

profound, which opened up the way for Newton, and all who have pursued the same path of "Inductive Inquiry" till the present hour, when we see Science in possession of almost the whole field of knowledge, and yet no limit to its future advances.

Sir Walter Raleigh was one of the great geniuses of this most fertile age. He wrote, or at least commenced writing, a "History of the World"—a vast theme, but, to the extent to which he was allowed to accomplish it, well handled. It is a work full of genius, exhibiting great learning, the most extensive knowledge on all subjects, the result of wide experience, profound political sagacity, and a fine vein of philosophic reflection, under the guidance of a truly religious spirit. The style is freer from the faults of the age than most of the writings of the period—is flowing, animated, copious, and has a dash of the adventurous and knightly character of the author—which is the more wonderful that the work was written when Raleigh was confined in the Tower of London on a charge of treason, with no prospect before him but a prolonged imprisonment or a public death. For twelve years he prosecuted the task of composition, and left the work unfinished, as might easily be believed, having reached only the downfall of the Macedonian Empire. Such a work was altogether too vast for one mind to accomplish, on such a scale as was contemplated, and has in part been carried out.

Raleigh was the bold soldier, the gallant naval commander, the adventurous voyager, and withal the Knightly Courtier: at one time he stood high in the favour of Elizabeth, led in many of her enterprises, acquitted himself with great bravery in several engagements, military and naval, thought he had opened up an El-dorado in what is now British Guiana, attempted to colonize Virginia: and all this—such was the gratitude of the times, and such the enlightenment of the reigning Monarch—was to end at last in an imprisonment and an execution. One of the expeditions which he equipped, though he did not personally accompany it, to what is now the State of Virginia in America, introduced into England the favourite article of tobacco, a questionable benefit, though for this, we daresay, some will honour his memory more than for his "History of the World," or all his other exploits together.

Spenser and Shakspeare are by far the greatest names in Poetry of the period we are considering. Spenser's mind seems to have been largely creative, and delighted especially in the quaint inventions of allegory. His allegory is always true to the idea embodied; and the personage, although allegorical, becomes to us a living reality—a flesh and blood being, in whose destinies for the while we feel an actual interest. The sylvan scenery through which we are led—the haunts by stream and fountain—in wood and dell—the caverns peopled by his imaginary creations—the wanderings of Una and her "milk-white lamb," attended by her champion, the Red-cross Knight—their separation by the artifices of Archimago—and their mishaps and adventures in consequence—the allegorical representation of the virtues and vices—their several abodes, as the "Palace of Lucifera"—the House of Richesse—and that "Auncient House"

"Renown'd throughout the world for sacred lore
And pure unspotted life"—

All this affords matter of description of which the poet has availed himself with the utmost skill:—he has woven scenery and allegorical representations as in a moving panorama; while in individual descriptions we feel ourselves