

therefore, was unknown to him. The fullness of his knowledge came by the fullness of his sympathy. I have said it is only through sympathy we can learn and understand life; for it is only through sympathy we can learn or understand man. The profoundest worth of experience itself consists in giving us the knowledge of our nature; and when that knowledge is deep and true, it includes the knowledge of our common nature in our individual nature. This is the experience which ripens into humility, charity, wisdom—which teaches that we have in us the elements of the worst humanity as well as of the best—which, if it lifts us up in admiration to the brave and godlike, moves us also with some touch of brotherhood for the basest. Now Shakspeare brings all our native sympathy into action. It is not that he places man before us in numberless relations; that he lays bare his soul; lets us look into every thought, image and emotion, it is that he shews us man in the utmost extent of his capacities and forces; that he sets man before us in situations which reveal to us, too, the extent of our own capacities and forces. We are carried out of ourselves and we are carried into others. This is done for us, not by logic and speculation, but by a very presence and agency of character. The study of life in the study of Shakspeare has a philosophic value. The multitude of spiritual facts alone, which the drama of Shakspeare contain, are for the student of human life of exceeding value. His metaphysics are not the less exact because they are set to music—nor the teachers of less authority because he is the king of poets.

I might shew the artistic value of this study; for to study the laws of our inward nature in their highest exemplification, is to study the conditions of truth and power in every work of creative genius. I might also show the poetic value of the study,

for it must be good to study life in that which exposes most perfectly, all that most inspires, all that longest moves it. Thought, truth, power and beauty—melted into the music of humanity, constitute the poetry, which is everlasting, and these are supremely felt in the poetry of Shakspeare. But I must pass on and make my last remark. The lecturer then proceeded to notice the practical value of the study of Shakspeare, and wound up his able and eloquent lecture with a brilliant peroration which elicited great applause from his delighted audience. The report we give is merely a summary, yet it is sufficient to show that Mr. Giles' talents as a lecturer are of a very high order, and such as must command an audience wherever he may go.

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WHAT IS KNOWN OF SHAKSPEARE PERSONALLY.—That he was born in Stratford, April 23, 1564; that his father was poor; that he married Ann Hathaway, who was seven years his senior, and that their first child was born six years after marriage; that he went to London at the age of eighteen, and was connected with the Globe Theatre; that by acting, managing, and writing, he saved up some money; that he built a house in Stratford, and came there to live about 1608; that he was the companion of Ben Johnson; that his eldest daughter, Susanna, was married in 1607 to John Hall, a physician of Stratford; that he died in 1616, on the 23rd of April, (the day of his birth,) as we judge from the register of burial: "April 23, Will Shakspeare, gent." In those few lines, reader, all (sifted of tradition, conjecture, good stories, and much else) that is positively known of this man is summed up.

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ONE angry word sometimes raises a storm that time itself cannot allay.

He who labors for mankind, without a care for himself has already begun his immortality.