

English prose an artist comparable with the highest in their respective spheres; with Milton in English verse, or with Handel in music. He was as far as possible from seeking after or recommending any of the qualities generally denoted by fine writing. So far as he sought after or recommended anything, it was the study of simplicity, parsimony, and the severest accuracy in speech. "I hate false words, and seek with care, difficulty, and moroseness those that fit the thing." If Landor is at times a magnificent and even a pompous writer, the reason is that his large words befit the largeness of his thoughts and images, and pomp is the natural expression of his genius. The instinct of dignity, combined with the study of simplicity and directness; natural majesty, and the absence of artificial ornament; these are the first characteristics of Landor's prose. The next are the completeness and mutual independence of its separate clauses and periods. His sentences are apt to stand alone like his ideas, and to consist either of single clauses, each giving accurate expression to a single thought, or of carefully harmonized and adjusted groups of clauses giving expression to a group of closely connected and interdependent thoughts. The best skeleton type of a Landorian sentence is that which we quoted some pages back on Lord Byron: "I had avoided him; I had slighted him; he knew it; he did not love me; he could not." No conjunctions, no transitions; each statement made by itself, and their connexion left to be discerned by the reader. If we take the most sustained examples of Landor's eloquence, we shall find in them so many amplified and enriched examples of the same method. These qualities render his prose an unrivalled vehicle for the expression of the more stable, permanent, massive order of ideas and images. But for expressing ideas of