

"Dying prematurely, as he [Hurrell Froude] did, in the conflict and transition-state of opinion, his religious views never reached their ultimate conclusion, by the very reason of their multitude and their depth." (*Apologia*, p. 24.)

As touching the last sentence quoted it may, in passing, be remarked that "views" do not tend toward being "concluded." I note thus an instance, in itself unimportant, of a certain lack of felicity in expression which marks Newman's style. He writes obstructedly. Something seems constantly to impede his movement. There is progress all the time; but it is progress accomplished with labor. There is no flow. You encounter awkwardnesses of expression, more or less striking, on almost every page. For example, on the same page with the sentence last quoted you find Newman saying, still of Hurrell Froude:

"He was more than inclined to believe a large amount of miraculous interference as occurring in the early and middle ages."

Once more, still on the same page, Newman says:

"I am introducing others into my narrative, not for their own sake, or because I love and have loved them, *so much as because, and so far as*, they have influenced my theological views."

The syntax here, when disentangled, is as follows: "I am introducing others into my narrative not because I love them *so much as so far as* they have influenced my views." This last awkwardness is due to pressure of thought not compelled by the writer to wait the course of orderly utterance.

Many of the mere non-felicities of Newman's style are to be traced to his lack of imagination—imagination, that is to say, of the right sort. Take, for example, this sentence (*Apologia*, p. 52):

"But now, as to the third point on which I stood in 1833, and which I have utterly renounced and trampled upon since,—my then view of the Church of Rome;—I will speak about it as exactly as I can."

Of course, implicit here in the word "stood" is the image of a ground, a position, occupied. One "forsakes," or "abandons," hardly "renounces," a "position"; one "renounces" a "view." But a position or ground, even when called a "point," is not the sort of thing that one "tramples upon"—certainly not after having abandoned it. No doubt the thing to be expressed gets itself expressed; but the question now is of that felicity in expression which must enter as an element into admirable style. "My *then* view" is to be defended, if defended, as a Grecism; it assuredly is not English. If a newspaper reporter should say, as Newman (on the same page) says: "When it was that in my deliberate judgment I *gave up the notion altogether in any shape*, that" etc., we should excuse it because of his haste and his habit of haste, but we should hardly account it an unconscious trait of mastership in style. Infelicitous,