

point of diction, is it the felicity of a true master of style to speak of a "theological system" as "*absorbing* minds into itself"? And now, having spoken of diction, I may as well here at once say that Newman occasionally adulterates the rhetorical purity of his language with words and usages hardly better than newspaperish. Sometimes these will be unnecessarily high-sounding or pedantic; sometimes, on the other hand, over-familiar, to the verge of vulgarity. *Clientela* (*Apologia*, p. 15), "catachrestically" (*Ib.*, p. 161), "palmary instance," "dominant circumambient 'Popery'" (*Ib.*, p. 79), "comprecation," are examples of the former; "uppish," "anyhow," "progressed," "equally well as," "forming schemes what they will do," are examples of the latter. It may further be mentioned that expressions which have been stigmatized as "American" meet one's eye, redeemed to English respectability on Newman's page, *e. g.*, "go ahead," "[preachers'] respective *antecedents*," "*advocated* conclusions." French words, Latin words, and even Greek words occur not seldom.

It would be easy to adduce, in overwhelming number, examples of sins against lucidity and simplicity in Newman's style. But I prefer to say comprehensively (with ample store of instances held in reserve to confirm the judgment) that, in those two capital virtues, at least, of the consummate literary artist, Newman is far from excelling.

Let me now bring forward a sentence (*Apologia*, p. 165), a really good sentence of its kind, that will show Newman, and show him characteristically, at his truly admirable best :

"The members of this new school looked up to me, as I have said, and did me true kindnesses, and really loved me, and stood by me in trouble, when others went away, and for all this I was grateful; nay, many of them were in trouble themselves, and in the same boat with me, and that was a further cause of sympathy between us; and hence it was, when the newschool came on in force, and into collision with the old, I had not the heart, any more than the power, to repel them; I was in great perplexity, and hardly knew where I stood; I took their part; and, when I wanted to be in peace and silence, I had to speak out, and I incurred the charge of weakness from some men, and of mysteriousness, shuffling, and underhand dealing from the majority."

That is not a vertebrate sentence; vertebrate sentences Newman does not produce. It is an articulate sentence. It does not march. There is no "*quadrupedante putrem sonitu*" effect in it. It advances, but it is rather by sliding than by striding. *Mutatis mutandis*, that sentence might have lost its way out of one of Plato's pages. It is Greek in its purity of vernacular idiom, in its artless-seeming, perhaps really artless, multiplication of "ands," its easy aggregation of clauses, its unconscious unconcern for structure, its willingness to go on and on to no certain end foreseen, its simple trust to come out safely somewhere, and then in its actually coming out at last in precisely the right place for the emphasis of thought desired.