

tious in his study of nature, going over the scene of "Rokeby" with book in hand and taking down all the plants and shrubs, though he sometimes lapsed into a closet description, as in saying of the buttresses of Melrose in the moonlight that they seem framed alternately of ebon and ivory. Many of his pictures, such as that of Corisakin, are examples of pure landscape painting without the aid of historical accessories. In a nature so warm, feeling for colour was sure not to be wanting; the best judges have pronounced that Scott possessed this gift in an eminent degree; and his picture of Edinburgh and the Camp in "Marmion" has been given as an example. He never thought of lending a soul to Nature like the author of "Tintern Abbey," to whose genius he paid hearty homage across a wide gulf of difference. But he could give her life; and he could make her sympathize with the human drama, as in the lines at the end of the Convent Canon of "Marmion" and in the opening

of "Rokeby," which rivals the opening of "Hamlet" in the cold winter night on the lonely platform of Elsinore.

Of the ballads and lyrical pieces some were Scott's earliest productions; among these is the "Eve of St. John," in which his romantic imagination is at its height. Others are scattered through the romances and novels. In the ballads, even when they are most successful as imitations of the antique, there is inevitably something modern: but so, it may be said, there is in the old ballads themselves, or they would not touch us as they do. Edmund's song in "Rokeby" is an old ballad, only with a finer grace and a more tender pathos. There is nothing in Scott's lyrical poetry deep or spiritual; the same fresh, joyous unphilosophizing character runs through all his works; but in "County Guy" he shews a true lyrical power of awakening by suggestion thoughts which would suffer by distinct expression.

REMINISCENCES OF CHARTERHOUSE—III.

BY AN OLD CARTHUSIAN.

Being a series of Short Sketches descriptive of Public School Life in England.

(Continued from page 9, Vol. III.)

THE unanimous vote by which in 1871 the Monmouth Fight was abolished may safely be regarded as an unmistakable proof that a higher tone had fast been infusing itself amongst Carthusian boys.

Putting aside the "piggishness" of the fight itself—of which any gentleman might well have felt ashamed—the monstrous abuse into which the custom had grown must long have appealed to the common sense of the

authorities as an urgent reason for its discontinuance.

Possibly, however, it was, that foreseeing its fall as a necessary consequence of that higher tone which, no doubt, they felt was springing up, the authorities deemed it more prudent to await its natural and more certain death at the hands of the boys themselves. Otherwise, it seems well-nigh impossible to account for their having permitted it to exist for so long a time.