

hearts of Englishmen. The hero is pre-eminently a young man, youthful in his loves, his passions, his dreams of a Utopian future. With the tenacity of youth he clings to the present; with the ambition of budding manhood he dips into the future; and with the earnestness of developing maturity he prepares to enter the battle of life. The setting of the poem is that which charms the youthful mind. The works of nature are lovely; the stars shine bright and beautiful, for the clouds of maturity and old age have not overshadowed the clear blue of the firmament. The sweet singer of England took up the "Harp of Youth and smote on all the chords with might."

But in eighteen hundred and eighty-six, when the poet had reached "such years as the many wintered crow that leads the clanging rookery home," a new "Locksley Hall" appeared. In it, the curtain is drawn aside for a moment upon the closing scene of the drama of sixty years ago: and our old time chivalric hero breathes his last before us.

There emanates from this later picture the impersonation of old age: and the wailing music of the monologue bespeaks disappointment and regret. The young soldier of long ago, is the ancient grandsire of the modern youth; and he rambles on from babbling anger to soft forgiveness; from passionate memories to pathetic expectations of the world to come. He overwhelms his grandson with cries of "Chaos, Cosmos, Cosmos, Chaos," but love triumphs at the last. The poem is long, and perhaps needlessly so; but this may have been intended by the poet to represent the garrulousness of old age. The poem is saved from the stigma of pessimism by the belief in immortality, and the glad expectations of the life beyond.

It is not often that we have so excellent an opportunity of comparing and contrasting the opening and closing scenes of life's drama; of studying side by side the crude egotistical ideas of youth, with the ripe, settled opinions of maturity. The hero of "Locksley Hall" is a creation of the poet's brain, and in no wise represents the poet's views: and the grandsire of the later poem is the development of the youth. The very character of the hero in his distorted, though lofty ideas of life; in the fact that he does not enter the broad field of battle, but settles down to work out theories of progress, precludes the possibility of the development of broad-minded and optimistic ideas. Of necessity, the hero of "Sixty Years After" must be the guerulous old man.