

Nictaux and Atlantic Central Railway Company," to the "Nova Scotia Central Railway Company," and to extend the time of the completion of the road, provided the company on or before the 14th of June, 1886, shall have satisfied the governor in council that they have vigorously resumed operations, and are bona fide prosecuting the work of construction.

Tuesday, April 20th.—Bills to amend the act incorporating Sydney town; to amend the act incorporating Baptist Book and Tract Society; to allow the city of Halifax to convey certain lands; to repeal the act providing a taxing master; to change the name of a polling place in Guysboro County, and a bill in relation to the purchase of Dalhousie College, passed a third reading.

Mr. McCoy introduced a bill in reference to the Halifax graving dock company.

Dr. McLennan moved the adjourned debate on the charities bill. He said the bill seems calculated to unduly favor the city of Halifax in relation to the charitable institutions. No allowance is made for the large amount expended by the province in the extension and completion of the hospital. The bill further allows only two-thirds of the insurance on the old poor's asylum, leaving out of consideration the sum of \$22,000 spent by the province on the building. The clause giving over the hospital to the city should be opposed. As a physician he would not like to send a patient to that institution if it were under the exclusive control of the city.

Mr. Mack thought the province would be fully satisfied if the poor asylum passed to the city, but there would be a feeling of dissatisfaction to the surrender of the hospital to Halifax. It should remain a provincial institution.

Messrs. McKee, Campbell and Dr. Munro addressed the house on the subject.

Mr. Fielding said that Dr. McLennan in the course of his address had deliberately suppressed part of the act of 1878. Mr. Bell objected to the language of the provincial secretary, and wished the house to take notice of it before proceeding with the debate. The galleries were then closed, and the house sat with closed doors for some time.

Mr. McNeil favored the clause of the bill which referred to the abolition of the board of charities, as did also Mr. Power and Mr. Whidden.

Mr. Corning said that it is claimed that the action of the board of charities renders their abolition necessary. The government seek to excuse themselves in this matter by saying the board was not responsible to the government. He thought they could not succeed in this as the commissioner of mines had control, and could have prevented the appointment of Dr. Hawkins. The government could have dismissed the board.

Mr. Fielding said a reference to the political side of the question had made the discussion take a wide range. He did not think he acted wrongly in writing a number of letters to the press. He had influenced the board from presenting their side of the case, as it would lead to recriminations and consequent difficulties. He did not think that Mr. Church could have prevented the appointment of Dr. Hawkins. The government did all in their power to settle the unfortunate difficulty between the two boards.

Mr. Bell defended the old medical board, and charged that the government was the most incompetent that ever ruled the province, and that their action in regard to the hospital difficulty was on a par with their action regarding other public matters.

Mr. Longley claimed that the Government had honestly and sincerely endeavored to work in the best interests of the country, and regretted that Mr. Bell had seen fit to drag this question down to the level of party politics.

Mr. McDonald said that if the Government had appointed proper men to the charities board, the difficulty would never have arisen.

The bill then passed a second reading.

Mr. Harrington moved for a special committee to enquire into the monies received by Mr. McCoy for professional services during the past four years.

MACAULAY AND CARLYLE.

THEIR STYLES, AS AUTHORS, COMPARED.

The process of accurately and forcibly expressing one's ideas on any subject, whether in the form of an oration, a poem, or an essay, may be compared to the process that has to be gone through, in order to construct a material building of any kind. The subject, for instance, on which the writer is about to express his ideas, may be compared to the ground or site on which the edifice is to be raised. Again, the material which an author collects for his literary construction, in the shape of proofs, figures, anecdotes, and the like, may be compared to the materials that are required for the construction of a material building, such as bricks, mortar, stones, wood and so forth. Lastly, the method which an author adopts in the arrangement of his materials, the embellishing and adorning them, may be compared to the architecture of a building. This architecture, in the case of a literary composition, we call *Style*.

It is not my intention, however, in this paper to dwell at any length on the subject of *Style* in *prose*, because my present object is merely to compare the styles of two great authors chiefly from three points of view,—firstly with regard to their vocabulary; secondly with regard to the formation of their sentences; and lastly with regard to their use of figures of speech. To mention, then, their chief peculiarities from those three points of view shall be my object for the present. Before entering, however, upon this comparison, I think it necessary to point out and explain, as briefly as possible, and in a general way, what the two chief branches of *Style* are, of which Macaulay and Carlyle are respectively considered the models, namely, the *Diffuse* and the *Concise* styles.

A writer is said to have a *diffuse* style, who expresses his thoughts and

ideas in the fullest way possible, principally with a view to make himself understood by all, and who, for this end, aims at putting the same thought in a variety of ways, each different from the other, and this even at the expense of words, and with what might otherwise be considered unnecessary repetition. The advantages of this style are both many and great, amongst which are, simplicity, clearness, and gracefulness of diction, besides the scope which it affords for copiousness and elegance of language, because it generally abounds with what is called the periodic structure, which is always a fair field for copiousness and ornament. But yet in spite of these advantages, if carried too far, it is apt, instead of making the meaning simple and clear, rather to create confusion in the reader's mind, or at least to tire him by constant repetition, and in a manner to put him out of sorts at not being able to grasp the writer's thoughts at once, without so much diffuseness. Macaulay may be considered the best model of the *diffuse* style.

A man is said to have a *concise* style of writing who aims at expressing, in the fewest words possible, the ideas which he wishes to convey, and consequently, he is under the necessity of making a more careful choice of his words, and of expressing them in a more vivid way, than a *diffuse* writer would do. But he generally makes up for this extra labor on his part, by never going to the trouble of repeating the same thought twice. The advantages of the *concise* style are also many and great, but its chief advantages, perhaps, are that it enables the writer, who has thoroughly mastered it, to send home his ideas to the minds of his readers without delay, so that the word is no sooner read, than its accompanying idea flashes upon the mind; and, at the same time, by its vividness, it keeps up the attention of the reader, and gratifies him by supplying more exercise to his own thoughts. Carlyle may be considered to be pre-eminently the model of the *concise* style, especially in his earlier writings, but in his later works, it must be confessed, that he has carried his consciousness too far, amounting in fact to eccentricity.

But, to our comparison. One of the first things which the readers of Macaulay cannot fail to notice and admire in his writings, is the copiousness of his vocabulary, to which may be attributed that wonderful facility which he possessed of being able to express, with an ever pleasing variety, the same thought in so many different ways, each succeeding one more elegant and explanatory than the former. In fact, it was this remarkable command of language, which first attracted the members of the House of Commons towards him whenever he rose to speak, and earned for him, from the renowned O'Connell, the complimentary, though somewhat inelegant title of "the book in breeches." And it may here be remarked, that though Macaulay was not considered much of an orator, in the ordinary sense of the word, yet his speeches were acknowledged by all to be masterpieces of eloquent composition. I might quote many passages from his writings to exemplify this peculiar gift which he possessed, but as I shall have occasion from time to time in this paper to quote passages exemplifying other qualities of the writer, and which will at the same time exemplify this, I shall content myself with giving only one example of it here. In his essay on Boswell's Life of Johnson, he says:—"Johnson grown old, Johnson in the fulness of his fame and in the enjoyment of a competent fortune, is better known to us than any other man in history. Everything about him, his coat, his wig, his figure, his face, his scrofula, his St. Vitus' dance, his rollicking walk, his blinking eyes, the outward signs which too clearly marked his approbation of his dinner, his insatiable appetite for fish sauce, and veal pie with plums, his inextinguishable thirst for tea, his trick of couching the posts as he walked, his mysterious practice of treasuring up scraps of orange peel, his morning slumbers, his midnight disputations, his contortions, his mutterings, his grunting, his puffing, his vigorous, acute, and ready eloquence, his sarcastic wit, his vehemence, his insolence, his fits of tempestuous rage, his queer inmates, old Mrs. Levett and blind Mrs. Williams, the cat Hodge, and the negro Frank, all are as familiar to us as the objects by which we have been surrounded from childhood."

Copious as is the vocabulary of Macaulay, yet, in this respect, he must yield the palm to Carlyle, whose lingual propensities especially when portraying character are marvellous, both in variety and aptness. If our language is capable of supplying him with a word which will hit off exactly and promptly the idea which he wishes to convey, that word seems to be immediately at his disposal. If, however, as sometimes happens, our vocabulary does not accommodate him exactly in this respect, he has recourse at once to his own prolific genius, and coins a suitable word. In portraying the characters of persons and peoples, not only is he happy in his selection of words with respect to their force and vividness, but he also gives great vigor and boldness to his descriptions by the use of brilliant metaphors, rendered brilliant chiefly by the peculiarly forcible words which he selects. He describes Marat in these few pithy metaphoric words—"Acid and corrosive, as the spirit of sloes and copperas, is Marat, the friend of the people." Again, when speaking of the consolidation of a constitution by the commune, he says—"Your revolution like jelly sufficiently boiled, needs only to be poured into shapes of constitution, and consolidated therein." He is fond too of repeating pet phrases and similitudes, as for example in his article on the nigger question, he says—"Our beautiful dark darlings sitting yonder with their beautiful muzzles, up to the ears in pumpkins, imbibing sweet pulps and juices"—this phrase he repeats a few lines further on, saying—"And now at last our ruined sugar estates, differential sugar duties, immigration loan, and beautiful blacks sitting there up to the ears in pumpkins, and doleful whites sitting here without potatoes to eat."

So much then for the vocabulary of each of the authors in question, who differ but little from one another in this respect, at least as far as copiousness goes. But now we come to a point of style in which they differ very widely, viz., the formation and construction of their sentences.

J. B. C.

(To be Continued.)