

It is impossible for us to understand how one mind could have accomplished so much especially if the man was what history seems to show, but, whether rough working man or polished courtier, he succeeded in reaching heights no other has yet attained. Standing far above and beyond all others, he has drawn literature toward his sublime height.

"NEVA."

+Sayings of George Eliot.+

"Iteration, like fiction, is likely to generate heat instead of progress."

"Animals are such agreeable friends—they ask no questions, they pass no criticism."

"I'm not denyin' that women are foolish: God Almighty made 'em to match the men."

"When people's feelings have got a deadly wound, they can't be cured with favors."

"Men might well seek for purifying rites; even pious deeds need washing."

"It is curious what patches of hardness and tenderness lie side by side in men's dispositions."

"If you trust a man, let him be a bachelor—let him be a bachelor."

"A feeling of revenge is not worth much that you should care to keep it."

"It is generally a feminine eye that first detects the moral deficiencies hidden under the dear deceit of beauty."

"A man's mind—what there is of it—has always the advantage of being masculine,—as the smallest birch-tree is of a higher kind than the most soaring palm,—and even his ignorance is of a sounder quality."

+Anglo Saxon Literature.+

THE literature of a country bears a great resemblance to its history, and the most successful period of government is generally most prolific in great writers. This is applicable to England, for if we compare her earliest days with the present time, we shall soon see the difference in literature as well as in manners and customs.

The Anglo-Saxon literature comprises two distinct classes of writers—those who wrote in Anglo-Saxon and those who wrote in Latin—In the former class King Alfred was the most eminent, although most of his works (of which the principal were "Rede's History of the Anglo-Saxon Church" and "Boethius on the Consolation of Philosophy,") were either altogether or in part translations from Latin. In translating them he was obliged to omit all niceties of style and classical allusions, for he had to suit them to the people for whom he was writing.

The source whence we draw most of what we know of Anglo-Saxon literature was the "Saxon Chronicle," which was compiled in the Monasteries. It is valuable, first as a history and second for having been written by men who lived among the scenes they described. The peculiar features of this period are the alliteration and want of rhyme, and also that the only attempt at metre is that two risings and fallings of the voice are necessary for each perfect line. In the old manuscripts the lines are written continuously, being only separated by a point. Very few of the authors are known, for the literature was spread by the minstrels who went from house to house singing the praises of dead heroes to their living descendants.

Two long poems, "Caldmon's Paraphrase" and the "Romance of Beowulf," are the principal ones which have been handed down to us. Caldman, who died the end of the seventh century, was a cow-herder of Whitby, but supposing he had been inspired by Heaven he became a monk and devoted his life to the composition of religious poetry. The "Paraphrase" contains, besides many other subjects, an account of the Creation and Fall, and it is from this similarity of subject that Milton has been accused of plagiarism. Beowulf is an anonymous story in verse of six thousand lines. It contains the adventures of a great hero who overcomes many dangers but is slain while attacking the monster, Grendel.

One of the few authors who handed down his name with his works is Alfric,