

in this, Shakespeare is great. The calm creation, perspicacity of the poet has been unexampled in the literature of the world.

Moral grandeur is as high a standpoint as we can reach, and this is reached in Shakespeare. He possesses to a great degree the power of objectivity, that is, reflecting nature in the glass without a reflection of himself; then, too, there is an undercurrent of earnestness in all that he writes, and truth bears a close connection with the very life of man.

Shakespeare is guilty of no repetitions; he never repeats himself in any phase, but always carries that power of intense individuality all through his plays. His female characters are especially distinct; not the slightest resemblance in any two of them.

If Shakespeare presents the evils of his time, we need not be polluted by them. It is said the minds of pure people can not be penetrated by bad; it may touch them, but it always passes off.

The impenetrable Shakespearean genius brought a Cleopatra before the world with all those subtle delineations of character. Cleopatra is not a woman of whom her sex may be proud, for beauty without grace does not take captive, like the bait without the hook. She was an example of an Oriental tyrant.

Perhaps one of the greatest creations of Shakespeare's brain was the Oration of Mark Anthony over the dead Cæsar. Few will ever realize the marvelous skill with which the piece has been written.

While England acknowledges that Milton was deep, they claim that Shakespeare may be compared to the whole world for his broadness.

The idea that Bacon may have written Shakespeare is entirely ungrounded. Ben. Jonson, the poet's friend, gives us a clear record of the plays and the parts the author himself took upon the stage. Shakespeare made mistakes in geography which the great scholar,

Bacon, never could have made, and the prominent fact is that Bacon with all his knowledge was strong only in one direction, that of philosophy; while the Stratford bard could see far beyond the horizon of twenty Bacons. The breadth and depth of Shakespeare are two efficient powers to place him at the head of the *role*.

The ability to reveal the genuine secret, and show humanity not by a convex mirror, but by a perfectly level one, produces the effect of brother to all. Goethe says of Shakespeare, "His characters are like watches with dial plates of transparent crystal: they show you the hour like others, and the inward mechanism also is all visible." True humor with true pathos glows in Shakespeare as in no other production on earth.

The great poet was a true musician, or otherwise he never could have poured forth such divine melody on the heads of the children of men. A true poet must of necessity possess the true musician's heart, or his songs would be lost on the desert air. But very few words of Shakespeare ever failed to meet responses; they remain as household sayings to-day among the English speaking people everywhere.

Sir Walter Scott claims that Shakespeare was his first teacher. His mother used to recite her favorite passages from the plays while about her household duties.

On the banks of the Tweed lived the Wizard of the North, on the banks of the Hudson lived our model Irving, and by the Avon's side our immortal Shakespeare lived and sung, the acknowledged genius for ages to come.

We may say of Shakespeare as Wadsworth says of Milton:

"Shakespeare, thou should be living now,  
England has need of thee"

ELLA WEEKS.

Perhaps two of the distinguishing characteristics of the new dispensation over the old are those of *loving* and *forgiving*.

HENRY H. WAY.