

seemed probable that the statement of the *Pall Mall Gazette* was, unless, indeed, it is immoral to attempt any cure at all.

There is a certain vague formula which, though not intended for a quotation, occurs so frequently as to demand notice. Take for example: "... the sciences of logic and ethics, according to the partition of Lord Bacon, are far *more extensive than we are accustomed to consider them.*"

No precise meaning is conveyed, because we do not know what is the amount of extension we are accustomed to ascribe to the sciences named. Again: "Our knowledge of Bacon's method is much less complete than it is *commonly supposed* to be." Here again we do not know what is the standard of common supposition. There is another awkwardness here in the words *less complete*: it is obvious that *complete* does not admit of degrees.

Let us close these slight notes with very few specimens of happy expressions.

The *Times*, commenting on the slovenly composition of the Queen's speeches to Parliament, proposed the cause of the fact as a fit subject for the investigation of our *professional*

thinkers. The phrase suggests a delicate reproof to those who assume for themselves the title of *thinker*, implying that any person may engage in this occupation just as he might, if he pleased, become a dentist, or a stock-broker, or a civil engineer. The word *thinker* is very common as a name of respect in the works of a modern distinguished philosopher. I am afraid, however, that it is employed by him principally as synonymous with a *Comtist*.

The *Times*, in advocating the claims of a literary man for a pension, said, "He has *constructed* several useful schoolbooks." The word *construct* suggests with great neatness the nature of the process by which schoolbooks are sometimes evolved, implying the presence of the bricklayer and mason rather than of the architect.

[Dr. Todhunter might have added *feature* to the list of words abusively used by newspaper writers. In one number of a magazine two examples occur: "A *feature* which had been well *taken up* by local and other manufacturers was the exhibition of honey in various applied forms." "A new *feature* in the social arrangements of the Central Radical Club *took place* the other evening."] — *Macmillan's Magazine*.

ENGLISH SONGS: ANCIENT AND MODERN.

BY CHARLES MACKAY.

(Continued from page 6.)

THE golden age of English lyrical poetry did not die with Shakespeare. Its lustre was not dimmed even by the troubles of the Revolution, although the number of poets who arose from the accession of Charles the First to the restoration of Charles the Second was small compared with the

number who adorned the age of Elizabeth and James. The age immediately succeeding that of Shakespeare produced Milton, Cowley, Lovelace, Waller, and Dryden, and a host of inferior men.

These, like all the greatest poets whom England has known, attempted