation, and wonder has been expressed that Campion could at the same time be the author of those songs and of the pedantic *Observations in the Art of English Poesie*, in which he advocates the imitation of classical measures. The fact is, however, that Campion practised what he preached. Several of his poems are lumbering attempts to reproduce the classical measures upon which he set such store; moreover, whereas in some of his songs

he has all the sweetness and spontaneity of the noblest Elizabethan lyrists, there are others in which his pinions drag the ground, encumbered as they are with a weight of pedantry.

It is to be wished that the editor of this collection of Campion's works could have told us more about his religious verse; for here too the poet is an interesting transitional figure. Some of the religious pieces contained in his *Bookes of Ayres* resemble those metrical paraphrases of the Hebrew Psalms which stand for religious lyric poetry in the early Elizabethan period; but into others there is breathed that spirit of personal feeling and individual soul-searching which we meet with in the religious lyrists of the seventeenth century.

Mr Vivian appends some valuable Notes to his edition of Campion's works, and the equipment of the volume with Index and Bibliography is most scholarly.

F. W. MOORMAN.

LEEDS.

The Works of Sir John Suckling. Edited, with Introduction and Notes, by A. HAMILTON THOMPSON. London: Routledge. 1910. 8vo. xvii + 424 pp.

In this volume Mr Hamilton Thompson has given us a careful reprint, based on the early editions of the *Fragmenta Aurea*, of all Suckling's writings in verse and prose. In a short Introduction—which might with advantage have been longer—he relates the chief facts in the author's life, and forms a sane and liberal estimate of the man's character. He also makes some attempt to indicate his relation to the poets of the preceding generation and to those contemporary with himself. He rightly insists on his detachment from Ben Jonson, adding that 'his inclinations led him rather in the direction which had been pointed so forcibly by Donne.' Mr Thompson has drawn attention to certain verbal reminiscences of Donne's *Songs and Sonets* in the lyrics of Suckling, but it might well be contended that the influence of the Elizabethan poet penetrated much deeper than this. For Donne was the poet who waged relentless war in his early lyrics upon the Petrarchian tradition in English lyric poetry as represented by Spenser and the sonneteers as a whole; and in this warfare Suckling may be looked upon as Donne's direct successor. Something too might have been said of Suckling's influence upon post-Restoration lyric poetry. Of the Cavalier poets of Charles I's reign, Suckling alone seems to have been widely read in the next generation. Dryden's well-known reference, in the *Essay of Dramatic Poesy*, to Suckling's courtly style and to his reproduction in his poetry of 'the conversation of a gentleman,' and Congreve's Millamant's praise of 'natural, easy Suckling,' are eloquent tributes to his vogue in the second half of the seventeenth century; and it would have been well within the scope of Mr Thompson's survey to have indicated the