

This historic book may have numerous typos and missing text. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1881 Excerpt: ...of various kinds, were illustrated at immense length. Influences too many to be here discussed were at work on these curious and now-forgotten compositions. But the principal native forerunner of them was a singular work, the *Astree* of Honore d'Urfé (1567-1623). This, which bears some faint resemblance to our *Arcadia*, represents a kind of pastoral society on the banks of the Lignon, a river traversing the writer's own estates in the south of France. Of a much more genuine kind in the department of prose fiction were the burlesques of Scarron (1610-1660), the chief of which is the *Roman Comique*, an interesting sketch of the life of strolling actors in the provinces, and the extravaganzas of *Cyrano de Bergerac* (1620-1655). The last writer, who was a dramatist as well, composed a *Voyage au Soleil* and *Voyage à la Lune*, in which the influence of Rabelais is evident. The really great developments of French literature in this first half of the century, while Louis XIII. was on the throne, or during the minority of his son, were of a very different kind. During the sixteenth century, abundant as had been the exercise given to the intellect, that exercise had, in the most serious and abstract subjects, been chiefly confined to religious disputes on questions of Church government and a few points of dogma. The unseemly controversies of the earlier religious struggles, and the furious preachings of the League, were succeeded by religious polemics of a more decent kind, and by pulpit eloquence which promised the great oratorical displays of the latter part of the century. The chief partakers in this were, on the Protestant side, Duplessis-Mornay (1549-1625), a scholarly and forcible writer; on the side of Ro...

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