

Scott's other great battle scene—Bannockburn—has been criticised as not showing the real feelings of the contending armies, since that fair and generous spirit in war which it would seem from his poem prevailed at Bannockburn, was not consistent with the deep and bitter hatred of the nations. Also, Jeffroy says that the meeting of Bruce and DeArgentine, while it introduces a fictitious element, does not add to the force or beauty of the scene. Whether these strictures are just it may not be easy to decide. The latter, however, seems to the writer as not very forcible, since the meeting of these heroes, before made prominent in the poem, gives the individual element a fitting and beautiful consummation. By this scene the real knightliness and manliness of the Bruce's character is made apparent, and by the same stroke almost the poet has in the words of Bruce placed a fitting encomium to the memory of DeArgentine. This knight was considered the third in rank of his day and if he had not been so considered his bravery at this last encounter in which he shared would have been more than enough to have entitled him to Bruce's farewell—

"Bruce press'd his dying hand—its grasp
Kindly replied; but, in his clasp
It stiffened and grew cold—
"And O farewell!" the victor cried
"Of chivalry, the flower and pride,
The arm in battle bold,
The courteous mein, the noble race,
The stainless faith, the manly face!—
Bid Ninian's Convent light their shrine,
For late wake of De Argentine.
O'er better knight in death-bier laid,
Torch never gleamed or mass was said!"

The description of the main action and of the side encounters of Randolph with the English, who are trying to reach Sterling Castle, and also the famous cavalry charge under Edward Bruce and Sir Robert Keith on the English archers, would be enough to entitle Scott to the distinction of a great poet, without any of his other productions.

The following lines, perhaps, are a fair sample of the poet's descriptions, when carried along in those martial scenes in which he loved to dwell—

"Unflinching foot 'gainst foot was set,
Unceasing blow by blow was met;
The groans of those who fell
Were drown'd amid the shriller clang
That from the blades and harness rang.
And in the battle yell.
Yet fast they fell, unheard, forgot,
Both Southern fierce and hardy Scot."

Whatever Scott has attempted to describe, whether the delicate and symmetrical, or the stern and irregular in life and nature, he has been successful, and chiefly because he touches the higher springs of man's nature through his own appreciation of the good and beautiful.

ON THE STUDY OF LITERATURE.

AMID the recent strife between the champions of Classics and Science the claims of Literature as a part of the college course deserving special attention have nearly been lost sight of. Courses in Literature (that is *English Literature*) are indeed laid down in our curricula, but they are quite unequal to the wants of the student. Too often this alleged course is but a sort of advanced grammatical study; again it consists of the perusal of a manual of English Literature without the reading of any authors; and in some cases it is merely the reading of selections from a few authors without any attempt to connect them. Of all these plans perhaps the last is the most objectionable. Would a man be considered an authority on Geology who had merely studied the chalk formation and the glacial period, or an authority on History if his knowledge was limited to the reigns of Elizabeth, Charles I., Cromwell, and Anne? Surely then it is equally unreasonable to suppose that an acquaintance with English Literature (not to mention Literature in general) can be obtained from the perusal of detached portions of Spencer, Shakespeare, Milton, and Pope.

Reserving French, German, and Italian for parts of college work, students who matriculate should have a good working knowledge of English, Latin, and Greek, both in regard to grammar and composition, so that their future study of these languages may take on a literary rather than a grammatical aspect. After two years spent in this kind of study of the Classics, there should be time for the examination of the Literatures of modern Europe. And it is to be noted that if books are thus regarded as literary productions, the objections against Classics largely disappear. A party of *savants*, who were dining at the house of a French academician, were once discussing, over the dessert, the question as to which was the greater poet, Racine or Corneille. A little niece of the host, who was present, nonplussed the philosophers, and made them see the folly of comparing persons and things that differ, by asking whether the pear or the apple was the better fruit. Those pedants who have so long been fighting the battle of the books might similarly be shown that it is impossible to separate ancient from modern books, like sheep from goats, for they all form essential parts of the integral totality of Literature. As Literature,