

side, but we are not allowed to forget that it is the opposite side, and not his side. In this Essay he admits, by way of concession, the errors and absurdities of the Puritans, but he ends up with an eloquent piece of rhetoric that praises their courage, their piety, and their enthusiasm. When he touches upon the Royalists, he concedes their virtues, their elegant tastes, and graces of manner, but insists upon their errors of opinion, their subserviency, and their degradation.

Turning from the matter to the form of this Essay, the reader will notice with what wealth of illustration it is furnished. The brilliant essayist draws from all sources to enrich his descriptions. Shakespeare the dramatist, and Newton the mathematician, pass before us as in a moving picture. Hamlet, Lear, and Red Riding-hood appear in the one sentence, and all for illustration. The Italian poet Dante serves as a foil and a contrast to set off the excellences of the English poet Milton.

Of the same quality as this abundance of illustration is the quality of particularity that distinguishes Macaulay's essays. He is not satisfied with generalities, but pictures forth his ideas in concrete images. The superiority of specific over general terms, as well as Macaulay's purpose in adopting the former, is set forth in his own words: "Logicians may reason about abstractions, but the great mass of men must have images." He wrote for the great mass of men, and was determined, not merely that they should understand him, but that they should read him with ease and pleasure. The following paragraph well illustrates this concreteness. He has been justifying the Great Rebellion against Charles I, and what he says in the paragraph might be expressed in general terms as follows: "We accuse him of be-

ing faithless, cruel and tyrannical, and we are told in palliation of these defects that he had all the social virtues." But how much more effective is this glittering rhetoric:

"We charge him with having broken his coronation oath; and we are told that he kept his marriage vow! We accuse him of having given up his people to the merciless inflictions of the most hot-headed and hard-hearted prelates; and the defense is, that he took his little son on his knee and kissed him. We censure him for having violated the articles of the Petition of Right, after having, for good and valuable consideration, promised to observe them; and we are informed that he was accustomed to hear prayers at six o'clock in the morning."

The author's aim at effectiveness and force explains many of the peculiarities of style that distinguish him. One of these is the frequency of antithesis and paradox. The paragraph descriptive of the days succeeding the restoration of Charles II, is crowded with ringing antitheses. Sometimes the antithesis is implied in the one phrase, as "servitude without loyalty," "sensuality without love," "paradise of cold hearts," "just ability enough to deceive," and "just religion enough to persecute." Sometimes the balanced form with the contrasted thought is more formal, as, "the king cringed to his rival that he might trample on his people."

These rhetoric devices are very effective, but there are dangers in their frequent use,—dangers which even Macaulay has not escaped. A comparison or a contrast having once been started on foot, many run too far, and result in the imputation of qualities to the subject beyond what is true. In fact, exaggeration may be found in the passage last referred to. The author,

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