

and brought the lecturer face to face with his first audience, the two hundred holders of guinea tickets. It was made up of the elements referred to in Spedding's letter. Learning, taste, nobility, family, wit and beauty were all represented in that assembly; "composed of mere quality and notabilities," says Carlyle. It is easy to figure the scene; the men all clean shaven, in the clumsy coats, high collars, and enormous neck-cloths of the period, the ladies, and there were naturally more ladies than men, following the vagaries of fashion in "bishop" sleeves and the "pretty church-and-state bonnets," that seemed to Hunt, at times, "to think through all their ribbons." We call that kind of bonnet "coal-scuttle" now, but Maclise's portrait of Lady Morgan trying hers on before a glass justifies Hunt's epithet. The lecturer was the lean, wiry type of Scot, within an inch of six feet. In face, he was not the bearded, broken-down, broken-hearted Carlyle of the Fry photograph, but the younger Carlyle of the Emerson portrait. Clean-shaven, as was then the fashion, the determination of the lower jaw lying bare, the thick black hair brushed carelessly and coming down low on the bony, jutting forehead, violet-blue eyes, deep-set and alert, the whole face shows the Scot and the peasant in every line. It was a striking face, the union of black hair, blue eyes, and, usually, ruddy color on the high cheek bones, "as if painted . . . at the plough's tail," Lady Eastlake remarked, and she was an artist. Harriet Martineau notes that he was "yellow as a guinea," but this would be due to some temporary gastric disturbance.¹ He was very nervous, as was most natural, and stood with down-cast eyes, his fingers picking at the desk before him. At the

¹ Mr. Crozier remarked the ruddiness of Carlyle's face, even in extreme old age. See John Beattie Crozier, *My Inner Life*, p. 383, Lond., 1898; and also *Memoirs of Lady Eastlake*, cap. vii, p. 115, Lond., 1895.