

**CIHM  
Microfiche  
Series  
(Monographs)**

**ICMH  
Collection de  
microfiches  
(monographies)**



Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques

**© 1994**

The  
cop  
ma  
of  
sig  
che



The  
Ce

10



Technical and Bibliographic Notes / Notes techniques et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming, are checked below.

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

Coloured covers/  
Couverture de couleur

Covers damaged/  
Couverture endommagée

Covers restored and/or laminated/  
Couverture restaurée et/ou pelliculée

Cover title missing/  
Le titre de couverture manque

Coloured maps/  
Cartes géographiques en couleur

Coloured ink (i.e. other than blue or black)/  
Encre de couleur (i.e. autre que bleue ou noire)

Coloured plates and/or illustrations/  
Planches et/ou illustrations en couleur

Bound with other material/  
Relié avec d'autres documents

Tight binding may cause shadows or distortion  
along interior margin/  
La reliure serrée peut causer de l'ombre ou de la  
distorsion le long de la marge intérieure

Blank leaves added during restoration may appear  
within the text. Whenever possible, these have  
been omitted from filming/  
Il se peut que certaines pages blanches ajoutées  
lors d'une restauration apparaissent dans le texte,  
mais, lorsque cela était possible, ces pages n'ont  
pas été filmées.

Additional comments:/  
Commentaires supplémentaires:

Coloured pages/  
Pages de couleur

Pages damaged/  
Pages endommagées

Pages restored and/or laminated/  
Pages restaurées et/ou pelliculées

Pages discoloured, stained or foxed/  
Pages décolorées, tachetées ou piquées

Pages detached/  
Pages détachées

Showthrough/  
Transparence

Quality of print varies/  
Qualité inégale de l'impression

Continuous pagination/  
Pagination continue

Includes index(es)/  
Comprend un (des) index

Title on header taken from: /  
Le titre de l'en-tête provient:

Title page of issue/  
Page de titre de la livraison

Caption of issue/  
Titre de départ de la livraison

Masthead/  
Générique (périodiques) de la livraison

This item is filmed at the reduction ratio checked below/  
Ce document est filmé au taux de réduction indiqué ci-dessous.

10X	14X	18X	22X	26X	30X
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12X	16X	20X	24X	28X	32X

The copy filmed here has been reproduced thanks to the generosity of:

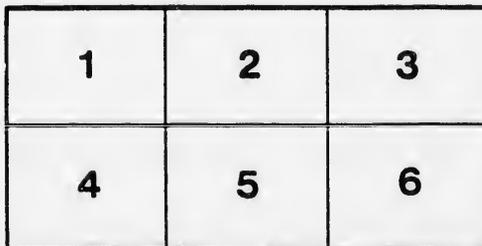
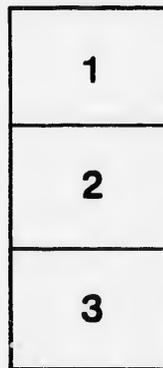
D.B. Weldon Library  
University of Western Ontario

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol  $\rightarrow$  (meaning "CONTINUED"), or the symbol  $\nabla$  (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



L'exemplaire filmé fut reproduit grâce à la générosité du:

D.B. Weldon Library  
University of Western Ontario

Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

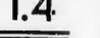
Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole  $\rightarrow$  signifie "A SUIVRE", le symbole  $\nabla$  signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.

# MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



APPLIED IMAGE Inc

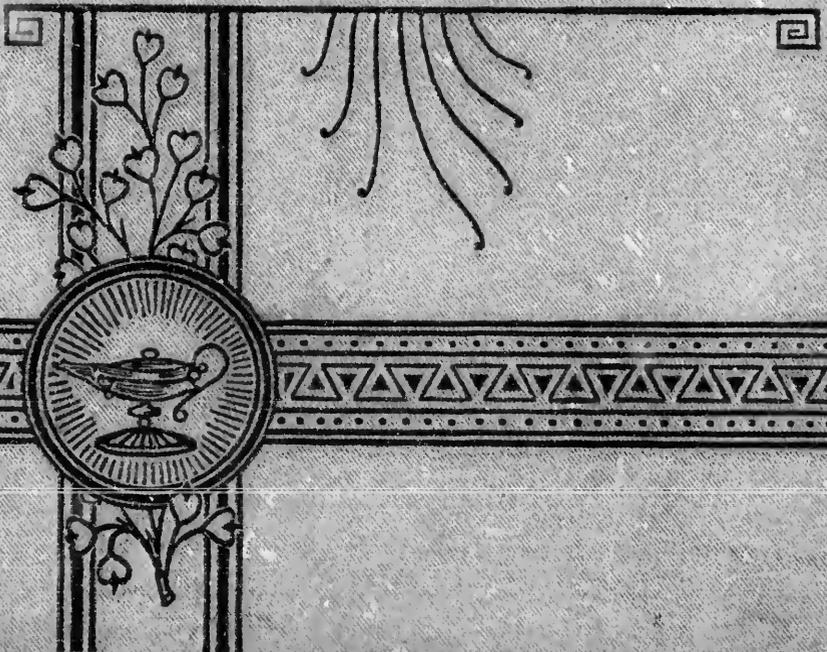
165J East Main Street  
Rochester, New York 14609 USA  
(716) 482 - 0300 - Phone  
(716) 288 - 5989 - Fax

GAGE & Co's  
EDUCATIONAL SERIES.



—NOTES ON—  
THIRD CLASS LITERATURE FOR 1888

J. E. WELLS, M.A.



30 of 366



I

FO

W. J. Gage & Co.'s Educational Series.

---

# NOTES:

EXPLANATORY, SUGGESTIVE, AND CRITICAL,

ON THE

# LITERATURE SELECTIONS

FOR THIRD CLASS TEACHERS' NON-PROFESSION I. EXAMINATIONS,  
1888.

*ALSO ON LITERATURE SELECTIONS FOR 1887.*

BY

J. E. WELLS, M.A.,

*Late Principal of Woodstock College.*



TORONTO:

W. J. GAGE & COMPANY.

---

Entered according to Act of Parliament, in the Office of the Minister  
of Agriculture, in the year of our Lord 1887, by  
W. J. GAGE & COMPANY.

---

## PREFACE.

---

THIS little work will, it is believed, be found to meet a felt want, and to serve a useful and legitimate purpose. In the study of a series of eighteen or twenty extracts and selections from the works of as many different authors, it is not to be expected that the ordinary student will have within reach the means of informing himself on the many points of inquiry and difficulty that constantly arise. In the crowded state of the programme and amid the pressing duties of the schoolroom, the teacher can not reasonably be expected to find time to answer all inquiries and solve all difficulties as they present themselves. Both teacher and student must constantly feel the need of a manual such as is herewith furnished.

In the use of literary selections for educational purposes, the first and chief aim of the skilled teacher will be to have his pupil read intelligently and with appreciation. In the preparation of these Notes that fundamental principle has been kept constantly in view. Explanations, questions, suggestions and criticisms have been so framed, it is hoped, as to stimulate and guide the student in his own earnest efforts, rather than in any measure to supersede the necessity for such efforts. Whatever appears in the form of direct statement will be found to be matters of fact, explanations of allusions, etc., which are essential to full understanding of the text and in regard to which, it may be assumed, the means of information are not generally available.

In addition to the standard dictionaries, encyclopedias, and histories, to which free recourse has been had, the author has especially to acknowledge his indebtedness to Phillips' excellent work on English Literature for many of the critical opinions appended to the Notes.

I

N

sp

St

sec

far

sh

ga

an

W

cri

cla

wo

be

sup

his

que

wit

do

wh

Acc

# NOTES

ON THE

## LITERATURE SELECTIONS

FOR THE NON-PROFESSIONAL EXAMINATIONS FOR THIRD  
CLASS TEACHERS' CERTIFICATES, 1888.

---

### NO. III.—THE TRIAL SCENE IN THE “MERCHANT OF VENICE.”

*WILLIAM SHAKESPEARE.*

William Shakespeare, or Shakspeare, or Shakespear, or Shakspere, “the most illustrious . . . the sons of men,” was born at Stratford-on-Avon, in Warwickshire, Eng., in 1564. His father seems to have combined the business of a glover with that of a farmer and stock-raiser. His mother was of a good old Warwickshire family. William’s whole education, so far as appears, was gained at the Stratford free grammar school. As to the kind and amount of this education there is much difference of opinion. Widely varying conclusions on the question have been formed by critics from the study of his works, some urging that none but a classical scholar of high attainments could have written those works ; others drawing an almost opposite conclusion. It would be easy for a disputant to quote plausibly and extensively in support of either view, but on the whole it is pretty clear that his scholarship must have been at least respectable. In consequence of business reverses which visited his father, William was withdrawn from school at the age of fourteen and compelled to do something for his living. It seems impossible to determine what was his chief occupation during the ensuing eight years. According to one account he served for some time as apprentice

to a butcher. Another represents him as a schoolmaster. Quite possibly there may be truth in both stories. At the age of nineteen he married Anne Hathaway, a young woman some eight years his senior, who resided in a neighbouring hamlet.

About the year 1586, Shakespeare, being then 22, betook himself to London. According to a local and seemingly reliable tradition, his removal was a consequence of his having been caught poaching by the gamekeepers of Sir Thomas Lucy, of Charlicote, kept for the night a prisoner, and arraigned in the morning before Sir Thomas, in the latter's capacity of justice of the peace. In retaliation for the punishment inflicted—whatever it may have been—Shakespeare composed and circulated "a bitter ballad" severely satirising the plaintiff-justice, and fled to escape the consequence of a prosecution which followed. There is also an almost entire lack of knowledge as to Shakespeare's first connection with the London theatre. One tradition represents him as earning a scanty pittance by holding horses at the door. Another makes him for a time prompter's attendant. In a very brief period, however, he rose to importance, becoming at the same time dramatist, actor, and shareholder in the Blackfriars Theatre. As an actor, he seems to have taken a respectable but medium position. As a dramatist, as all the world has long known, he rose to the very foremost rank amongst the writers, not only of his own, but of all time. He rose rapidly to wealth as well as fame, purchased houses and landed property in his native Stratford, and finally returned thither in 1613 to spend his remaining days, which proved but few, as he died in 1616. It would be superfluous to comment here upon the mighty genius of the writer of the immortal dramas which have come down to us under the name of Shakespeare. The fact that only one or two of his minor poems were published under his own hand, coupled with the extraordinary breadth and power of the dramas which have placed him on a pinnacle high above all competitors, has given rise to various doubts and conjectures as to the real authorship. A theory, not wholly devoid of plausibility, has been promulgated, according to which the great Bacon was the real and Shakespeare only nominal author. An American student

of S  
pro  
hith  
reve  
and  
It  
vari  
in m  
twe  
T  
is as  
hear  
sand  
hand  
has  
in sh  
his l  
some  
in re  
mone  
a po  
Anto  
Th  
but c  
Anto  
meas  
mone  
whil  
lear  
cour  
Bella  
maid,  
maste  
trial s  
learn  
Pag  
Often

of Shakespeare is just now claiming to have discovered internal proof of the truth of this theory in the shape of a key by which hitherto unsuspected subtleties of construction and meaning are revealed, but has succeeded thus far in securing little attention and less credence.

It may be added as a matter of curiosity that while the four variations above given in the spelling of the name comprise those in modern use, some of the old antiquaries swell the list to at least twenty-five or thirty.

The plan or plot of the play from which this extract is taken is as follows:—Antonio, a wealthy merchant, generous and kind-hearted, is asked by his friend Bassanio for a loan of three thousand ducats to enable the latter to prosecute his suit for the hand of Portia, a beautiful heiress of Belmont, with whom he has fallen in love. All Antonio's capital is at the time invested in ships and their cargoes, which are at sea, but in the kindness of his heart he goes to Shylock, a money-lending Jew, who, after some pretended demur, consents to let him have the sum, taking in return, as he says, "in a merry sport," a bond that if the money is not repaid by the stipulated day the forfeit shall be a pound of Antonio's flesh, cut off from whatever part of Antonio's body Shylock may choose.

The money is paid, the bond given, Bassanio's suit prospers, but on his wedding day he learns that the bond has matured, Antonio's ships have failed to arrive, and the Jew is taking legal measures to exact his penalty. Bassanio, liberally supplied with money by his wife, makes all speed to save his friend. Meanwhile Portia takes secret council with her cousin, Doctor Bellario, learned in the law, and as the result presents herself at the court, in the disguise of a young lawyer, with letters from Bellario. Gratiano, Bassanio's waiting man, and Nerissa, Portia's maid, fell in love and were married at the same time as their master and mistress, whom respectively they accompany. The trial scene develops the result of Portia's consultation with the learned Bellario.

Page 40. What is used here as an interjection of calling. Oftener conjoined with *Ho!* What, ho!

**Uncapable.**—An old form, now replaced by *incapable*.

**Empty from any.**—This is, probably, the only case in which Shakespeare uses *from after empty*. In other instances *of* is used.

**Dram** (more commonly **drachm**).—Observe this use of a specific to denote an indefinite small quantity. This is a form of synecdoche which is often very effective in relieving style from dullness, and vivifying the reader's conceptions.

**Qualify.**—To abate or soften, a sense in which Shakespeare often uses the word. Cf :

"I do not seek to quench your love's hot fire,  
But *qualify* the fire's extreme rage."

**Obdurate.**—Shakespeare and the poets generally accent this word, as here, upon the second syllable. Probably the preponderance of good usage is in favor of that pronunciation, though Walker and the American lexicographers put the accent on the first syllable. Walker quotes *indurate*, but analogy has not hitherto counted for much in the pronunciation of English.

**And that.**—The *that* seems superfluous here, but is often thus supplied by the older writers to introduce a second clause, dependent upon *since* introducing the first.

Page 41. **Leadest this fashion.**—Keepst up this show or pretence of malicious purpose, till the moment for carrying it into effect shall arrive.

**Remorse.**—Here used in the sense of pity, or sympathy. Cf. "Many little esteem of their own lives, yet for *remorse* of their wives and children would be withheld."—*Spenser*. Perhaps this sense of the word arises from a kind of anticipatory synecdoche, by which the cause or dread of remorse is taken for the feeling itself. Compare *Macbeth*, I., 5, 45.

"Stop up the access and passage to *remorse*  
That no compunctious visitings of nature  
Shake my fell purpose."

**Lose.**—Consent to lose. Forego.

**Royal merchant.**—As we say a princely merchant—one who does business on a princely scale.

**Pluck commiseration of his state.**—Pity for his misfortunes,

Note the effective use of the vigorous Anglo-Saxon word *pluck*, in the sense of extort.

**Possess'd of what I purpose.**—Informed you what my intentions are.

**Upon your charter.**—By which the rights of strangers are guaranteed.

**Ducats** (*dūk'-ats*).—Properly a coin struck in a dukedom, or the dominions of a *duke*. The silver ducat was about equivalent to our dollar. The gold ducat was worth about twice as much.

Page 42. **It is my humor.**—My fancy.

**Is it answered?**—The spiteful taunts and sarcasms running through the Jew's speech show the bitterness of spirit of a race downtrodden and despised.

**Bane'd.**—Poisoned. *Bane* as a verb was very rare, and is now obsolete.

**Love not.**—Cannot endure. Have an antipathy to.

**A gaping pig.**—That is, a roasted pig brought to the table with its jaws distended.

**If they behold a cat.**—Bertram in "All's Well," IV., 3, says: "I could endure anything before but a *cat*." Dr. Buckmill, in his "Medical Knowledge of Shakespeare," says that the antipathy to cats "is one of the most unquestionable and curious of the emotions of repulsion."

**For your answer.**—The answer you ask for.

**Affection, master of passion, sways it.**—*Affection* seems to be here used to denote susceptibility to feeling or impulse, arising from natural constitution or temperament, and *passion* the feeling or impulse itself, as determining conduct.

**Why he . . . why he.**—The reader must be careful to bring out the contrast by varying the inflection on the *he*.

**Of force**—Of necessity, uncontrollable impulse.

**I can give no reason . . . that I follow.**—The construction of the noun clause introduced by *that* may be explained by supplying *for the fact, or in respect to*.

**A losing suit.**—How *losing*?

**I am not bound to please thee.**—The emphasis is on *thee*.

**Hates any man.**—The emphasis is on the verb. The implication is that no man really *hates* the thing he would not kill. If unwilling to kill it, he cannot, according to Shylock's view, truly hate it. This line gives us a terrible insight into the vindictiveness of Shylock's nature.

**Every offence.**—*Offence* is here used subjectively. Every feeling of offence.

**Think you question.**—Consider or reflect that you are reasoning with a *Jew*. Emphasize *Jew*.

**Main flood.**—The ocean tide.

**Bate.**—Abate, or lessen.

**Page 43. Conveniency.**—Give him the legal facilities to which he is entitled under the circumstances.

**What judgment shall I dread?**—Note again how shrewdly the Jew parries the question and evades its point.

**I stand for judgment.**—I demand a verdict.

**Bellario.**—See introductory note.

**Page 44. A tainted wether.**—"Tainted means dishonored, arraigned, attainted, besides its literal meaning *stained*; 'marked to die.'"—*Hunter*.

**Meetest for death.**—Antonio seems to have been constitutionally subject to fits of melancholy. The pathos of these lines is very touching.

**Why dost thou what?**—This to the bottom of the page is a bit of side-play—a dialogue carried on while the Duke is acquainting himself with the contents of the letter.

**On thy soul.**—It would seem from this pun, suggested by Shylock's whetting his knife on the sole of his shoe, that there must have been a slight difference in the pronunciation of *sole* and *soul* in Shakespeare's time, unless we assume the contrast to have been brought out by Bassanio's inflection and gestures. Observe also the Jew's certainty of the success of his suit.

**For thy life let justice be accused.**—That is, for permitting such a creature to live. See following lines.

**Pythagoras.**—A celebrated Greek philosopher, a native of the Island of Samos, who migrated to Southern Italy and founded there the famous school or society known as the Pythagorean Fraternity. One important tenet of the Pythagoreans was *Metempsychosis*, or the transmigration of souls.

**Who.**—Either *who* is used absolutely with *hang'd*, or the case is one of changed construction, and *who* unrelated grammatically to the rest of the sentence.

**Till thou canst rail.**—Shylock is impervious to all such assaults as that of Bassanio,—a terrible impersonation of the spirit of revenge and hate.

Page 45. **A reverend estimation.**—The regard due to a learned doctor of the law.

The difference.—The question at issue in the suit.

**Thoroughly.**—*Thoroughly*.

Page 46. **In such rule.**—In so strict accordance with law.

**Within his danger.**—In his power legally. Legally subject to the penalty.

**\*Quality of mercy.**—The trait of feeling which we call mercy; or perhaps the exercise or exhibition of the feeling by some act of benevolence. *Mercy* is the appositive possessive, or genitive of definition. Cf. City of London, etc.

**Strained.**—Forced, exercised “on compulsion,” referring to Shylock’s rejoinder, “On what compulsion must I?”

**It droppeth, etc.**—This metaphor may have been suggested by Matt. v., 45, where the kindly impartiality with which the rain falls alike “on the just and on the unjust” is spoken of; or it is possible that Shakespeare had in mind Eccles. xxxv., 20: “Mercy is reasonable in the time of affliction, as clouds of rain in the time of drought.” *Gentle* is a happy epithet for the rain

\*The notes on this passage, Portia’s beautiful speech on mercy, are in the main copied from the “Companion to the Fourth Reader,” for which most of them were originally prepared chiefly by the author.

that comes down quietly, and is all the more welcome and refreshing because unaccompanied by damaging winds.

**From heaven.**—Is this phrase attributive or adverbial, *i.e.*, is it an adjunct of *rain* or of *droppeth*? Give reasons for your opinion.

**Twice blessed, etc.**—Imparting in its exercise a two-fold blessing, as explained in next line. See Acts xx., 35: "It is more blessed to give than to receive."

**'Tis mightiest, etc.**—This noble sentiment is in opposition to the too prevalent notion that the exhibition of the gentler qualities, such as compassion, a forgiving disposition, etc., is a sign of weakness of character.

**Throned.**—Expand this word into a clause.

**Shows.**—Represents, is emblematic of.

**Temporal power.**—Power in matters temporal or worldly, as opposed to matters spiritual or religious. *Crown* and *sceptre*, each being part of the insignia of earthly power, are used interchangeably.

**Shews.**—Represents, is the emblem of.

**The force.**—The nature of it, or the kind of effects it is capable of producing.

**The attribute.**—That is, the sceptre is the *attribute* or token of the *awe* and *majesty*.

**Majesty.**—"Awe" and "majesty" are the qualities or characteristics of the kingly office, which give rise to the corresponding emotions of *dread* and *fear* in the subject. Grammatically it is better to take *wherein* as referring back to *sceptre*. *Awe* is used by metonymy for that in royalty which inspires awe. This is preferable, seeing that *awe* is co-ordinate with the subjective word *majesty* and followed by the objective terms *dread* and *fear* in the next line, to taking "awe" objectively, as denoting the feelings of reverence and fear which the *majesty* inspires.

**Dread and fear.**—"This, like the phrase 'void and empty,' is an example of a redundancy of speech very common with Shakespeare."—*Hunter*.

**Of kings.**—Objective. The dread and fear of men for kings. For the singular verb with a compound subject, see Mason's *Grammar*, art. 381.

**But mercy.**—This *sway* or authority, which can be symbolized by a sceptre, is but an external relation, an accident of position, but mercy is of higher nature and origin. It has its throne or seat of power in the heart, ruling even kings themselves; nay more, it is a quality or attribute of God himself, the King of kings.

**Show.**—Used in an intransitive or middle sense; show itself, or appear.

**Likest.**—In common with other writers of his time, Shakespeare often compares with *er* and *est*, where later usage prefixes *more* and *most*.

**Seasons.**—Tempers, tones down.

**Though justice, etc.**—"I stand for judgment," said the Jew before. Legally, the Jew was in the right. Antonio had forfeited his bond, and the Jew could justly exact the penalty. Portia had admitted this. See "Yet in such rule," etc., and note. Hence the plea is now for mercy.

**Course of justice.**—This is a sentiment emphatically taught in the Psalms and other portions of the Old Testament, to which the Jews adhered.

**That same prayer.**—The reference here seems to be to the petition of our Lord's Prayer, "Forgive us," etc. It has been objected with force that it is out of place to represent Portia as making this appeal to a Jew, who rejects the New Testament.

**To mitigate.**—To modify, or partially offset, the justice, etc.

**Which if thou follow.**—It is not clear whether *justice* or *plea* is the antecedent of *which*, but the meaning is the same in either case.

Page 47. Tender it for him.—That is, for Antonio.

**Ten times o'er.**—This use of *over* probable arises from the idea of excess, which is a secondary meaning of the word easily traced to the primary. One payment should suffice. A second

and any number of subsequent payments are *over* or in excess of the claims of justice. By a very common process the primary notion is lost sight of, and *over* comes to be used in the sense of *again*.

**Truth.**—*Truth* seems here to be used in the sense of *honesty*. The malice of Shylock bears down the honest intentions of Antonio and his friends.

**To do a great right, do a little wrong.**—The moral question involved in this request opens up a large field for discussion. The real issue in such a case is whether disregard of the letter of the law, where its observance would lead to a great crime, could be even a little *wrong*.

**A Daniel come to judgment.**—The reference is to the story of the manner in which the boy Daniel detected the false witness of the two judges, as told in the Apocryphal history of Susanna, which was read in churches in the time of Shakespeare.

**To alter me.**—To change my resolution.

**I stay here.**—I take my stand, rest my unalterable purpose upon my legal right.

Page 48. **Most heartily do I beseech.**—Antonio has been despondent and hopeless from the first. He is tired of the delay, and desires only to hasten the end.

**The intent and purpose of the law, etc.**—The meaning and intention of the law in their relation to the penalty are clear.

**More elder.**—Double comparatives and superlatives are of frequent occurrence in Shakespeare.

**Nearest his heart.**—There is something fiendishly savage in Shylock's eagerness to exact the penalty and take the life of his victim. It is the culmination of a cherished hatred of the Christian, the outburst of the long-smothered flames of revengeful passion directed against the oppressors of himself and his race.

**Are there balance.**—*Balance* is used as a plural, reference being had, no doubt, to the two scales which composed it. Compare bellows, tongs, etc.

**On your charge.**—At your expense.

'Twere good you do so much.—Portia takes care to let the fell malignity of Shylock's purpose be fully revealed.

Page 49. **Speak me fair.**—Describe favorably the manner and spirit in which I died.

**A love.**—*I. e.*, one who loved him.

**Repent not you, etc.**—It is difficult to understand exactly the force of this passage. It would seem that Antonio wishes to forestall Bassanio's grief by the assurance that if he will not grieve for the loss of his friend, that friend will not grieve at dying for him, as if he had said, "If you wish to spare me sorrow in dying, do not grieve for me." This may seem to be, in some respects, in keeping with Antonio's generous spirit, but it is surely unnatural that he should wish to prevent Bassanio from grieving for him. One cannot but feel that if Bassanio could comply with such a request, he would prove himself utterly unworthy of such a friend. Some copies read "Repent *but* you," which avoids this difficulty, but creates another, as it would seem superfluous for him to ask Bassanio to be sorry on account of his death.

**With all my heart.**—Punning is evidently not a modern vice, since Shakespeare could represent Antonio as indulging in it under such circumstances.

**Sacrifice them all.**—Cf. Ps. *evi.*, 37. Bassanio strives to put in the strongest possible terms his grief and horror at the fate about to befall his friend. He has before said the Jew should have his own "flesh, blood, bones, and all," sooner than that Antonio should lose one drop of blood. The above is, no doubt, intended as a still stronger declaration, which the dramatist introduces, not without an eye to the humor of the situation, when it shall afterwards be discovered that that wife is present in the person of Balthazar and hears it all.

**So she could entreat.**—If by being there she might entreat. Gratiano will not be behind his master in any expression of zeal.

**Bar'rabas.**—Usually spelt Barabbas, a form which would

not answer here, as throwing the accent upon the second syllable. Luke xxiii., 19.

**Rather than a Christian.**—Shylock's daughter Jessica had married Lorenzo, a Christian. Shylock now says in effect. "These are samples of the affection of Christian husbands for their wives. I had rather my daughter had been married to any robber."

**Page 50. Thy lands and goods.**—The laws of Venice are, truthfully enough, no doubt, represented as denouncing specially heavy penalties upon Jews for offences against Christians.

**The Jew shall have all justice.**—It may be that the moral, or at least one moral, of the play is brought out in this passage. The Jew took his stand on the law and demanded strict justice. He cannot complain if strict justice is meted out to him on his own terms.

**Light, or heavy.**—There is no escape for Shylock. He must not only not take a twentieth part of a scruple more than his pound, but may not even take a twentieth part of a scruple less.

**In the substance, or the division, etc.**—That is, it must not only not be a grain (the twentieth part of a scruple), but not even the smallest fraction of a grain, more or less than a pound.

**Have thee on the hip.**—Have the advantage; have you in my power. The reference is to an advantage gained in wrestling.

**Page 51. I'll stay no longer question.**—I'll wait for no further discussion.

**'Gainst all other voice.**—No other tribunal can save him.

**Predicament.**—Properly, a class or condition of which some definite characteristics are predicated. State, circumstances.

**For half.**—I. e., *as to* or *as for* half.

**It is Antonio's.**—That is according to the law, quoted above above by Portia.

**Ay, for the State.**—Portia's meaning seems to be that though the Duke may commute for a fine the half of Shylock's property which is forfeited to the State, he may not commute the half which goes to Antonio.

Page 52. **A halter gratis.**—Gratiano, like each of the others, makes a fine character study. How consistent he is with himself throughout, in his hot-headed and at the same time witty impulsiveness. Though his words seem vindictive, one feels that they are but the outcome of the momentary and natural heat of indignation, and that his spirit would, if put to the test, be found far removed from the relentless malignity of Shylock.

**To quit the fine for one half.**—That is, the half forfeited to the State. It would seem that according to the law the other half could not be remitted, but Antonio generously proposes to hold it in trust for the husband of the daughter whom the Jew has disowned for marrying a Christian.

**So he will let me have.**—*I. e.*, on the condition that he will let me have, etc.

**To render it.**—Antonio, it will be observed, says nothing about interest. Though he offers to hold the Jew's money in trust for the husband of the Jew's daughter, he does not propose to add anything for the use of the original sum held and used by himself in the meantime. This is in accordance with his principles and his previous practice in the case of his own loans to friends, a practice of which the Jew bitterly complained, as injurious to himself and his usurious friends.

**Become a Christian.**—Such compulsory conversions were not repugnant to the views of the time.

**Unto his son Lorenzo.**—It will be noted that the sum total of the punishment Antonio asks here to have inflicted upon the Jew who so maliciously plotted against his own life amounts to a revocation of the act by which that Jew had disinherited his daughter for marrying a Christian. The revenge was a truly Christian one, inasmuch as it simply wrought the ends of natural justice.

**Should'st have had ten more** —“To make up twelve jurymen. This vein of humor occurs in Randolph's *Muse's Looking Glass*, iv., 4: ‘I had rather see him remitted to the jail, and have his twelve godfathers, good men and true, condemn him to the gallows.’”—*Hunter*.

**Gratify.**—Reward, requite.

## NO. VIII.—ANGLING.

## WALTON.

Isaac, or Izaak, Walton, "the Father of Angling," was born in the town of Stafford, England, in 1593. His occupation was that of a shop-keeper, probably a wholesale linen draper. Walton was a regular attendant on the ministrations of the famous Dr. Donne, the witty poet and divine, with whom he was on terms of intimate and lasting friendship. After the death of Dr. Donne, Walton published a volume of his sermons, prefaced with a biography of their author. He also published, about the same time, a biography of Sir Henry Wotton, another of his distinguished friends. About the year 1643 Walton retired from business, and left London for some quieter retreat. While living in the metropolis angling had been his favorite recreation, and he had acquired great skill and proficiency in the art. The result of this predilection was the publication of his famous book, "The Complete Angler, or Contemplative Man's Recreation." This was first issued as an octavo volume in 1653. The work became so popular that four other editions were published during the author's lifetime. The last edition was enriched with a supplement by his friend Cotton, containing directions for successful angling. Walton subsequently published biographies of Hooker, of Herbert, and of Sanderson. In 1680 he published, anonymously, a tract entitled "Love and Truth," and at the age of ninety edited "Thealma and Clearchus," a pastoral poem by John Chalkhill, of whom little is known, but who seems to have been a relative of Walton's wife. Walton was distinguished and beloved for the simplicity, amiability, and moral worth of his character. He died at the good old age of ninety years.

---

The title of the book from which this extract is taken, "The Complete Angler," needs to be taken in connection with its alternative, "Contemplative Man's Recreation," in order to obtain a correct idea of the scope and purpose of the work. It is much more than a mere sportman's manual. In fact, whatever value it may have originally had in that respect, it has in a large

measure lost by the lapse of time. But it still continues, and will long continue, to be read for the charming simplicity of its style, and the peaceful, unaffectedly pious, spirit which pervades it.

The extract consists of a dialogue between *Venator* (a hunter) and *Piscator* (a fisher). One of the minor lessons conveyed is that skill in the one kind of sport by no means implies skill in the other. The successful hunter of game will, without practice, make but a sorry catcher of fish.

Page 62. To my great pleasure and wonder.—The scholar has been out for an early morning's walk with his master, and has had his eyes and ears opened to sights and sounds to which he was before a stranger, though they were all about him. The master was evidently a true educator. He saw that it was a part of the teacher's work to cultivate the perceptive as well as the intellectual faculties of his pupils, a truth which has too long been overlooked or forgotten, and which we are just now beginning to re-learn.

Scholar.—Note the several distinct meanings of this word both in the earlier and the later English. Distinguish it from *pupil*. See the word in Webster's Dictionary.

Five of the clock.—The earlier phrase of which *o'clock* is now the common abbreviation.

Sycamore tree.—(Gr. *σῦκον*, a fig, and *μόρον*, the black mulberry). The sycamore proper is a native of Egypt, Syria, and other eastern countries. It is by many botanists regarded as a mere sub-genus of the fig. The so-called *sycamore* of England, here alluded to, is a large species of the maple. In this country and the United States the palm, or button-wood tree, is often called the sycamore.

A brave breakfast.—Note the peculiar use of the word *brave*, a use quite common in the English of even a century or two ago. It seems to have been applied almost indefinitely to denote anything good of its kind, of whatever description that goodness might be. Thus Bacon speaks of iron as "a *brave* commodity where wood aboundeth," and Pepys says, "It being a *brave* day I walked to Whitehall."

**Hungry breakfast.**—What figure of speech?

**Fish as you see me do.**—Easier said than done, as *Venator* soon learned. The master here applied the principle of the Socratic method—leading his pupil to a practical discovery of his deficiency before undertaking to supply the needed information.

**Practise.**—Distinguish from *practice*. As Webster observes, there seems no good reason why the verb should not be spelled with *c* as well as the noun, as in *notice*, *apprentice*, etc. The only use of the distinction in spelling seems to be in the case of those words in which the verb takes the accent on the last syllable, and the *s* has the *z* sound, as in *devise*. The orthography of the language is irregular and complicated enough, without being increased by purely arbitrary and useless variations.

Page 63. **I have no fortune.**—Distinguish the different senses in which *fortune* is used. Shakespeare frequently uses it in this sense of success or good fortune, *e. g.*, "There is a tide in the affairs of men which, taken at the flood, leads on to *fortune*." Let the student quote or frame sentences in which it is used in other senses.

**Yours is a better rod.**—Note the extreme simplicity and naturalness of the dialogue. How true to nature this notion. The fault must be in luck, or in the implements, or circumstances, anywhere but in the individual.

**Nay, then, take mine.**—The Socratic method and the Socratic humor combined.

**The trout is not lost.**—*Piscator* does not forget his philosophy in his disappointment.

**A short tale.**—This tale is a good one for reproduction from memory by the pupils.

**Which are fitted to my own mouth.**—Explain the meaning, and discuss the statement.

**You are to know, etc., . . . and you are to know, etc.**—*Piscator* uses the phrase twice. Does he intend to say there are two distinct lessons to be drawn from the tale? If so, state them as clearly as you can in your own words. If not, in what rela-

tion does the sentence following the second *to know* stand to that which follows the first?

And this must be taught you;—Do you see anything wrong with the punctuation of this sentence? (The edition of the High School Reader before the author has a semi-colon after the word *you*, and a comma after the word *art.*) How would you punctuate it? What must be the true syntactical relation of the clause introduced by “*either*”?

Let your line have so much and not more lead than, etc. This looseness may, perhaps, be pardonable in so easy and informal a writer as Walton, but it is an example of a solecism which is much too common in these days, and which the student should be taught to avoid most carefully. It is evident on the slightest analysis that the clause “*than will fit the stream,*” belongs equally to each of the two preceding, but “*let your line have so much lead than will fit, etc.,*” is worse than meaningless. The simplest way to avoid this frequently recurring difficulty is probably to complete the first part of the sentence and leave the ellipsis for the second, thus: “*Let your line have so much lead as will fit the stream in which you wish to fish, and no more.*” The skilful teacher will not fail to exercise his pupils first in discovering, each for himself, what is wrong; and second, in making, each for himself, the correction. Any correction which expresses the meaning clearly and in good English should be accepted, and the most concise and elegant approved.

**Troublesome.**—This word is probably used in the sense of *troubled* or *rough*, as is seen from the antithetic word *quieter*.

**Still in motion.**—The double meaning of the word *still* makes it sound almost like a play upon words. A more critical writer would have avoided this by choosing some other adverb.

**Providence.**—Used here in its literal meaning. What is that?

**Excellent good.**—This use of *excellent* as an adverb would hardly be admissible in our day, though it seems to have been in Walton's. The usage is easily understood by reference to the primary notion of *excelling*, *surpassing*.

Ordering.—Used in the sense of *managing*.

Page 65. **Smoking shower.**—Observe the aptness of this epithet *smoking* to denote the effect of a sudden shower in a warm day. The choice of the word denotes the close observer.

**Pleasantly that meadow looks.**—Critique the use of the adverb for the adjective in this clause and the following. Walton's scholarship was not extensive, but the mistake has many imitators to-day amongst those who have less excuse for incorrect speech.

**"Holy Mr. Herbert."**—George Herbert was born in Montgomery Castle, in Wales, in 1593. He was a brother of Lord Herbert of Cherbury. He graduated at Cambridge and was elected fellow about 1615, and in 1619 was promoted to the office of public orator. He afterwards studied divinity, and took holy orders. His principal poetic production was not published till 1633, a year after his death. It is entitled *The Temple, or Sacred Poems and Private Ejaculations*. The opinions of critics upon the merits of Herbert's poetry differ widely. There is no doubt that his beauties of thought and diction are often much marred by far-fetched conceits and inappropriate imagery, but those beauties are too real and admirable to be obscured by any minor defects. As Coleridge says: "The quaintness of some of his thoughts—not of his diction, than which nothing can be more pure, manly, and unaffected—has blinded modern readers to the general merits of his poems, which are, for the most part, exquisite in their kind." Herbert wrote also a prose work entitled *The Country Parson*. Lowell, one of the first of American poets and critics, has paid a high tribute to the genius and pious elevation of Herbert. Walton's *Life of Herbert* has already been alluded to, and has done much to immortalize its subject. If time can be gained, the teacher should read to his class some of Herbert's finer passages, and help them to appreciate him for themselves. When it is remembered that his pure and pious sentiments were written and published in the midst of a most licentious age, it must be conceded that few men have better deserved the epithet of "holy."

**The dew shall weep thy fall to-night.** —This is one of Herbert's prettily conceits, though the representation of the dews of

evening as tears wept over the dying day is so common in poets that it is impossible to decide to how much originality any one of them may lay claim.

**Bids the rash gazer.**—The hyperbole which represents the intensity of the rose's hue as dazzling or otherwise affecting the eye of the "rash gazer," seems overdone and extravagant to critical taste, but was quite in keeping with the fashion in Herbert's time.

**The music shows ye have, etc.**—What is the music of the spring, and how does it show what is alleged? To what does the pronoun *ye* refer? If to "days and roses," can the construction be defended?

**Like seasoned timber.**—This is one of the homely and scarcely poetic figures to which reference has been made. It would be hard to defend it from the charge of degrading the subject by its lack of dignity.

**Whole world turn to coal.**—The reference is not, as a modern student might be disposed to assume, to the mode of the formation of coal beds and layers under the surface of the earth. Geology was an unknown science in Walton's day. The poet must have had in mind either the general effect of a conflagration, using the word coal instead of ashes to suit the exigency of the rhyme, or the formation of charcoal. In either case the metaphor is scarcely worthy of the subject.

These stanzas should be paraphrased into prose by the students and each paraphrase examined specially in order to ascertain how clearly the thought of the phrases we have annotated and others is comprehended.

**Page 66. It is an even lay.**—The word *lay* is here used, probably, in the now obsolete sense of *wager* or *bet*. The meaning will thus be that the chances are equal that one or other of the lines will have, or will not have, a fish upon it.

**They both work.**—To what does *both* refer?

**As you know we have done, etc.**—Let the student examine this sentence carefully, and see if he can detect anything wrong

with it. It is correct enough to say *as you know we have done*, but not *as you know we have sat*, etc. That is evidently not the meaning *Piscator* intends to convey. One does not care to apply such criticisms to Walton. That would be petty. But such loose and solecistic expressions are frequently met with in writers of the present day, and as they are real blemishes, it is the duty of the teacher to put the student on his guard against them.

**Tityrus and Melibœus** (*tít-y-rus; mél-i-bé-us*).—These are names of Greek shepherds, used by Virgil in his first eclogue. Chaucer adopted the latter name in his prose "Tale of Melibœus," one of the *Canterbury Tales*. Chaucer, himself, is affectionately commemorated as "Tityrus," in Spenser's "Shepherd's Calendar."

**No life, my honest scholar.**—Discuss the view of life presented in the sentence beginning with these words. What would be your opinion of angling, viewed not simply as an occasional recreation, but as a mode of life?

**Innocent.**—Is it perfectly clear that destroying animal life of any kind, *merely* for amusement, is the most innocent of recreations? What would Cowper probably have thought of it?

---

"Whether we consider the elegant simplicity of the style, the ease, and unaffected humor of the dialogue, the lovely scenes which it delineates, the enchanting pastoral poetry which it contains, or the fine morality it so sweetly inculcates, it (*The Complete Angler*) has hardly its fellow among any of the modern languages."—*Sir John Hawkins*.

"Among all your quaint readings, did you ever light upon Walton's *Complete Angler*? It breathes the very spirit of innocence, purity, and simplicity of heart; there are many choice old verses interspersed in it; it would Christianize every discordant angry passion. Pray make yourself acquainted with it."—*Charles Lamb to Coleridge*.

"Certainly it was not the least among the many excellencies of Izaak Walton's charming book that he helped to render popular so many pure and beautiful lyrics."—*Miss Mitford*.

## XIV.—THE LOVE OF COUNTRY AS A PRINCIPLE OF ACTION.

RICHARD STEELE.

Sir Richard Steele was born in Dublin in the year 1671. He was educated at the Charter House and Merton College, Oxford, but left college without taking a degree. He lost the heirship to a rich estate by enlisting in the Horse Guards. In the army his life was loose and dissipated. As he himself confessed, he was always sinning and repenting, and in 1701 he published a religious treatise, *The Christian Hero*, with a view to his own reformation, which was not, however, effected. He wrote several comedies, some of which met with considerable success. Through the influence of Addison, who was his friend at college and through life, he was appointed gazetteer. This office was subsequently taken from him, and he was expelled from the House of Commons for certain passages in a pamphlet called *The Crisis*, in which he manifested his Whig principles too courageously. On the death of Queen Anne and the return of the Whigs to power, he was restored to royal favor, knighted, and appointed to an office in the king's household. Steele was to the end, however, extravagant, improvident, and reckless, always in debt, and always embarrassed by controversies and law suits. He won considerable reputation as a dramatist, especially by his much admired comedy, *The Conscious Lovers*, but did his best literary work as an essayist. In 1709 he commenced *The Tatler*, from which this essay is selected, and which was a periodical published thrice a week, containing short essays on life and manners, domestic and foreign news, etc. This was followed by *The Spectator*, and that in its turn by *The Guardian*, journals of the same kind, though *The Spectator*, in particular, was of higher literary character. His illustrious friend Addison joined him in these enterprises, and contributed largely, especially to *The Spectator*. Steele afterwards commenced other periodicals, as *The Lover*, *The Reader*, etc., but these were short-lived. His literary fame rests chiefly on his essays in the *Tatler*, *Spectator*, and *Guardian*. Though undoubtedly far inferior to Addison in

grace and elegance of style as an essayist, he is less artificial and more original, and some of his essays have taken high and permanent rank in English classical literature. He died in 1729.

Page 83. **Generous seeds.**—By this expression Steele, no doubt, means to denote the instinctive patriotism, or love of one's native country, which is well nigh universal. This feeling may be cultivated and stimulated till it becomes a ruling passion, or it may be repressed and overgrown by other more selfish interests and passions.

**Ennoble their lives.**—Patriotism may be developed into an ennobling principle, but it may be questioned whether it is not equally liable to be perverted into a narrow and selfish impulse. National narrowness and selfishness are scarcely less detestable, and perhaps more mischievous, than the same qualities in regard to personal matters!

**Universal degeneracy.**—There seems to be a tendency in the minds of most men to complain of lack of public spirit in their own times, and to look backward for the golden age of patriotism. But personal selfishness is always powerful, and distance often lends enchantment to our views of the past. From what you know of the general tone and character of the English people in the time of Steele, discuss his statement, showing how far the reproach he here utters against his contemporaries is justified.

**In the Grecian and Roman nations, etc.**—Some of the methods by which the "incentive" was kept up in Greece and Rome would hardly have approved themselves to Englishmen, even in Steele's time. Describe briefly the relation of the citizen of Sparta to the State.

Page 84. **"Its first source from hence."** This use of *from* before *hence*, *thence*, and *whence* is condemned by grammarians on the ground that it is implied in the terminations. It is nevertheless sanctioned by the usage of the best writers.

**Want a warmth.**—Note the different senses in which the verb *want* is used, and trace the connection between them.

What makes the depravity, etc.—Analyze this sentence, bringing out clearly the relation of its various clauses. What is the antecedent of *what*? The class and construction of *that*:

**A projector.**—*Visionary* would now be the word.

**Knight-errant.**—*I. e.*, a *wandering knight*; one who, like the knights of the middle ages, travelled abroad in quest of adventures.

**The brewer in his excise, etc.**—It is lamentable to observe, even in these days, how prevalent is this same laxity of view, when the public is one of the parties. How many who would scorn to take advantage of a private individual to the extent of a cent, will not hesitate to cheat the public by evading postal regulations, or smuggling portable articles across the frontier, or undervaluing his property or income to the tax-gatherer. This is, no doubt, in very many cases the result of want of reflection, and one of the best services the teacher can render the State, in the performance of his duty, is to train the minds and consciences of his pupils in this respect.

**This evil is come, etc.**—Note the mingled hyperbole and sarcasm in this sentence.

Page 85. **In her funds.**—Steele here finely holds up to ridicule the idea of a citizen taking credit to himself, as many no doubt did, for investing his capital in public funds, or in other words loaning it to the Government at a high rate of interest.

**Codrus.**—A mythical king of Athens, who, according to the tradition, when his country was invaded by the Dorians fresh from the conquest of the Peloponnesus, learning that the invaders were very anxious to spare his life in consequence of an oracle which had foretold that they should be victorious if the Attic king were not killed, resolved to sacrifice himself for his country and accordingly entered the Doric camp in disguise and provoked some of the soldiers to kill him.

**Scævola (the left-handed).**—As the story is told by Livy, when Porsena, or Porsenna, king of the Etruscans, was blockading Rome, C. Mucius, a young Roman, went out of the city to the camp of the invaders, and, making his way to the place where

Porsenna was sitting, slew, with a dagger he had concealed beneath his robe, Porsenna's secretary, who was by the king's side, and whom he mistook for the king himself in consequence of the similarity of their dress. Mucius was seized and brought before the king, who in his passion ordered him to be burnt alive unless he would disclose what he meant by certain mysterious threats he uttered. Whereupon Mucius, to show how he contemned the king's threat, thrust his right hand into a fire which had been kindled for a sacrifice, and held it there without flinching. The king, struck with admiration, ordered him to be set free. In return for this act of generosity, Mucius told him that he was but the first one of three hundred Roman youths who had bound themselves to kill the king. Porsenna, despairing of escape from such a danger, made peace with the Romans and evacuated their territory. Mucius was surnamed *Scævola* in consequence of having thus lost his right hand.

This is in nothing more conspicuous.—This sentence may be taken to illustrate a want of perspicuity or precision, which is too common even in so careful a writer as Steele. To what does the *this* refer: to the fact that the fault, the want of public spirit, he is deploring is common, or the statement that there is "no evil, no crime, so great"? Only a careful study of the context, and perhaps not even that, will enable one to decide.

Corruption, of which.—The use of the comma here, and in many other sentences in this essay, is confusing. Whether the editors have "followed copy," as given in the edition used, or otherwise, the student will readily perceive that in several instances the punctuation adopted obscures, instead of making clearer, the meaning.

So easily banished the breast.—Note the use of the objective, or accusative, after the passive form of the verb, implying its use with a double accusative in the active. Shakespeare so uses the verb, "*We banish you our territories.*"

Page 86. This general sense.—The word *sense* seems here used to denote an assumed principle, or an instinctive or axiomatic notion. Cf. "Our very *sense* of public good" on preceding page.

**Demosthenes.**—It would be superfluous, no doubt, to write a note upon the name of the great Athenian orator, *the orator, par excellence*, of all antiquity, and many would doubtless say, of all time.

**Æschines.**—This celebrated Athenian orator was born in Attica, B.C. 389, about eight years before his great rival and political antagonist, Demosthenes. According to Demosthenes, the father of Æschines was a slave, and his mother is described as a woman of low character. It would be impossible, without sketching the history of Greece during a most critical period, when Æschines and Demosthenes were at the head of the two parties into which not only Athens but all Greece was divided, to summarize the leading events of Æschines' life. The political enmity of these two great leaders begat personal hatred, which culminated when Demosthenes charged Æschines with having been bribed and having betrayed the interests of his country during the second embassy to Philip. The result of this charge and the counter-charges of Æschines is not known, but the popularity of the latter was severely shaken, and the writers of all ages have censured him as at least mercenary and self-seeking in comparison with the spotless glory of Demosthenes' pure patriotism. Æschines was what would be called in these days a "self-made" man, and to his lack of early advantages and good training may be attributed some of the defects of his personal character. As an orator he was second only and only second to Demosthenes. Their relative merits are aptly illustrated in an anecdote told of Æschines. It is said that on one occasion he read to his audience in Rhodes his speech against Ctesiphon, and when some of his hearers expressed their astonishment at his having been defeated after so brilliant an oration, he replied, "You would cease to be astonished if you had heard Demosthenes."

**Who fled to the covert of his mean arts.**—Observe the striking and well-sustained metaphor.

**It were to be wished.**—Let the student express the thought and argument of this sentence in his own words.

Page 87. "Popular in their fall . . . contemptible in their advancement."—An effective use of antithesis.

**Tacitus.**—One of the most celebrated of the ancient Roman historians. The time and place of his birth are unknown. A conscious integrity of purpose and love of truth are impressed upon all his works. His style is concise almost to a fault. To overlook the effect of a single word is often to lose the meaning of a whole sentence. The extant works of Tacitus are, The Life of Julius Agricola, a treatise on the Germans, Annals, Histories, and a Dialogue on the Causes of the Decline of Eloquence.

**Intended purpose.**—Had Steele read his Tacitus to a little better purpose he would have avoided this tautology. How does *intended* add to or modify the meaning of *purpose*, or could there be a *purpose* which was not *intended*?

**Regulus.**—This famous story has not passed unscathed the tests of historical criticism. As, however, all the ancient authorities agree in stating that Regulus was put to death by the Carthaginians, that may probably be accepted as a fact. The story of his tortures is now generally believed to be one of the embellishments to which the Roman writers were prone, in order to gratify their own heroes, and brand with a darker stigma the characters of their national enemies.

**Desired them.**—We should have expected, and strict grammatical consistency demands *desires*, the historical present, instead of the puterite *desired*, after *purposes*, with which the sentence is begun. This change of tense, in the co-ordinate parts of the same sentence, is a mark of carelessness, not to say slovenliness, which we should not expect in Steele.

**That they would make any doubt.**—That they would hesitate for a moment.

**With that cheerful composure as, etc.**—Present day usage, however it may have been two centuries ago, will not sanction the use of *that* and *as* as correlatives. We should say either *such as*, or *with that*, *with which*. The simile is not original with Steele, but is Horatian.

---

The first and main requisites to the profitable reading of an author are to understand clearly his meaning and to enter into the spirit of his argument. To these points the foregoing notes

have been mainly directed. There are, however, certain qualities of style in every great writer to which the careful teacher will not fail to draw the attention of the student. One of the most marked of these, in the case of Steele, is the care and skill displayed in maintaining the rhythm and balance of the sentences. This is characteristic of the essayists of the Addisonian class. It will be readily discerned by the ear, especially when the paragraphs are read aloud by a good reader. There is no abruptness in the beginning or ending of sentences, no sudden transition of thought, no use of unexpected or startling words or phrases, all of which are so common with many vigorous writers of our day. Every sentence in the essay before us will be found to bear the marks, seemingly at least, of pains-taking elaboration. The careful rounding and turning of the sentences, together with a studied and methodical arrangement, is often carried to an extreme, which will be regarded by many as a blemish, in the essayists of Steele's day. The result of the first-named characteristic is to give a degree of uniformity to the length, structure, and cadence of the sentences which soon has the effect of monotony, soothing the ear rather than stimulating the mind, and diverting attention from the thought and argument of the writer to the elegance of his periods.

The order of arrangement, too, is almost on the surface. In the essay before us, for instance, we have (*a*) the general proposition in regard to the decline of public spirit, which is contrasted (*b*) with the state of affairs in the early days of Greece and Rome; this contrast does not result (*c*) from any diminution of physical courage, but (*d*) from lack of the patriotic motive, which (*e*) is even ridiculed in these days, as may be seen (*f*) from the manner in which certain classes of reformers and enthusiasts are regarded, and (*g*) the esteem in which brewers, merchants, usurers, are, in spite of their frauds, held by themselves and others, and so on.

Of course no one can write well on any subject until his thoughts are brought into logical and harmonious order, but as "the perfection of art conceals art," this order, when too clearly apparent, weakens the effect. It gives to the reader an impression of artificiality. He learns, too, to anticipate what is coming,

and so loses an important source of interest and stimulus to attention. He learns to look for the examples, the introduction of the Codruses and Scævolas, the eulogies of Demosthenes and Regulus, etc., as a part of the plan of the essay, without which it could not be completed. He may, in some cases, be tempted to go the length of fancying it written mainly with a view to bringing in these illustrious names at the proper moment, and so airing the writer's familiarity with classical history and literature.

Let the student—

(a). Spell and define the following words—*generous, venerable, degeneracy, incentive, irksome, gallant, projector, achievements, epidemic, fantastical, conspicuous, intrigue, lucubration, composure.*

(b). Give words of synonymous or antithetic meaning to as many as he can of the foregoing.

(c). Note any words in the essay whose meaning or use has changed somewhat since the time of Steele.

#### NO. XV.—THE GOLDEN SCALES.

ADDISON.

Joseph Addison was born at Milston, Wiltshire, England, in 1672. His father was an eminent clergyman of the Church of England. The son, after preparation in various schools, entered Oxford University, at the age of fifteen. In college he specially distinguished himself in Latin versification. His father had intended him for the church, but various influences drew him into literature and politics. Having won the favor of influential patrons, especially Lord Somers, to whom he dedicated a poem on one of King William's campaigns, he received in 1699 a pension of £300 a year. He shortly afterwards set out upon an extended European tour, remaining in France long enough to perfect himself in the French language, and visiting also Italy, Switzerland and Germany. In Italy he wrote his charming "Letter" to Lord Halifax. He returned to England in 1703, and in the following year wrote "Blenheim," at the request of the Ministry of the day. This triumphal poem pleased his patrons, especially Lord Godolphin, immensely, and secured its author even before the completion of the second half, the appointment of Commissioner of Appeals. Addison afterwards was made Under-Secretary of State, and two or three years later went to Ireland as Secretary to the Lord Lieutenant, but his extreme

awkwardness and timidity unfitted him for a political office or parliamentary career. His success was to be achieved in the quieter walks of literature. In 1709 he became a frequent contributor to the *Tatler*, which his friend Steele had established. The *Spectator*, "the most popular and elegant miscellany in English literature," first appeared in 1711. Addison's name and fame will always be inseparably associated with this unique journal, which owes to him far more than to any other contributor its preëminence. "The Golden Scales," is one of the many exquisite essays he wrote for it. The most famous of the series, and the most original and delightful of all his productions, are those in which Sir Roger de Coverley appears as the central figure. In this impersonation and the subsidiary ones of Sir Andrew Freeport and Will Honeycombe, Addison has accomplished the great literary feat of embodying in fiction types of character which will live under the names he has given them through all time. Addison also contributed to the *Guardian* which for a year and a half took the place of the suspended *Spectator*. His "Tragedy of Cato," perhaps his most ambitious work, appeared in 1713. It was very popular when first brought out, was greatly lauded by critics at home and abroad, but has not stood the tests of time and later criticism.

Addison married in 1716, the Dowager-Countess of Warwick, but the union was not a happy one. He died at Holland House, Kensington, 1719. His verse is wanting in some of the qualities of the highest class of poetry, but his prose is always excellent. In the words of a recent writer, "he has given a delicacy to English sentiment, and a modesty to English wit, which it never knew before. Elegance, which in his predecessors had been the companion of immorality, now appeared as the advocate of virtue. Every grace was enlisted in the cause of a benign and beautiful piety. His style, too, is perfect after its kind. There are many nobler and grander forms of expression in English literature than A.'s, but there are none comparable to it in sweetness, propriety and natural dignity." If Addison's writings have declined in popularity during the present century, the cause is found largely in the disappearance from modern society of the fashions, vices and absurdities with which he so freely dealt.

Page 88. Homer's Balance.—Iliad, bk. VIII, lines 66-77

"While yet 'twas morn and wax'd the youthful day,  
Thick flew the shafts and fast the people fell  
On either side, but when the sun had reach'd  
The middle Heav'n, th' Eternal Father hung  
His golden Scales aloft, and placed in each  
The fatal death-lot; for the sons of Troy  
The one, the other for the brass-clad Greeks;  
Then held them by the midst; down sank the lot  
Of Greece, down to the ground, while high aloft  
Mounted the Trojan Scale and rose to Heav'n.  
Then loud he bade the volleying thunder peal  
From Ida's heights; and mid the Grecian ranks  
He hur'd his flashing lightning; at the sight  
Amaz'd they stood, and, pale with terror, shook."

—Derby's translation.

Cf. also Iliad, bk. XVII, ll. 209-213, where we are told that during the memorable combat between Hector and Achilles,

"Th' Eternal Father hung  
His golden scales aloft, and plac'd in each  
The lots of doom; for great Achilles one;  
For Hector one, and held them by the midst,  
Down sank the scale weighted with Hector's death,  
Down to the shades, and Phœbus left his side."

—Ibid.

Lord Derby observes that Jove is represented by Homer as giving the victory to the party whose scale "rose to Heaven," while Milton reverses the picture and represents the sign of the one destined to be vanquished as "kicking the beam." But may not the difference be explained by reference to that which was in each case put into the scale. In Homer, it was the "death-lot," the "lot of doom," which was weighed and naturally enough that of the one about to be vanquished brings down the scale. In Milton on the other hand, it was the "sequel of parting or of fight," or as appears below ("where thou art weighed") the symbols of the combatants themselves, which were put into the scales, that which proved the lighter being the precursor of defeat.

Page 88. Hector.—The son of Priam and Hecuba, King and Queen of Troy. He was the bravest warrior in the Trojan army, and the animating spirit of its heroic defence during the ten years' siege by the Greeks. Having finally slain Patroclus, the friend of Achilles, the latter, forgetting his resentment against Agamemnon, the Grecian Commander-in-Chief, took up arms to avenge his fallen comrade, met and slew Hector, and dragged his body in triumph around the tomb of Patroclus. King Priam

afterwards succeeded in ransoming the body of his son, and caused it to be buried with great pomp.

**Achilles.**—The famous hero of Homer's *Iliad*. He was the son of Peleus, a mythical King of Thessaly, and Thetis, a goddess of the sea, descended from Zeus or Jupiter, "Father of gods and men." Having quarrelled with Agamemnon, who took from him his beautiful captive Briseis, Achilles withdrew in sullen resentment, and for a long time refused to take any part in the war. In consequence of the absence of their redoubtable warrior, the Greeks sustained a series of defeats, until at last the slaying of his friend Patroclus, who had rashly donned the terrible chieftain's armour in the hope of frightening the Trojans, roused Achilles to avenge his death. Many later myths grew up around the name of Achilles, such as that of his having at birth been dipped by his mother in the river Styx, to render him invulnerable, after which the only vulnerable spot in his body was the heel by which he had been held during the process.

**A passage of Virgil.**—*Æneid*, bk. XII, 725-7:

"Jove sets the beam. In either scale he lays  
The champion's fate, and each exactly weighs.  
On this side life, and lucky chance ascends,  
Loaded with death that other scale descends."

—*Pope's Æneid*.

**Turnus.**—A King of the Rutulians, an ancient Italian tribe. Turnus was a rival of Æneas for the hand of Lavinia, the daughter of King Latinus. Resisting the settlement of the exiled Trojans in Italy, he was slain by Æneas.

**Æneas.**—The hero of Virgil's *Æneid*, and mythical ancestor of the Roman race. He was, according to Homer, the son of Anchises and the goddess Venus, and his exploits during the war rank him next to Hector amongst Trojan heroes. According to Virgil he escaped from Troy when it was captured by the stratagem of the wooden horse, and after many wanderings and adventures, in the course of which he landed in Thrace, Crete and Sicily, and was driven by a storm to Carthage, he made his way to Italy, and married Lavinia, daughter of King Latinus, by whom he had a son Æneas Sylvius, who was the ancestor of the Kings of Alba Longa, and of Romulus and Remus.

Those noble passages of Scripture.—See Daniel, Chap. V.

Weighing the mountains, etc.—See Job XXVIII, 25; Is. XL, 12; Prov. XVI, 2; Ps. LXII, 9, etc.

The Eternal.—This passage is from Paradise Lost, bk. IV, near the end.

His golden scales.—Libra, the balance, the seventh of the signs of the Zodiac.

Pendulous.—Lat. *Pendeo*, to hang.

Earth.—Explain grammatical construction.

Ponders.—Lat. *Pondo*, to weigh. Is the word used here literally or in its usual figurative sense? Give reasons for answer. What connective word or words would you supply.

Page 89. Battles and realms.—Are these words in apposition with *events*, or grammatically coordinate? If the latter, do you approve of the punctuation?

The Sequel each.—Explain the exact meaning. Does *each* in strict propriety express that meaning? Give reasons for your answer.

Though doubled now.—To what do *mine* and *thine* refer? Note carefully the meaning of *doubled* before deciding.

Nor more.—Supply the ellipsis.

Methought.—Preterite of the impersonal *methinks*, much used by writers in Addison's time and before, now falling into disuse.

Daily entertain.—In the columns of the *Spectator*. Addison's essays dealt largely with moral questions.

Essay.—What is the meaning here? Give other meanings and trace the transitions of thought.

Page 90. Do not exert their natural gravity till, etc.—Explain the thought conveyed in this sentence, freed from allegorical form.

Vanity.—Addison had no doubt in mind the first chapters of Ecclesiastes, and similar teachings of Scripture.

Avarice and poverty.—Note carefully the valuable truths contained in this and parallel clauses. A man's poverty is exactly measured by his avarice. The miser is in abject poverty with millions in his chest. Follow out the thought with other pairs of antithetical words.

One particular weight.—Cf. II. Cor. IV., 17

Page 91. A thousand times more, etc.—What do you understand Addison to mean here? How does *faith* added to *morality* increase the weight of the latter a thousand fold? Follow out the explanation in the case of *wit* and *judgment*, and other particulars named.

**Impertinence.**—Used here in its literal sense. What is that?

Page 92. The first trial.—That of wisdom and riches. Note the veiled humor in this and the following contrasts of this paragraph. The effect is heightened in this case by the smallness of the coin mentioned.

**Tekel.**—See Daniel, V., 27.

The student will do well to study for himself Addison's style. It may be helpful to read the following criticisms and compare with his own conclusions :

His sentences have neither studied amplitude nor affected brevity ; his periods, though not diligently rounded, are voluble and easy. Whoever wishes to attain an English style, familiar, but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison.—*Johnson*.

The style of Addison is adorned by the female graces of elegance and mildness.—*Gibbon*.

Addison's writings are the pure source of classical style : men never spoke better in England. Ornaments abound, and never has rhetoric a share in them. He seems to be listening to himself. He is too measured and correct.—*Taine*.

---

#### NO. XX.—THE BARD.

THOMAS GRAY.

Thomas Gray was born in London in 1716. His father was a money-lender, and a man whose coarse nature and violent temper rendered it impossible for Gray's mother, to whom the son was indebted for his education, to live with him. Gray was educated at Eton and Cambridge. He spent the greater portion of his life at the University, engaged in literary pursuits. His *Ode to Eton College* was published in 1747, his *Elegy in a Country Churchyard* in 1749, and his *Pindaric Odes*, of which the lesson is one, in 1757. In the latter year he declined the position of

poet-laureate, made vacant by the death of Colley Cibber. He afterwards accepted an appointment to the chair of Modern History. His *Ode to Eton College*, *Ode on Spring*, and *Hymn to Adversity* were of undoubted merit; his *Pindaric Odes*, as the student cannot fail to see from the specimen before him, are almost dazzling with brilliant imagery, and full of deep and intricate poetic harmony, but his grand fame rests almost entirely on the *Elegy*. The popularity of this was immediate and great. It went through four editions in two months, and through many more within a short period. That it had the elements of immortality in it is evident from the fact that to this day everybody who knows anything of English poetry knows and admires it.

Gray was also a prolific and graceful letter-writer. He was seclusive in his habits, and fond of books and literary leisure. He died of an attack of gout in 1771.

The series of Odes, of which this is one, are called *Pindaric*, because written in imitation of the style of Pindar, the great lyric poet of Greece, who flourished about 490 B.C. The characteristics of the Pindaric Ode will be seen from the study of *The Bard*. They are irregular and varied in metre, the stanzas conforming to no fixed law, and the style is full of bold conceptions, striking metaphors, and abrupt transitions.

---

#### PLAN OF THE POEM.

The bard, speaking in his own person, after lamenting the fate of his comrades, prophecies the death of Edward II., the conquests of Edward III., his death, the death of the Black Prince, the death of Richard II., the Wars of the Roses, the imprisonment of Henry II. and of Edward V. and his brother. He then celebrates the glory of the Tudors, and especially of Elizabeth's reign, and concludes with a vision of the poetry of Shakespeare and of Milton.

---

I. 1. *Ruin . . ruthless.*—Note the effect of the alliteration, or rather of the repetition of the *r* sound. In this, and probably many other instances of so-called alliteration, the poet's choice is probably determined not so much by the harmonious effect of a

repetition of the same sounds as by an artistic perception of congruity between the sounds of certain letters and the ideas to be conveyed. There certainly seems to be a peculiar fitness in the harsh rolling sound of the *r* in *ruin* to the signification of the word. It might, however, be argued with some plausibility that this is merely the result of association of ideas. In the case of such concomitants it is not always easy to determine which is cause and which effect.

**Confusion . . . wait.**—*Wait*, what mood? Most grammarians would probably supply *may* or *let*, making *wait* properly infinitive, dependent on the subjunctive or imperative verb supplied. Why not take *wait* and *seize* in first line, as direct imperatives of the third person, after the manner of the classics?

**Though fann'd.**—A bold and striking metaphor, made particularly effective by the epithet *crimson*.

**They mock the air.**—What is the meaning? Is it that the fanning of Conquest's crimson wing fails to keep the banners flowing, and that they consequently hang idly by the pole; or that, though kept proudly flowing, they indicate no real or lasting triumph? We must look to the context for means of deciding, and the context seems to favor the latter idea.

**Helm.**—A piece of armor for the head. A more poetic form of *helmet*.

**Hauberk.**—The *hauberk* of the middle-age warriors consisted of a jacket or shirt of mail, with wide sleeves reaching a little below the elbow, and skirt reaching to the knees.

**Twisted mail.**—The hauberk was formed of small steel rings interwoven.

**Nor e'en thy virtues.**—What were some of Edward's chief virtues?

**Thy secret soul.**—Transferred epithet. It was the fears, of course, that were kept secret.

**From Cambria's curse, from Cambria's tears.**—An effective use of *anaphora*.

**Cambria.**—The ancient name of Wales,

**The crested pride.**—What does the poet mean by Edward's *crested pride*? Here again the context must answer. From the remaining lines of the stanza the student will perceive that the *crested* (*i. e.*, helmeted or tufted) warriors were such as Gloster and Mortimer.

**Snowdon.**—A mountain range in Cærnarvonshire, North Wales. It contains one or two of the highest peaks in South Britain.

**Speechless trance.**—These are the first words in the poem which strike us as ill-chosen. As speechlessness is involved in the very notion of trance, the epithet is superfluous and tautological. Then again *trance* seems over-strong and scarcely happy, conveying a suspicion that its presence is due to the necessities of the rhyme, rather than to its conveying the exact idea that was in the poet's mind. Even Homer sometimes nods.

**Couch'd.**—To *couch* was to throw into a position for attack or defence. A semi-military term in the days when the spear was the warrior's chief weapon.

**Quivering.**—Why? Does the word indicate the usual slight vibration caused by the nervous tension of the strong warrior's arm, or a tremor caused by the startling denunciations of the wierd voice of the unseen bard? Give reasons for your opinion.

**I. 2. Conway's foaming flood.**—The river *Conway* is about 30 miles long, flowing in a northerly direction into the Irish Sea. It is famed for the romantic beauty of the scenery along its course.

**Loose . . . streamed.**—With what do the adjective *loose* and the verb *streamed* agree,—with both *beard* and *hair*, or with the latter only? Give reasons.

**Struck the deep sorrows.**—Does this seem to you a happy expression? Give reason for your criticism, whether favorable or unfavorable.

**Giant-oak.**—Is the hyphen correctly used here? What is the difference in meaning between *giant-oak* and *giant oak*?

**Beneath . . . breathe.**—Do these words make a perfect

rhyme? How do you pronounce *beneath*? Distinguish carefully between the sharp and flat sounds of the digraph *th*.

**Their hundred arms.**—In grammatical strictness the pronoun *their* and the adjective *vocal* should agree with both *oak* and *cave*, but *hundred arms* seems to indicate that the poet loses sight of the latter and keeps in mind only the former.

**Cambria's fatal day.**—The allusion is, probably, to the battle of Llanfair, Dec. 11, 1282, in which the famous king Llewellyn was slain.

**High-born Hoel's harp.**—Hoel and the other bards enumerated are but a few of a long list of bards whose names are recorded during the 12th and following centuries.

I. 3. **Huge Plinlimmon.**—*Plinlimmon* is a mountain nearly 2,500 feet high, on the boundary between the counties of Montgomery and Cardigan.

**The affrighted ravens.**—By a spirited exercise of the poetic imagination, Gray represents the affrighted raven and even the famished eagle as denying their natural instincts and refusing to prey upon the ghastly corpses of the murdered bards.

**No more I weep.**—Observe the sudden change in the metre, adapted to the change in sentiment. The slow and mournful strains of the iambic pentameter are changed for the abrupt and spirited tetrameter. The student should not fail to note all through the poem the correspondence between the metre and the sentiment, a characteristic which contributes much to the freedom and power of the Pindaric ode.

**On yonder cliffs.**—An effective use of the rhetorical device sometimes called "vision."

**Gris'ly.**—(*Griz'le*, *s* as *z*.) Distinguish from *grizzly*.

II. 1. **Severn.**—Berkley, or Berkeley, Castle, in which Edward

II. was murdered, is near the banks of the River Severn.

**Berkley's rock.**—See preceding note.

**She-wolf of France.**—Isabella, the wife of Edward II., who took a prominent part in the conspiracy which led to the dethronement and murder of her husband, was a sister of Charles IV., king of France.

From thee be born, etc.—Edward III., son of Edward II. and Isabella, repeatedly invaded France. On the second occasion he gained important victories, leading his troops to the very gates of Paris and inflicting upon the French army the tremendous defeat of Crécy. Gray poetically represents this as a heaven-sent scourging of France for the sins of Isabella against her husband.

II. 2. No pitying heart.—Most of the children of Edward III. died young. The latter years of his life were embittered by disappointment and sorrow.

The sable warrior.—The famous Black Prince, Edward's eldest son, died about a year before his father.

The swarm, etc. ?—Observe the note of interrogation. The question is repeated from preceding sentence, "Has the swarm, etc. fled?"

Fair laughs the morn.—Morning, or Dawn, is often personified as the rosy, smiling, etc. *Laughs* is a stronger term. Do you think it equally poetic?

The Zephyr.—Zephyr is the classical personification, or deification, of the south-west wind.

Youth on the prow.—Observe the succession of bold personifications in this and the preceding stanza. They are quite in keeping with the weird, impassioned character of the poem.

That, hush'd, etc.—What is the antecedent of *that*? Is there any ambiguity in the form of the expression?

II. 3. "Fill high," etc.—The song, observe, still voices the prophetic vision which is the combined production of the living bard and the "grisly band" of his spectral brethren.

Reft of a crown.—The fate of Richard II. after his enforced abdication and imprisonment is not certainly known. It is supposed that he died by violence. The poet may allude to some traditional belief that he died of privation or starvation.

The din of battle bray.—The word *bray* in the sense in which it is here used seems to be connected with the Gr. *βράχω*, to clash. Milton uses it transitively:

Arms on arms clashing *brayed*  
Horrible discord.

Shakespeare speaks of the "trumpet's dreadful *bray*." The most familiar use of the word in this sense is in connection with the hoarse sound emitted by the ass.

**Long years of havoc.**—The reference is now to the Wars of the Roses.

**Kindred.**—Explain.

**Ye towers of Julius.**—Early writers have alleged that the Tower of London was first erected by Julius Cæsar as a Roman fortress. The tradition lacks proof.

**London's lasting shame.**—Many dark deeds, such as the murder of Edward II., of Edward V., and his brother, etc., were done in the Tower of London.

**His consort's faith.**—The wife of Henry VI. was Margaret of Anjou. She was as strong-minded as her husband was weak. In what sense *faith* is used does not seem quite clear; the reference probably is to her great fortitude during long years of trial and danger, and her resolute, unflinching adhesion to his cause and fortunes.

**His father's name.**—Henry V., the hero of Agincourt and conqueror of France, was an able and large-minded monarch, as well as a brave warrior.

**The rose of snow.**—The white rose was the emblem of the House of York; "*her blushing foe*," the red rose, was that of the House of Lancaster.

**The meek usurper.**—Henry VI. was gentle in disposition, though pitifully weak in intellect.

**Her blushing foe.**—See note on *the rose of snow*.

**The bristled boar in infant-gore.**—It is generally believed that Edward V., a lad of 13, and his brother, who were imprisoned in the Tower by their uncle, the Duke of Gloucester, were also put to death by him, or by his order.

III. 1.—The thread is spun.—*I. e.*, the warp is finished.

**Stay, O stay!**—The living bard implores his ghostly brethren who, having completed their prophecy, are departing, to *stay*.

**Their glittering skirts.**—Whose? Those of the personages whose chief characters are described in the next stanza.

**Our long-lost Arthur.**—The interest of the legends clustering about the memories of King Arthur and his "Knights of the Round Table" has been so effectually revived by Tennyson in our days that most will be more or less familiar with them. The historical Arthur was king of the Silures, a tribe of the ancient Britons, in the early part of the 6th century. "He rallied round him the remains of the British tribes, now driven into the west of England, and bravely defended the liberty and faith of his people against the encroaching and conquering Anglo-Saxons under Cerdic." He was at last mortally wounded at a battle fought on the Camlan, in Cornwall. The last brave struggle of the Celtic tribes against their conquerors, in which he was the chief hero, became the ground-work of a multitude of heroic legends, which were early celebrated by the Welsh bards, and have been reproduced by later poets from the days of Geoffrey of Monmouth to those of Tennyson.

**The genuine kings.**—*Genuine* is hardly a poetic word. It smacks more of the mints and manufactories than of the haunts of the muses. It, therefore, strikes the ear as somewhat out of place in a passage so full of poetic fire.

III. 2. **Sublime their starry fronts, etc.**—The illustrious monarchs of the Tudor line appear in state, surrounded by their nobles and statesmen.

**In the midst a form divine.**—The reference is, of course, to Queen Elizabeth.

**What strings symphonious.**—The Elizabethan age was the golden age of English literature and poetry.

III. 3. **Fierce war and faithful love.**—The first six lines of this stanza may refer generally to the numerous dramatists of the Elizabethan period, but Shakespeare is no doubt the central figure in the mind of the bard.

**Gales from blooming Eden bear.**—Milton's voice is clearly the voice which is "as of the cherub-choir."

**Lessen on my ear.**—Grow fainter and fainter as they fade away into the far-off future. A fine conception.

**Fond, impious man.**—The bard addresses himself again directly to Edward. *Fond* in its old sense of *foolish*.

**Yon sanguine cloud.**—The putting to death of the Welsh bards.

**The orb of day.**—Note the beautiful and striking metaphor. As well might Edward think to quench forever the light of the sun with a cloud formed by his breath, as to destroy permanently the spirit of poetry and patriotism by putting to death the Welsh bards.

**Be thine despair.**—The bard with joy contrasts the fate of Edward as seen in his vision with his own, implying that *triumph and death* are happier than *despair and sceptred care*. His triumph came in the prophetic vision of the doom to be visited upon Edward's line, and the resurrection of the spirits of the murdered bards in the great poets of the coming age.

**Deep in the roaring tide.**—This tragic ending of the poem is quite in keeping with the poet's plan. The bard who stood on a rock overhanging "old Conway's foaming flood," and uttered these weird denunciations and prophecies in the ears of the startled Edward and his suite, though he had temporarily escaped the fate of his brethren, could not hope to do so longer, now that he had revealed his hiding-place and uttered these terrible words. He, therefore, but anticipates his fate by casting himself from the top of the rock into the river.

---

NO. XXII.—FROM "THE VICAR OF WAKEFIELD."

GOLDSMITH.

Oliver Goldsmith was born in the small village of Pallas, in Ireland, in 1728. His father was a Protestant clergyman of some literary ability. His mother was daughter of a clergyman who was master of a school at Elphin. When Oliver was about two years old the family removed to Lissoy, in the County of Westmeath. At six years of age Goldsmith was sent to the village school, presided over by the schoolmaster whose pedantry and sternness he afterwards portrayed in his "Deserted Village." After several years of boarding-school life during which he

earned the reputation of "a stupid, heavy blockhead," he was admitted a Sizar in Trinity College, Dublin, 1740. Here he further distinguished himself by irregularity and glaring insubordination. At one time, mortified by a flogging received in the presence of some acquaintances, he ran away, and led for a time the life of a vagrant, but his brother's persuasions finally prevailed upon him to return to college. He graduated B.A. at the foot of his class in 1749. He now contemplated the professions of teaching, divinity, and law in succession, but his tendencies to idleness, conviviality, and vagrancy, effectually debarred him from serious study for either. His schemes and resolves generally ended in some escapade in which he spent all his money, and from which he returned home in rags, to be again set up by the generous and indulgent uncle who provided for him. In 1752, at his own solicitation this uncle sent him to Edinburgh, to study medicine. Here he remained about a year and a half, still displaying the same dissipated recklessness. His uncle still providing for him, he next went to the University of Leyden, in Holland, to complete his medical studies. Here his gambling propensities found too congenial and stimulating an atmosphere, and in 1755 he left Holland, and without a shilling in his pocket, began his pedestrian tour of Europe, travelling through France, Germany, Switzerland and Italy, with no means of defraying his expenses except his education and his flute. The former gained him admission to the institutions of learning where, he says, "I could converse on topics of literature, and then I always forgot the meanness of my circumstances." The flute secured him food and lodgings from the peasantry. In 1756 he managed to reach England again, in poverty and rags. During the next eight years he tried unsuccessfully to practice as a physician, served as chemist's clerk, boarding-school usher, and bookseller's drudge. He now, however, began to write stories, criticisms and other contributions for the Magazines, and gradually made his way till he found himself in possession not only of the means of livelihood, but of literary distinction. He became acquainted with eminent men, amongst others Dr. Johnson, who became his "guide, philosopher and friend, helping him to pay his debts, criticising his productions, and aiding in their publication." In 1764 he

published "The Traveller," an exquisite poem, which at once set him on the high road to fame. Two years later appeared the "Vicar of Wakefield," the manuscript of which his faithful friend Johnson took to the bookseller, and thus obtained money to pay its author's landlady. "The Deserted Village," appeared in 1769, and "Retaliation," in 1774. These two and the "Traveller," are Goldsmith's best poetical productions. He tried his hand at two or three dramatic pieces, of which the well-known comedy "She stoops to Conquer," was most successful. "The Citizen of the World," "Life of Beau Nash," and histories of England, Rome and Greece, are amongst his prose productions, but the best known of these and that by which he will be longest remembered, is that from which the extract is taken, "The Vicar of Wakefield."

Goldsmith remained poor, shiftless, extravagant and a gambler to the end. As his debts became more and more oppressive, he grew despondent, morose and irritable. He died in 1774.

Page 127. **Sophia.**—The Vicar's second daughter and third child.

**Mr. Burchell.**—A friend who had saved Sophia from drowning, and in whom she had become interested, but who had offended the family by too much candor in giving good advice, and had left the place.

**Our Landlord.**—A worthless young rake.

**Piquet, (pī-két).**—A game of cards for two persons.

**Ate short and crisp.**—Are the adjectives proper here, or should adverbs have been used? Give reasons.

Page 128. **Olivia.**—The eldest daughter and second child of the family.

**Which was tallest.**—See Mason's Grammar, 111, 112. The niceties of English Syntax were not always observed, or perhaps had scarcely been elaborated, in Goldsmith's day.

**Which she thought impenetrable.**—The simplicity of the Vicar's wife, and her constant use of the most transparent artifices without a suspicion that any observer could see through them, is one of the most humorous features of the story.

**Limner.**—An old term used to denote an artist, especially a painter of portraits or miniatures, connected perhaps with Latin *illumino*.

**And I said much.**—The poor Vicar is engaged throughout in a feeble and hopeless struggle against the vanity and weakness of his wife and daughters.

Page 129. Independent historical figures.—Let the student not fail to note the incongruities in the characters grouped together in the picture, as well as in their costumes. Venus, in diamonds, receiving a theological work in advocacy of monogamy from a clergyman in canonicals, with an Amazon in a gold-laced dress sitting beside her, would, it will be seen, constitute a unique historical group.

**Venus.**—The Roman goddess of love, a favorite subject for ancient artists.

**Cupids.**—Cupid was one of the gods of Roman mythology, sometimes represented as the son of Venus, and sometimes as having sprung like Venus herself from the foam of the sea. From the original mythical Cupid sprung in the later mythology a legion of little Cupids. The typical Cupid is a chubby child fitted with wings and armed with bow, arrows, and quiver. He is often represented with a bandage over his eyes. His love-darts could pierce not only the hearts of young men and maidens, but fishes at the bottom of the sea, the birds of the air, and even the gods on high Olympus.

**Whistonian Controversy.**—William Whiston was an eccentric and whimsical, but no doubt honest, clergyman of the 17th century. He was prosecuted in the church courts for having in his writings promulgated opinions which were deemed unorthodox. The Vicar, in Chap. II., describes himself as having in his sermons strenuously maintained with Whiston, that it was unlawful for a priest of the Church of England, after the death of his first wife, to take a second. The humor of the historical picture is heightened by the presentation of the defence of monogamy to the heathen goddess.

**Amazon.**—The Amazons were, according to a very ancient tradition, a nation of female warriors who suffered no men to remain in their state.

Moses.—The second son and fourth child of the family.

Page 130. Fix.—Is this word correctly used? Note its common misuse in our day.

Page 130. Who came as friends to tell us, etc.—Note the veiled sarcasm on a very common toible.

Too much cunning.—The feeble scruples of the poor Vicar are, as usual, overborne by the stronger personalities and less scrupulous ambition of wife and daughter.

Page 131. It was then resolved.—Note the wrong position of the adverb in this sentence and others. The *then* is clearly intended to modify *terrify*, not *resolved*, and should have been placed after the latter and in juxtaposition with the former word. This question of the proper position of adverbs and other qualifying words in our uninflected language is not, like many minor grammatical questions, a matter in regard to which there is danger of being finical. It is closely related to the clear and exact expression of thought, and properly receives now from careful writers more attention than it did in Goldsmith's day.

If he did not prevent it.—Do you approve the punctuation of this sentence?

As well as the novelty.—The Vicar's wife is, of course, impervious to this ironical thrust, as she is to the evasiveness and insincerity with which Mr. Thornhill parries her questions in the conversation which follows.

---

The student should not fail to read, if possible, the whole story, which is not lengthy. Subjoined are a few opinions which he may profitably compare with his own independent judgments:

Goldsmith's "Vicar of Wakefield" (1776) is best known at the present day of the Novels of the Johnsonian Age, and will always be read for its simplicity and delicate humor.—*Phillip's English Literature.*

With that sweet story of "The Vicar of Wakefield," he has found entry into every castle and every hamlet in Europe.—*Goethe.*

The admirable ease and grace of the narrative, as well as the pleasing truth with which the principal characters are designed, make "The Vicar of Wakefield" one of the most delicious morsels of fictitious composition on which the human mind was ever employed.—*Sir Walter Scott.*

Look ye now, for one moment, at the deep and delicate humor of Goldsmith. How at his touch the venial infirmities and vanity of this good "Vicar of Wakefield," live lovingly before the mind's eye.—*Whipple*.

"A prose idyl," somewhat spoiled by phrases too rhetorical, but at bottom as homely as a Flemish picture.—*Taine*.

The irresistible charm this novel possesses, evinces how much may be done without the aid of extravagant incidents to excite the imagination and interest the feelings.—*Washington Irving*.

There is as much human nature in the character of the Vicar alone, as would have furnished any fifty novels of that day, or this.—*William Black*.

## XXV.—ON THE ATTACKS ON HIS PENSION.

BURKE.

It would be a hopeless task to attempt to compress any sketch of Edmund Burke's life, or to give any adequate account of his speeches and writings in a single paragraph. Though estimates of his genius and character vary all the way from that of the panegyrist who pronounces him the most profound and comprehensive of political philosophers the world has ever seen, down to that of the critic who regards him as a brilliant rhetorician rather than a deep thinker, few will now hesitate to rank him as one of the subtlest thinkers, the most far-seeing statesmen, the profoundest philosophers, and the most brilliant orators and masters of rhetoric, that have ever lived.

The exact date of Burke's birth is uncertain, being variously given from 1728 to 1730. He was educated at the University of Dublin, of which city he was a native, graduating B.A. in 1748, and taking his M.A. three years later. Being destined for the English bar, he entered the Middle Temple in 1750; but, though he afterwards gave evidence of having read to profit in works on jurisprudence, he did not take kindly to the study of law as a profession, and was never called to the bar. His first important work was the *Vindication of Natural Society*, an ironical imitation of the style and reasoning of Lord Bolingbroke's essay in favor of natural as against revealed religion, Burke's point being to

show, as he did most successfully, that the same mode of argument could be employed with equal effect in favor of natural as against "artificial" society. Another work that acquired popularity was *A Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful*. What is considered a joint work of himself and his cousin and intimate friend, William Burke, *An Account of the European Settlements in America*, published in 1757, shows him to have been, even at that early date, a careful student of the history and condition of the American colonies. Amongst his great political writings a pamphlet in 1769 on *The Present State of the Nation*, another the following year *On the Cause of the Present Discontents*, his *Reflections on the Revolution of France* in 1790, and his last work, *Thoughts on a Regicide Peace*, may be specially mentioned. The last but one of the above named is said to have produced an effect never produced before nor since by any political essay.

Burke's parliamentary career extended from 1766 to 1794 without interruption. Of this it must suffice here to say that, both in office and out, during this entire period his course was marked by a degree of laboriousness, earnestness, brilliancy, and personal purity which has few parallels in the history even of the British House of Commons.

In 1788 occurred that episode which his eloquence and virtuous rage have made forever famous, the impeachment of Warren Hastings. This speech lasted over four days. Its effect was and remains unparalleled in the history of human eloquence. It was an oration in which the orator was at points, to use the words of John Morley, "wound up to such a pitch of eloquence and passion that every listener, including the great criminal, held his breath in an agony of horror; that women were carried out fainting; that the speaker himself became incapable of saying another word, and the spectators of the scene began to wonder whether he would not, like the mighty Chatham, actually die in the exertion of his overwhelming powers." It was at the close of Burke's brilliant parliamentary career that he was rewarded by the Government, on the express request of the king, with the pensions, amounting in all to £3,700, which were afterwards

assailed by the Duke of Bedford on the ground that they were given without the consent of Parliament, and were contrary to the whole policy of economic reform which had been inaugurated. There was undoubtedly force in the accusations, though the fault was not Burke's; but that they came from an unlucky quarter will be pretty clear from the extract from Burke's "Letter to a Noble Lord" which constitutes the lesson.

Great, almost peerless, as Burke was, his character was not without its faults. He was somewhat prodigal in private expenditure, though he proved himself a rigid economist in office. He was passionate and to some extent perhaps unpractical and untractable in politics, and reached at last a state in which both party and personal ties had one by one been sundered till he stood almost alone. It has been alleged that "his oratory astounded by its brilliancy rather than persuaded by its tone and argument," and it is, no doubt in a measure true that "the man who at first evoked the enthusiasm of the House by the brilliancy and power of his eloquence, did actually at last empty it by persistence in the monotonous splendors of his speeches." But his influence upon the counsels of the State was both great and in most respects salutary, and his political prescience, as interrupted by subsequent history, was often well-nigh prophetic. He died in 1797.

---

The event which called forth Burke's famous "Letter to a Noble Lord" took place in 1795, on the eve of his retirement from his long, laborious, and most illustrious career in Parliament. In October of that year he was put on the civil list for a pension of £1,200 per annum, and shortly afterwards another pension of £2,500 was granted him as a charge on what was called the four and a half per cent. fund. Neither of these grants was asked for by Burke, directly or indirectly. Both are said to have been given on the express wish of the king. Whatever objections may be valid against the principle of giving pensions so large to any individual from the public funds, and especially without the consent of Parliament, there can be no doubt that the Government bounty could fall into no more

deserving hands. To say nothing of Burke's great service to the State in other ways, it was well known that during his tenure of office he had voluntarily surrendered certain perquisites from the Pay Office, amounting to about £20,000 per annum, which according to custom would have gone into his own pocket; and that by his Reform Bill he had for twelve years previous saved the country nearly £80,000 annually. These great and disinterested services to the State might well have saved him from attack, and especially from attack by one whose own position was so vulnerable as that of Lord Bedford is seen to be.

The Duke of Bedford, who made the attack and to whom the "Letter" was addressed, was a young man, one of the wealthiest of the English nobility, nephew of Lord Keppel, whose chosen counsellor and devoted friend Burke had at one time been. Lord Bedford professed liberal principles, and very likely may have believed himself to be discharging a public duty in calling attention to the fact that so large a sum of money was being bestowed without reference to Parliament, which, by the way, was no fault of Burke's. Neither, however, was it the fault of the Duke of Bedford that he had been born heir to vast estates which had centuries before been given to his ancestor by Henry VIII. on no pretence of public service whatever.

**In one thing.**—This "one thing" is explained and expanded throughout the first paragraph. We shall have occasion to note the keenness of the sarcasm as we proceed.

**Mortuary.**—Note this suggestive word. It contains a volume of defence in itself. A "mortuary" was a customary gift to the minister of a parish on the death of a parishioner; originally, it is said, a voluntary bequest, or donation, intended to make amends for any failure of which the deceased might have been guilty in the payment of tithes. By the use of the word Burke hints at his real claim to the pension as a reward earned by unpaid services during his long public life.

**He cannot readily comprehend.**—Why? Because the grounds of merit on which the transaction were based were so different from those on which his own immense estates were derived.

**The fruit of no bargain, etc.**—Note the fourfold amplification. Observe, too, the careful choice of words and the nice discrimination in their use. Though the four clauses mean at bottom substantially the same thing, yet the ideas are sufficiently distinct to save them from producing the effect of tautology.

**Heaviest of all calamities.**—The death of his son Richard, in whom all his affections and hopes in his old age seem to have been bound up, and who died of consumption just after his father's fondest hopes had been realized in seeing him elected to Parliament, and appointed Chief Secretary to the Earl of Westminister, Lord Lieutenant of Ireland.

**I had executed.**—Burke had retired from Parliament in 1794. The pension was granted the following year.

**Both descriptions.**—*I. e.*, the Ministers and the revolutionists. **As became them.**—Note the keenness of the sarcasm.

Page 148. **To assuage the sorrows.**—The indignation and sarcasm are all the more telling because of the occasional touch of pathos which the memory of an ever-present and inextinguishable sorrow gives them.

**Swaddled, and rocked, and dandled.**—Another instance of very effective amplification. Point out other instances in the extract.

**Nitor in adversum.**—"I strive against opposition."

**Minion.**—A pet or darling, applied especially to the favorite of a king or one high in authority. (Related to the French *mignon*).

**Turnpike.**—This denotes properly the gate set across a road at a point where toll is to be collected. It was originally a revolving frame made of two cross-bars, by which foot passengers only could be admitted singly; a turnstile. Now by metonymy used frequently to denote the road itself.

**I was not wholly unacquainted.**—What rhetorical figure?

**Earl of Lauderdale.**—This nobleman seconded the Duke of Bedford in his hostile criticism of the Burke pension.

Page 149. **But took the subject-matter.**—This conceit of the

confused dream seems a little far-fetched and over-ingenious, the object being to bring in the ancient grants to the house of Russell, which Burke uses with such tremendous effect.

**Outrage economy . . stagger credibility.**—A fine and forcible antithesis.

**Leviathan.**—See Job, chap. xli. Cf. Milton, *Par. Lost*, I., 200.

**Tumbles about his unwieldy bulk.**—Cf. Milton, *Par. Lost*, VII., 411-15.

**"Lies floating many a rood."**—*Par. Lost*, I., 196.

**Is still a creature.**—With what special meaning does Burke use the word *creature*? The answer to this question must be gathered from the context. A *creature* is a thing created or made. The Duke of Bedford had nothing of his own to make him noted. Any weight or influence he possessed was not due to his own personal character or abilities, but solely to the great possessions bestowed upon his family by the Crown.

**His ribs, his fins, etc.**—This elaboration and amplification of the figure is not merely a refinement of fancy, such as that which weakens many an otherwise good metaphor. Every additional particular adds to the rhetorical effect.

**Justifies the grants he holds.**—This is, perhaps, scarcely fair. Probably the Duke of Bedford had never thought of justifying his title to his estates on the ground of his personal merits. When property has come down to an owner through eight or ten generations, he does not usually feel called upon to defend his claim to it on the ground of personal services to the State.

**It would not be more ridiculous.**—Observe how skilfully this comparison is chosen. Had it been drawn from any other source than one which enabled Burke to be complimentary to the Duke, at his own personal expense, it would be very difficult to defend his (Burke's) references to his own services to his country as contrasted with those of Lord Bedford, from the charge of egotism.

Page 150. **Not gross adulation, but uncivil irony.**—Explain and expand the force of this antithesis. What does Burke imply by saying it would be not *adulation* but *irony*?

This inexhaustible fund of merit.—It would be difficult to find in the whole range of literature an example of keener irony than that of this sentence.

**Exceptious.**—Prone to take exception. This word is now obsolete. *Critical* is now used with nearly the same force.

'Tis this man's fortune.—What do you think of the soundness of Burke's reasoning in this and the following paragraph? Is the foundation of his argument unassailable on patriotic and moral grounds?

**My little merit.**—Note the effect produced by Burke's modest disparagement of his own merits and services in this and kindred passages. A species of *meiosis*.

**And that the word.**—The use of *that* after *since*, *when*, etc., which was common a couple of centuries ago, is now obsolete. The word was probably used as a conjunction, and as such is easily explained by supposing an ellipsis, e. g., "When (it has happened) *that* the poor have cried," etc.—*Julius Caesar*. Since (it took place) *that* the word of the Sovereign, etc.

Page 151. Such another as his master.—Sketch briefly the character of Henry VIII., especially the aspects of it which Burke evidently wishes to suggest.

**The first of those.**—Select and define the antithetic words in this sentence.

**Confiscation of the ancient nobility.**—Do you notice anything peculiar in this clause. Can *confiscation* properly be predicated of the nobility, or only of their property. It would seem as if, in his endeavor to preserve the neatness of his antithesis, Burke had been betrayed into a looseness of expression.

**The jackal in waiting.**—The jackal is a carnivorous animal, allied to the wolf family, and a native of India and Persia. It feeds on carrion, a fact which gives the sting to Burke's savage metaphor. Note how the figure is kept up in the next sentence.

**From the lay nobility.**—Describe briefly the historical events in the reign of Henry VIII. here alluded to.

**Not only in its quantity, but in its kind.**—These differences are elaborately portrayed in the next paragraph.

**Murder of an innocent person.**—The reference is probably to the beheading of the Duke of Buckingham in 1521.

**Iniquitously legal, voluntarily surrendered.**—These epithets form good examples of *oxymora*, and have the effect of the bitterest sarcasm.

**Confiscating princes, chief-governors, demagogues.**—The respective examples would be Henry VIII., Warren Hastings, and the leaders of the French Revolution.

Page 152. **Mine was in defending.**—The justification or contravention of the large claim made in this sentence would involve a review of the whole history of Burke's remarkable career, in which there is, indeed, abundant material for controversy.

**Municipal.**—This word is now generally used with reference to a city or other small corporation. Burke used it in the wider sense suggested by its derivation (*municeps*, a free citizen, one qualified to hold office) of a country governed by a constitution and laws, not by an autocrat. The reference is, of course, to Ireland.

**Denominations.**—It is not quite clear whether Burke uses this word with its present specific meaning of religious bodies, or in the wider sense of classes of any kind. No doubt he had specially in mind the unjust and fearfully harsh proscription of Catholics. "Even at the close of the century Burke could declare that the various descriptions of the people were kept as much apart as if they were not only separate nations, but separate species. There were thousands, he says, who had never talked to a Roman Catholic in their whole lives, unless they happened to talk to a gardener's workman, or some other laborer of the second or third order."—*Morley, English Men of Letters.*

**The larger one that was once, etc.**—The reference is, of course, to the loss of the American colonies. Burke's great speeches on American Taxation (1774), and Conciliation with America (1775), and his Letter to the Sheriffs of Bristol (1777) are among his best and most admirable productions. Morley, a very competent critic, says of them: "It is no exaggeration to say that they compose the most perfect manual in our literature, or

in any literature, for one who approaches the study of public affairs, whether for knowledge or for practice." Those articles abound with sentences which are worthy to be regarded as aphorisms of statesmanship, and which contain many a germ of the modern philosophy of civilization. For example: "The question with me is not whether you have a right to render your people miserable, but whether it is not your interest to make them happy." "Nobody shall persuade me, when a whole people are concerned, that acts of lenity are not means of conciliation." "I do not know the method of drawing up an indictment against a whole people."

**The protection of a Wolsey.**—The celebrated Thomas Wolsey, who rose to be Cardinal, Prime Minister, and for about fourteen years virtual ruler of England, was born at Ipswich, in 1471. As is well known to all who know anything of English history during the 16th century, Wolsey's fall was as conspicuous and even more swift than his rise. He died in 1530 at Leicester, whither he had been conveyed on his way to London to be tried for high treason.

**Provoke a people to rebellion.**—It is not easy to determine from historical sources the exact scope and truth of this allusion. In 1540 when the great monasteries were dissolved, Lord Bedford obtained a grant of the site of the Abbey of Tavistock and of extensive possessions belonging thereto. Burke's allusion would seem to indicate that that ancestor and founder of the family and estates of the Lord Bedford of whom he is writing, had large influence as an adviser of the king, and had used that influence to bring about the abolition of the monasteries whose overthrow redounded so greatly to his profit. The rebellion referred to, if indeed the reference is intended to be specific, would seem to be that known as the "Pilgrimage of Grace" which broke out in 1536.

**My merit was.**—This sentence is somewhat longer and more involved than is usual with Burke, but is nevertheless, like almost every one he wrote, perfectly clear. Those who have read the "Reflections on the French Revolution" will understand the claim he here sets up on his own behalf.

Page 153. **The political merit.**—The emphasis here is on the word *political*. The Duke of Bedford's side of the historical parallel is clearly enough set forth in the text. As is the case with many other statements and allusions in the extract, there is room for difference of opinion in regard to the views expressed with so much confidence, but it would lead the student too far aside from the object in view to enter here upon discussion as to the policy or necessity for surrendering Boulogne.

**The worst form it could assume.**—The form it took at the Revolution.

**Most clearly just and necessary war.**—The Revolutionary war. Burke had for years been predicting war with France as a coming necessity, and when it was finally declared he exerted all his energy and eloquence in urging that it be waged with spirit and determination.

Page 154. **Having supported on all occasions.**—Burke as a practical administrator wrought great reforms in the direction of economy, honesty, and purity. As a theoretical politician he steadily opposed many Reform projects of his party, such as the exclusion of placemen from Parliament, triennial Parliaments, etc.

---

From the bottom of page 150 to end of the extract we have a succession of antithetical sentences and paragraphs of the most brilliant and graphic description. Let the student analyze the passages containing these, and set down in a scheme or table the various points of contrast upon which the writer dwells.

Burke, it will be observed, is fond of using pairs of epithets, distinct but related in meaning, and generally more or less climacteric in order. Write notes on the following, defining the meanings and saying to what extent you think the use of both justified by the modification or enlargement of the idea; they occur from page 150 onwards:—Original and personal; delicate and exceptious; fierce and ravenous; mild and benevolent; aggregate and consolidated; prompt and greedy; high and eminent; favorite and chief; great and potent; zeal and earnestness; just and necessary; pure and untainted; true and adequate.

Analyze carefully the sentences beginning as follows, viz.: p. 148, "At every step of my progress in life," etc.; p. 149, "Homer nods," etc., "His ribs, his fins," etc.; p. 151, "Mine had not its fund," etc.; p. 152, "Mine was to support," "My merit was to awaken," etc.; p. 153, "It was my endeavor," etc.

Point out why Burke introduced the following words into the sentences in which they are respectively found and the effect of each upon his general statement or argument:—*Spontaneous*, p. 147; *desolate*, p. 148; *minion*, do; *sole*, do; *unwieldy*, p. 149; *inexhaustible*, p. 150; *voluntarily*, p. 151; *levelling*, do; *prescription*, p. 152; *focus*, p. 154; *ostentatious*, do; *inward*, do.

Write brief essays upon the following topics suggested by this lesson:—

1. Burke's use of antithesis and its effect upon his style, introducing illustrations from the extract.
2. Burke's use of metaphor and its effect upon his style. Give illustrations from the extract.
3. Burke's use of amplification and its effect upon his style. Give illustrations.
4. Burke's use of climax, with illustrations from the extract.

Write also a plan or skeleton of the portion of the letter contained in the extract, bringing out as clearly as you can the subject or "point" of each paragraph and its connection with that which precedes.

### XXXV.—THE ISLES OF GREECE.

BYRON.

[The following Life and Notes are taken, by permission, from Book VI., Gage's Canadian Readers.]

George Gordon Byron was descended from an ancient family, and was born in London in 1788. His father, a captain in the Guards, died when he was two years old, and the next eight years he spent with his mother at Aberdeen, where they lived on the wreck of her private fortune. Her injudicious treatment of him, coupled with the irritation caused by a deformity in one of his

feet, gave even in early life a morbid cast to a naturally violent temper and sensitive disposition. At the age of eleven he inherited the title and estate of his father's uncle, Lord Byron, and, after finishing his boyish education at Harrow, he entered Cambridge University in 1805. In 1807 appeared a small volume of his juvenile poems, entitled "Hours of Idleness." The caustic notice in the *Edinburgh Review* of these not very remarkable productions stung him to the quick, and in 1809 he published his "English Bards and Scotch Reviewers," a sharp but indiscriminate satire on his literary contemporaries. In the same year he started out on a tour of Europe, which occupied two years. During that time he wrote the first and second cantos of "Childe Harold's Pilgrimage," the publication of which, in 1812, at once established his position as one of the great poets of the language. These were followed in rapid succession by those wonderful romances, the "Giaour," "Bride of Abydos," "Corsair," "Lara," "Siege of Corinth," and "Parisina," all of which were published prior to 1816. In that year his wife, to whom he had been married only a year, separated from him and refused to return. Though her reasons for this course were never clearly explained, her side of the conjugal quarrel was espoused by the public, and Byron at once left England never to return. He spent some time at Geneva, where he wrote the "Prisoner of Chillon," "Manfred," and the third canto of "Childe Harold." The three years, 1817-20, were spent at Venice, and the next two at Pisa, the chief works produced during the interval being the fourth canto of "Childe Harold," "Lament of Tasso," "Mazeppa," "Beppo," "Don Juan," and some of his dramas. In 1823 he took part in an expedition got up by the Philhellenic Society of London, in aid of the Greeks, who were struggling with the Turks for their independence. In January 1824 he landed at Missolonghi in ill-health, and after spending a few weeks there of comparative inactivity, he died of fever at the early age of thirty-seven.

---

This beautiful ode—one of the most perfect lyrics in the English, or any other, language—is a song put by Byron in the mouth of a Greek minstrel who is introduced as one of the characters in

"Don Juan." The hero of that name, after having been wrecked in a Mediterranean voyage, is cast alone on the shore of

"One of the wild and smaller Cyclades,

where he is found by the daughter of a Greek pirate. By her he is secretly tended until her father's departure on a piratical expedition permits them to hold more open intercourse, and when his prolonged absence gives rise to a report of his death Don Juan and Haidee celebrate their primitive nuptials with elaborate festivities. The minstrel, or "poet," is represented as a Greek who has travelled much, and is accustomed to suit his songs to the nationality of his audience. He is present at the festivities referred to,

"And, singing as he sung in his warm youth,"

he embodies in what Byron himself describes as "tolerable verse" the aspirations for freedom which, a few months after this ode was written, prompted the uprising that secured the independence of Greece. The song occurs in Canto III., which was written at Venice in 1819, but was not published till 1821.

In 1820 Ali Pacha, an Albanian chief with the rank of a Turkish satrap and noted for his ability, cruelty, and treachery, revolted against the Turkish Sultan. His seat of government was Janina, and the opportunity thus afforded was sufficiently tempting to the Greeks, who at once commenced a series of insurrectionary movements, which the overthrow and death of Ali, in 1822, failed to check. A deep interest was aroused in their behalf in England, largely by the writings of Lord Byron, and the association formed for their relief assumed the above very appropriate title—"Friends of the Greeks."

Stanza 1. The Isles of Greece.—Parse *isles* and name the figure of speech in this line. The "Isles of Greece" have as many and as interesting historical associations, both ancient and modern, clustering around them, as Greece herself can lay claim to. This is especially true of those in the Ægean Sea, many of which, including some that are specially referred to in the above ode, still belong to Turkey.

Loved and sung.—On the form *sung* and analogous forms, see Mason's Grammar, 225, 4, and foot note. Sappho was a native of Mitylene in the island of Lesbos, and is said to have

been born about B.C. 630. She wrote lyric poetry of a high order of merit, but very little of it is now extant, and she was the inventor of a metre which still bears her name. Enough is known of the facts of her life to explode the story of her being driven by her unrequited love for Phaon to commit suicide, but Byron evidently alludes to the same tradition here, and he has a still more pointed reference to it in "Childe Harold," Canto II., stanza 39:

And onward view'd the mount, not yet forgot,  
The lover's refuge, and the Lesbian's grave.

The promontory referred to is the ancient Leucadia, the modern Santa Maura.

**When Delos rose.**—Delos, a small island in the Ægean Sea, was fabled to have risen suddenly out of the waters at the command of Neptune, in order to afford an asylum for Latona when she was pursued by the vengeance of Juno. There her twin children, Apollo and Diana—called also Phœbus and Phœbe, and Cynthius and Cynthia—were born. The Greek epithets *phoibos* and *phoibe*, meaning "radiant," were obviously given because Apollo and Diana were recognized as the sun-god and moon-god respectively.

**Except their sun.**—On *except*, see Mason's Grammar, 232, and Abbott's Shakespearian Grammar, 118. Point out the figures of speech in these two lines. The contrast between natural brightness of climate and the darkness of political subjection is given with epigrammatic force and brevity. "The darkest hour of night is just before day," and it was during Greece's darkest hour that Byron wrote these lines. Compare "Childe Harold," II., 89.

**Stanza 2. The Scian and the Teian muse.**—Scio—the ancient Chios or Chius—was one of the seven places that laid claim to being the birth-place of Homer, and its claim is generally regarded as either the best of the seven, or second only to that of Smyrna. Apart from its Homeric interest it acquired a high literary reputation from the fact that Isocrates taught oratory there for some time, and that it was the birth-place of Theopompus the historian, and Theocritus the orator and sophist. It is one of the largest and most fertile islands in the Ægean Sea. It

figured prominently throughout ancient Greek History, and a number of its people in 1822 joining in a revolt of the Samians, the island was sacked by the Turks and most of its inhabitants were killed or sold into slavery. It is still under Turkish dominion, but it long ago recovered its former prosperity. In 1881 it suffered severely from the shock of an earthquake. Teos, an Ionian city on the coast of Asia Minor, was the birth-place of the poet Anacreon. See "Childe Harold," II., 63 :

Love conquers age,—so Hafiz hath averred,  
So sings the Telian, and he sings in sooth.

The Muses were in early times in Greece regarded as the goddesses of song; hence the custom of invoking their aid as the ancient poets were wont to do. Milton follows their example in several of his poems. See "Paradise Lost," I., 6; "Paradise Regained," I., 8-17; "Hymn on the Nativity," stanza III.

**Islands of the Blest.**—The reference is to the warm appreciation of Greek poetry in western Europe since the time of the renaissance, and also in America. The "Islands of the Blest," the abode of righteous souls after death, were fabled to lie afar off in the Western Ocean, but their precise location was never given by either Greek or Latin writers. They are generally identified with the Cape Verde, or the Canary Islands.

**Stanza 3. The mountains look.**—Byron's MS. has for the first line of this stanza :

Eubœa looks on Marathon.

Marathon was a village on the eastern coast of Attica, about 20 miles from Athens. On the plain adjacent to it the Greek forces, B.C. 490, under Miltiades, defeated the army sent by Darius Hystapes of Persia to conquer the country. The plain was offered in 1809 to Byron for about \$4,500, on which offer he remarks : "Was the dust of Miltiades worth no more? It could scarcely have fetched less if sold by weight."

**On the Persian's grave.**—That is, on the spot where the slaughtered Persians were buried. Traces of the mound erected in honor of the fallen Athenians are still visible.

**Stanza 4. A King sate.**—The king referred to is Xerxes. The form *sate* is, with Byron, an affectation of a kind in which he indulged frequently, and not always with a correct knowledge of

old English usage; for some curious examples see the opening stanzas of "Childe Harold."

**Sea-born Salamis.**—Salamis is a small island off the west coast of Attica. In the strait between it and the mainland was fought B.C. 480, the battle in which the Greek fleet under Themistocles destroyed the armament collected by Xerxes, who, on the shore of Attica, was an eye witness of the contest. The "rocky brow" was one of the declivities of Mount Ægaleos.

**Where were they?**—Point out the figure of speech. Compare the description of the same scene by Æschylus :

Deep were the groans of Xerxes, when he saw  
This havoc: for his seat, a lofty mound  
Commanding the wide sea, o'erlooked the hosts,  
With rueful cries he rent his royal robes,  
And through his troops embattled on the shore  
Gave signal of defeat; then started wild  
And fled disordered.

**Stanza 5. Degenerate into hands.**—The minstrel contrasts his own song with the productions of the old Greek poets. The "lyre"—fabled to have been invented by Mercury—was one of the most ancient of musical instruments. It consisted essentially, as the modern harp does, of several strings stretched across a frame, and, like it, was played by twitching the strings with the fingers. As it was generally used to accompany the voice, poetry intended to be sung came to be known as "lyric" poetry. Compare with this stanza Moore's "The harp that once through Tara's halls."

**Stanza 6. In the dearth of fame.**—*Dearth* is derived from the Anglo-Saxon *deore*, dear, by the addition of the suffix *th*, which signifies "condition"; it therefore means "deariness," as "health," from *hal*, means "wholeness." The original meaning of "dear" seems to have been "costly," and amongst the transitions it underwent was one to the meaning "scarce," since scarcity is always an element of costliness. The reference in *fetter'd* is to the long subjection of the Greeks to the Ottomans, which dated from the taking of Constantinople in 1453. Byron had not always been a philhellenist. During his European tour in 1809-11 he sojourned in different parts of the country, and, in his writings of that period, he shows that he was favorably impressed

with the Turkish character, and that he saw little to admire in the subject race. He then regarded their bondage as hopeless, unless they received foreign aid. In the second canto of "Childe Harold" he gave full expression to his feelings on the subject, nor do these feelings appear to have changed in the seven-year interval between "Childe Harold" and "Don Juan." That the Greek insurrection, which broke out in the year after this ode was written, was a movement of the people and not of a few ambitious men, became nevertheless early apparent to him, and his earnest desire to assist them may have been partly due to a feeling that he had unwittingly wronged them ten years before.

Stanza 7. *Must we but weep?*—The use of *but* in the sense of "without" is etymologically correct, but is now archaic in English. Compare the Macintosh motto: "Touch not a cat but a glove." In composition, "but" and "without" are analogous, though the former has suffered most from phonetic decay. "Without" is compounded of the Anglo-Saxon *with* and *utan*, and means "on the outside;" the "but" is made up of *bi* and *utan*, and means "by the outside." All the uses of "but" are obtained from the same source by more or less natural transitions. See Abbott's Shakespearean Grammar, 118-120, and Mason's Grammar, 284.

*Our fathers' blood.*—Notice the antitheses in the preceding four lines.

*A new Thermopylæ.*—Compare "Childe Harold," Canto II., 73:

Not such thy sons who whilom did await,  
The hopeless warriors of a willing doom,  
In bleak Thermopylæ's sepulchral strait—  
Oh, who that gallant spirit shall resume?

Thermopylæ (the "hot gates")—a narrow pass between Mt. Ceta and the sea, and leading from Thessaly to Locris—was the scene of the celebrated defence made by Leonidas and his 300 Spartans against the immense army of Xerxes, B. C. 480. The aspiration for a "new Thermopylæ" was in some measure realized, for one of the incidents of the war of independence was a struggle for the possession of this same strategic position.

Stanza 8. *One living hand.*—There was no scarcity of popular leaders during the Græco-Turkish war, but only one, Marcos

Bozarris, achieved a high military reputation, and he was not a Greek, but a Suliote chief. See Note on stanza 13.

Stanza 9. *In vain—in vain.*--What is the figure of speech in this line?

**Samian wine.**--Samos and Scio (Chios) have been famous both in ancient and modern times for their wine. Cf. "Don Juan," Canto III., stanza 31:

And flasks of Samian and of Chian wine.

**Each bold Bacchanal.**--The term *Bacchanal* is used here in the sense of "wine-drinker," and conveys a somewhat unjust imputation on the national character of the Greeks of Byron's day. The Bacchanal properly denotes one engaged in Bacchanalian revelry. The Bacchanalian festivals were originally festivals at which the Bacchantes, the female companions of Bacchus, or Dionysus, and those women who afterwards sacrificed to him on Mounts Cithæron and Parnassus, celebrated wild orgies in honor of the wine-god.

Stanza 10. **The Pyrrhic dance.**--On the *Pyrrhic dance* compare "Don Juan," Canto III., 29:

'Midst other indications of festivity,  
Seeing a troop of his domestics dancing  
Like dervise, who turn as on a pivot, he  
Perceived it was the Pyrrhic dance so martial,  
To which the Levantines are very partial.

The Pyrrhic dance was Dorian in its origin, and, like some of the rhythmic movements of the American Indians, was originally a war dance, as distinguished from one devised for purposes of religion or mere pleasure. The motions of the body were made in quick time to flute music, and were intended to be a kind of training in the acts of attack and defence, the dancers being completely armed. The "Romaika," which is still danced in Greece, seems to be a relic of the ancient Pyrrhic dance. The latter was so much thought of by Julius Cæsar that he had it introduced into Rome.

**The Pyrrhic phalanx.**--The *phalanx* was a body of foot soldiers set close together, sometimes in the form of a rectangle, and sometimes in that of a wedge. It was in use in very early times amongst the Spartans, and was greatly improved by Philip of Macedon. The reference in the text is no doubt to the Mace-

donian phalanx, by means of which Pyrrhus, king of Epirus, succeeded in routing the more loosely organized Roman army. From the name of Pyrrhus comes the second "Pyrrhic" here; the first is from "Pyrrhichos," the reputed inventor of the dance referred to. The use of the same word in such different senses is of the nature of a pun.

The letters Cadmus gave.—Cadmus was according to some accounts a native of Phœnicia, according to others a native of Egypt. He was the reputed founder of Thebes in Greece, and is said to have brought with him from Egypt sixteen letters of the alphabet which had come into use in the latter country. Their number was subsequently increased to twenty by Palamedes, and to twenty-four by Simonides. The latter, who died B.C. 467, is said to have invented the long vowels and some of the double letters of the Greek alphabet.

Stanza 11. **Anacreon's song.**—Anacreon, a celebrated Greek poet, was born in the City of Teos, but spent much of his life in Samos, which was then under the rule of Polycrates, who was also a Greek. The latter had by treachery acquired supreme power over his own and some of the neighboring islands, but he was far from being a tyrant in the ordinary sense of the term. He lived in great luxury and was a liberal patron of the artists and poets of his day, the most eminent of whom lived much at his court. The Greek word, *tyrannos*, originally meant simply an absolute lord, but not necessarily a cruel one. Polycrates was treacherously seized and crucified B.C. 522, by the satrap of Sardis. Anacreon then went to Athens, where most of his subsequent life was spent. Only a few genuine fragments of his lyrics have come down to us, but these tend to establish the correctness of the description given of him by tradition—that he was a thorough voluptuary. "Our then masters" is a more common form of expression than the one in line 5 of this stanza. Byron himself uses the phrase, "the then world." See Mason's Grammar, 362, 4. It is not easy to parse "then," according to any rule of formal grammar, but, as Dr. Abbott says of this construction, "it is too convenient to be given up."

Stanza 23. **The Chersonese.**—The term "Chersonesus" means literally "land-island," *i. e.* "peninsula." There were several

places which, in ancient geography, went by that name: (1) The Thracian Chersonese, the one here referred to, which lay between the Hellespont and the Gulf of Melas; (2) the Scythian, now the Crimea; (3) the Cimbrian, now Denmark; (4) a promontory in Argolis, now Cape Chersonisi; and (5) a town in Crete.

**Miltiades.**—A prominent Athenian citizen in the time of Pisistratus, who sent him to take possession of the Chersonesus, which had been colonized by an uncle bearing the same name as himself—**Miltiades.** He joined Darius Hystaspes in his Scythian expedition, and, foreseeing the future danger of Greece, counselled the cutting down of the bridge over the Danube in the rear of the Persian king so as to ensure the destruction of his army. After a somewhat checkered career he returned to Athens, and B.C. 490 won imperishable renown by his defeat of the Persians at Marathon. Byron's praise of him seems to be not misplaced.

**Stanza 13. On Suli's rock . . . The Heracleidan blood.**—The last line of this stanza is in Byron's M.S.:

Which Hercules might deem his own.

The original home of the Dorian race was Doris, in northern Greece. One of their early kings is said to have been aided by Hercules in the recovery of his throne, from which he had been expelled. The descendants of Hercules—called from Herakles, the Greek form of his name, Herakleidæ—having been afterwards driven from the Peloponnesus, took refuge in Doris, and were by the Dorians restored to their possessions. The Dorians remained in the Peloponnesus, and were thenceforward the ruling race in it, their conquest of the country being known in history as the return of the Heraclidæ. The Dorians, of whom the Spartans were the most famous branch, were the most warlike of the Hellenic races; hence the reference in the fourth line. Parga is a fortified sea-port town on the western coast of Albania, nearly opposite the southern extremity of Corfu. Suli is the name of a district along the shore further to the south. The Suliotes of Byron's time were a mixed race—partly Greek, but chiefly Albanian—the descendants of families who had, in the 17th century, taken refuge in that mountainous region from Turkish oppression. For many years they resisted successfully the efforts of the Turkish satrap, Ali Pacha—himself of Albanian descent—

to subdue them, even the women taking part in the heroic defence. For an account of this struggle see Finlay's "History of Modern Greece"; and see also Mrs. Hemans' beautiful versions of one of its episodes in "The Suliote Mother." The Suliotes in 1803, under the leadership of Bozzaris, then a mere youth, abandoned the contest, and most of them retired to the Ionian Isles, where they remained until 1820. During Byron's Greek tour in 1809 he paid a visit to Ali Pacha at Tepelen, and, on the journey back to Athens, was nearly lost in a Turkish vessel which was driven on the coast of Samos. See "Childe Harold," ii. 65-68. The kindness with which the mountaineers treated him then seems to have evoked a warmer interest in their history than Byron would otherwise have felt, and to have secured for them a kindlier mention in this ode than but for it they would have received. It is worthy to note that during his stay in Missolonghi in 1824, he had to abandon an expedition he had planned against Lepanto, his disappointment having been due to the misconduct of a band of Suliotes whom he had taken into his pay, and who gave him so much trouble that he was constrained to dismiss them—an instance which shows the prosaic side of this half-civilized but interesting race. Their most remarkable exploit during the war of independence was their successful defence of Missolonghi in 1822-23. In a brilliant sortie, planned to surprise an advancing Turkish army, Bozzaris was killed in the moment of victory—an incident which has been celebrated in Halleck's well-known poem. It is matter for regret that the land of the Suliotes has not been all included within the new northern boundary of Greece as fixed in 1881.

Stanza 14. Freedom to the Franks.—The "Franks," in the 5th century, conquered the Roman province of Gaul, and gave that country its modern name, France. Byron may have used the term here either as a general epithet for the people of western Europe, or as a poetical designation for the French people. The king of France at the time was Louis XVIII., but the reference in this line may be to the friendly relations subsisting, at the time of Byron's visit to Greece in 1809, between Napoleon Bonaparte and Ali Pacha, who was a treacherous foe to the Greeks. "Childe Harold," ii. 76 :

Will Gaul or Muscovite redress of

**Would break your shield.**—With this stanza compare “Childe Harold,” canto ii., stanzas 73-84, and also “The Giaour,” lines 1-163, in both of which passages the gloomy view taken by Byron of the political condition of Greece shows that he had not been able to appreciate rightly the character of the people as it shortly afterwards displayed itself during a long and severe struggle. As a matter of historical fact, moreover, that struggle was terminated by the interference of Great Britain, France, and Russia in 1827. The term “Latin” is here applied to France, and, perhaps, also to Italy.

**Stanza 15. Glorious black eyes shine.**—See Mason’s Grammar, 397, and Abbott’s Shakespearian Grammar, 349.

**To think such breasts.**—On this use of the infinitive see Mason’s Grammar, 196.

**Stanza 16. Sunium’s marbled steep.**—Compare Sophocles “Ajax,” 1217. “Sunium” was the ancient name of Cape Colonna, the southern extremity of Attica. It is a rocky promontory, nearly 300 feet high, and in ancient times was crowned with a splendid temple dedicated to Athena (Minerva). The columns of this temple, which are still in existence, are seen at a considerable distance by the traveller who approaches by either sea or land, and are the occasion at once of the modern name of the cape, and of the allusion in Byron’s epithet, “marbled steep.” Near this rock occurred the wreck of the *Britannia*, described in Falconer’s poem, “The Shipwreck.” The author, who was the second mate of the vessel, thus locates the scene of the catastrophe:

But now Athenian mountains they descry,  
 And o’er the surge Colonna frowns on high.  
 While the cape’s projecting verge is placed  
 A range of columns long by time defaced;  
 First planted by devotion to sustain,  
 In olden times, Tritonia’s sacred fane.

Athena was, according to one legend, born on Lake Tritonis, in Libya; hence the name here given her.

**Save the waves and I.**—For the parsing of *save* and *I*, see Mason’s Grammar, 282. Compare Abbott’s Shakespearian Grammar, 118; and, for a different view, see Rushton’s Rules and Cautions, 482.

**Swan-like.**—The belief that the swan gives utterance to musical notes just before death is usually classed amongst poetic myths, but it seems to have some real foundation in natural history. Erman, in his "Travels in Siberia," says: "This bird, when wounded, pours forth its last breath in notes most beautifully clear and sweet." It is said of the Iceland swan that its note resembles the violin, and that its music presages a thaw—a circumstance sufficient in itself to connect it in that country with pleasant associations. Poetry abounds with references to the alleged *ante-mortem* song of the swan. Compare with the allusion in the text the following, from one of Dr. Donne's poems:

"What is that, Mother?" "The swan, my love;  
He is floating down to his native grove.  
Death darkens his eye and unplumes his wings,  
Yet his sweetest song is the last he sings.  
Live on, my son, that when death shall come,  
Swan-like and sweet, it may waite thee home."

Drayton, in his "Baron's Wars," b. vi., has the following:

Bright Empress, yet be pleased to peruse  
The swan-like dirges of a dying man.

Shakespeare, as a matter of course, makes use of so poetical a fancy, and with great effect. In "King John, Act v., scene 7, Prince Henry says to his dying father, who has just been heard singing:

'Tis strange that death should sing.  
I am the eyngnet to this pale, faint swan,  
Who chants a doleful hymn on his own death,  
And from the organ-pipe of frailty sings  
His soul and body to their lasting rest.

In the "Merchant of Venice," he makes *Portia* say, while *Bassanio* is choosing the casket:

Let music sound while he doth make his choice,  
Then, if he lose, he makes a swan-like end,  
Fading in music; that the comparison  
May stand more proper, my eye shall be the stream  
And watery death-bed for him.

In "Othello" he makes still more effective use of the idea when *Emilia*, at the point of death, compares *Desdemona*, as well as herself, to a dying swan. Referring to *Desdemona's* forebod-

ings and the plaintive old ballad which had so persistently re-  
 curred to her before her murder, *Emilia* says :

What did thy song bode, lady?  
 Hark, canst thou hear me? I will play the swan,  
 And die in music: "Willow, willow, willow."

In the "Rape of Lucrece" he has :

And now this pale swan in her watery nest  
 Begins the sad dirge of her certain ending.

Pope, in the "Rape of the Lock," canto v., says :

Thus on Mæander's flowery margin lies  
 The expiring swan, and as he sings, he dies.

Pope himself, in connection with these lines, has a reference  
 to Ovid's "Heroides," vii. 1 :

Sic ubi fata vocant, udis abjectus in herbis,  
 Ad vada Mæandri concinit albus olor.

For a highly poetical treatment of the same myth, see Tenny-  
 son's short piece entitled "The Dying Swan." Similar allusions  
 are not uncommon in prose. For instance, Froude, in his essay  
 on "The Book of Job," speaking of the Jewish prophets, says :  
 "Finding themselves too late to save, and only, like Cassandra,  
 despised and disregarded, their voices rise up singing the swan-  
 song of a dying people."

A land of slaves, etc.—These lines are a fitting conclusion to  
 what Lord Jeffrey called "this glorious ode on the aspirations of  
 Greece after liberty."

#### HINTS FOR READING.

Stanza 1.—Line 1 : read the second half with increased force,  
 especially on "Greece," with falling inflection on "Greece" in  
 both instances. Read line 2 with great warmth, with emphasis  
 on "Sappho." Read lines 5 and 6 with equal warmth; empha-  
 size "summer" and "except," but not "sun," as "summer," by  
 the figure metonymy, anticipates "sun," and words or thoughts  
 repeated do not take repeated emphasis. "But all—is set"  
 should be read in deeper pitch and slower time.

Stanza 2.—Line 3 : emphasize "your." Line 4 : emphasize  
 "bird," and increase the force on "alone." Lines 5 and 6 : a

slight emphasis on "west," and greater force on "Islands of the Blest," with rising inflection on "Blest."

Stanza 3.—Emphasis on "Marathon," line 1, and on "sea," line 2. Line 4: read with warmth increasing on "still be free." Line 5: emphasize "Persian's grave" with rising inflection, and read line 6 with indignant warmth and emphasis on "slave."

Stanza 4.—Emphasize "king," with pause, and "Salamis," "thousands," and "nations." Read "all were his" with force and rotund voice, and emphasize "his." Read lines 5 and 6 with force, but pause at "set"; then ask the question in deeper and more solemn tone, with emphasis on "where" and "they."

Stanza 5.—Line 1: emphasize "are" and "thou." Line 2: reduce the emphasis slightly on "country." Lines 3 and 4: do not regard the apocope, but read "the heroic." Read the passage from "on" to "more" deeper, and with mournful expression, but throw fervor and indignation into lines 5 and 6.

Stanza 6.—Line 3: "shame" takes emphasis, not "patriot;" because, if he cannot wield the sword nor strike the lyre as a patriot, he at least feels the patriot's *shame* for his unworthiness. The expression is uttered as a rebuke to those who hear him, but who are sacrificing patriotism to pleasure. Line 6: read the first half indignantly, and the second tenderly, with emphasis on "blush" and "tear."

Stanza 7.—Lines 1 and 2: emphasize strongly "weep," "blush," and "bled," with rising inflection on the first two and falling on the third. Read the remainder of the verse with force and rotund quality and lofty expression; emphasize "three" and "new Thermopylæ."

Stanza 8. Read this verse with grandest solemnity, almost like a chant, and increase this quality in the quotation: read the second "we come" slower, but with more force than the first; emphasize "living" with falling inflection, and end "dumb" with a rising inflection.

Stanza 9.—Give rising inflection to "vain," reading the words with an expression of despair; emphasize "other;" the remainder of the verse should be read with an expression of bitter, mocking irony, mingled with scorn.

Stanza 10.—Line 1: emphasize "Pyrrhic," and in line 2 "phalanx," reading the line in a tone of indignant rebuke. Line 4: emphasize "nobler" and "manlier." Line 5: emphasize "letters" with pause, and "Cadmus." Line 6: read the question with indignant scorn; give emphasis to "think," increase it with prolonged time and with rising inflection on "slave."

Stanza 11.—Read the first three lines with reckless defiance. Line 4: emphasize "he" with falling inflection, prolonging the time, and, with rising inflection, "served;" then render "served Polycrates" slowly and rebukingly, with emphasis and feeling on "Polycrates." Line 5: a rising circumflex on "tyrant," as if he said, "a tyrant I admit, but," and read the remainder with patriotic warmth; give emphasis to "masters" and "countrymen."

Stanza 12.—Read this verse in the same spirit. Line 3: pause at "tyrant," and emphasize "Miltiades." Lines 4 and 5: prolong "oh!" and emphasize "another." Line 6: emphasize "his," but read all the line with force.

Stanzas 13, 14 and 15 are to be read with an expression of recklessness, as if mocking the revellers, but mingled with stern rebuke.

Stanza 16.—Begin this verse in sterner tones, and with mournful expression, but pass to indignation in line 5, and give that feeling the fullest force in line 6.

---

Byron's greatness as well as his weakness lay in the fact that from boyhood battle was the breath of his being. To tell him not to fight was like telling Wordsworth not to reflect, or Shelley not to sing.—*Nichol*.

Byron, I alone place by my side. Walter Scott is nothing compared with him.—*Goethe*.

Art thou nothing other than a vulture, then, that fliest through the Universe seeking after something to eat, and shrieking dolefully because carrion enough is not given thee?—*Carlyle*.

The genius of Lord Byron is one of the most remarkable in our literature for originality, versatility, and energy.—*Angus*.

Of the work I have done, it becomes me not to speak, save only as it relates to the Satanic school, and its Corypheus, the author of "Don Juan." I have held up that school to public

detestation as enemies to the religion, the institutions, and the domestic morals of the country. I have given them a designation to which their leader and founder answers.—*Southey*.

Byron's poetry is great—great—it makes him truly great; he has not so much greatness in himself.—*Campbell*.

It is in "Don Juan" that the characteristic genius of Byron, with its wonderful powers to blend wit, scorn, and pathos, reached its highest development.—*Phillips*.

Ah! but I would rather have the fame of "Childe Harold" for three years than an immortality of "Don Juan."—*Countess Guiccioli*.

Every word has the stamp of immortality.—*Shelley*.

It has the variety of Shakespeare himself.—*Scott*.

It is a work full of soul, bitterly savage in its misanthropy, exquisitely delicate in its tenderness.—*Goethe*.

---

#### NO. XLV.—"UNTHOUGHTFULNESS."

DR. ARNOLD.

Thomas Arnold, D.D., for many years Head Master of Rugby School, was born in 1795 at West Cowes, Isle of Wight. At about twelve years of age he was sent to Winchester Public School. Four years later he was elected a scholar of Corpus Christi College, Oxford. In 1815 he was elected fellow of Oriel College. In this year and in 1817, he gained the Chancellor's prize for the two university essays, Latin and English. About ten years after graduation were spent in quiet and comparative obscurity at Laleham, where he occupied himself with preparing students for the university. Here he commenced his great literary work, the *History of Rome*.

He was appointed to the Head Mastership of Rugby in 1828. The system of public education which he perfected while here, will perpetuate his fame and influence so long as the work of Public School education is carried on in the English-speaking world.

To enter into a description of that system would require too much space for this brief note. Amongst its many excellencies, the method of *moral government* which he introduced and used with wonderful success is the crowning one. His great reliance was upon the *public opinion* of the school, and that opinion he moulded at the same time that he trusted it. "In the higher forms," says his "any attempt at further proof of an

assertion was immediately checked." "If you say so, that is quite enough; of course I believe your word." There grew up in consequence a general feeling that it was a shame to tell Arnold a lie—"he always believes one." The fact is very familiar, but it is invaluable in its suggestiveness to teachers, or those about to become teachers. In politics Dr. Arnold was an active but broad-minded Whig. In the church too he was distinguished for the breadth and liberality of his views. He was for a short time on the Senate of London University. In the year 1842, he was appointed to the Regius Professorship of Modern History at Oxford, but his sudden death from heart disease cut short his labors and prospects in the summer of that year.

Every teacher should read the *Life and Correspondence of Arnold*.

Page 227.—This lesson requires little in the way of note or comment for its elucidation, though there is much, both in the thoughts themselves, and in the mode of their presentation, which is worthy of close and careful study. It may be well to call attention to a few rhetorical points by way of suggestion.

The state of spiritual folly.—To tie ourselves down by rigid rhetorical rules, is not the best way in which to develop freedom, force, or individuality, in thinking or in style. Yet, there are certain principles easily deducible from the practice of the best speakers and writers which are worthy of attention. One of these is that the opening sentence of an address or essay, should ordinarily be terse and pointed, and should be made, if possible, to embody an important statement calculated to fix the attention at once, and to give the key note of the train of thought which is to follow. Note how effectively this is done in the opening sentence of this lecture.

And the opposite belief.—Study carefully the important distinction made in this sentence, and the admirable chain of reasoning by which it is supported in the rest of the paragraph. It will well repay the student to analyze this lecture, paragraph by paragraph, and to write out the analysis, giving first the leading thought or main proposition in each, and then, in his own

language, the arguments by which it is supported, or the subsidiary truths deduced from it.

Page 229. **He, then, who is a fool.**—There are at least three figures of speech, or common rhetorical devices, employed in this sentence. What are they?

Page 230. **There is another case.**—Every thoughtful teacher must recognize the character depicted in this paragraph—the boy or girl of good parts, some cleverness, and no glaring vices, but whose individuality is weak, and whose influence is small because he or she is, as we sometimes say, without back-bone—morally invertebrate. Notice the variety of expressions used to delineate this character, and the prevalence of antithesis in the structure of the sentences. Study carefully and make up your mind whether the expansion is a blemish or a merit. Are the repetitions tautological, or are they rhetorically defensible?

Page 231. **Have no great appetite.**—This incidental use of the word *appetite* suggests, apparently, an analogy which catches Dr. Arnold's fancy and which he carefully unfolds, without unpleasantly obtruding it, to the end of the paragraph. The laws of the metaphor are observed throughout. There is no mixture of incongruity, and the illustrations drawn from the laws of the physical system are much more effective than they would have been if formally introduced by terms of comparison.

Page 232. **But the time and interest . . . this has been,** etc.—Can the use here of the singular form of the demonstrative be justified, or is it grammatically indefensible? Give reasons.

That an unnatural and constant excitement.—Note the several steps in this logical stairway, up to the conclusion "there can be no spiritual life;" also the clear and careful propositions which sum up the teaching of the lecture. It would be well to draw up both these in tabular, or, if the student has studied logic, in syllogistic form.

---

### LVI.—TO THE EVENING WIND.

BRYANT.

William Cullen Bryant was equally eminent as a poet and a publicist, and his long life afforded him an opportunity of exercising a highly beneficial influence on the intellectual and politi-

cal life of his day and country. He was born at Cummington, Mass., in 1794, and died at New York in 1878. Like Pope he "lisped in numbers," for his earliest poems were published when he was only ten years of age. At nineteen he wrote "Thanatopsis," and the unquestioned position that poem has, ever since its first publication in 1817, held in English literature, is sufficient proof of the precocity of the author's genius. After a partial college course and a brief career at the bar, he turned his attention to journalism. In 1826 he joined the staff of the New York *Evening Post*, of which he soon became the leading spirit, and which, during his connection with it, he raised to a very high position amongst American journals. From time to time he produced poems which added to his literary reputation both at home and abroad, and secured for him a warm reception on his first visit to Europe in 1844. Bryant has produced no work of great magnitude except his translations of the "Iliad" and the "Odyssey." His longest original poem, "The Ages," was written to be read before one of the "Greek letter" societies at Harvard College. His minor poems are full of beauty and feeling, and are justly popular wherever the English language is spoken. He retained the chief editorship of the *Evening Post* to the end of his life, but for some years before his death the position was almost a nominal one.—*Gage's Sixth Reader*.

---

The charming simplicity of these verses is such as render any extended explanation or comment unnecessary and superfluous. Those who have ever dwelt on the shore of ocean or lake during the heat of summer and enjoyed the refreshing coolness of the evening sea-breeze, will best appreciate the sentiments of the poem. The cause of the regular alternation of the off-shore morning and on-shore evening breezes is easily understood. The temperature of the surface of the water is, for reasons which need not here be explained, much less variable than that of the surface of the land. Consequently the stratum of air in contact with the land becomes rarified by the heat of the latter during the day and rises, creating a vacuum into which the cooler atmosphere of the adjacent waters flows, creating the delightful sea-breeze. In the morning the process is reversed. The fact well illustrates

the beneficent effect of large bodies of water in modifying the temperature of the contiguous countries. The conception of the poem is truly poetical. The evening breeze is apostrophized as a beneficent spirit, sporting by day upon the bosom of the deep and wafting the white sails over its surface, and returning with night-fall to the shore, laden with refreshing and reviving influence for man and nature.

The stanza is the *Ottava Rima* (octuple rhyme) consisting of eight Iambic Pentameter or Heroic verses, the first six rhyming alternately, the last two in succession. The stanza is, as the name indicates, of Italian origin.

Stanza 1. **Wild blue waves.**—Account for “the coloring of the word-picture.” What kind of day must the poet have had in mind?

Stanza 2. **Languishing.**—With what does this word agree? Analyze the sentence.

**Gathering shade.**—Explain.

Stanza 3. **Curl the still waters.**—What waters do you understand to be designated?

**The strange deep harmonies.**—What are these harmonies—the rustling of the leaves, sighing of the wind through the branches, etc., or the songs of birds, or both? Give reasons.

**Where meekly bows the shutting flower.**—Justify the use of the words *bows* and *shutting*.

**Darkling waters.**—Darkling is a rare poetic word. Has the termination *ling* any diminutive force here?

Stanza 4.—**The moistened curls.**—Why *moistened*?

Stanza 5. **The circle . . . nature.**—These words contain a philosophical principle which is as old as Heraclitus, the ancient Greek philosopher who taught, more than twenty-three centuries ago, that it was in the very nature of things that they should be in a state of incessant transition, of infinite flowing. Modern science has thrown some light upon Nature's mode of working, but the circle of eternal change is still found to be as wide as the material universe. Evaporation and rain-fall, growth and decay, disintegration and reproduction, even the grand generalization of the conservation and equilibrium of force, are all but so many exemplifications of the great law which the poet here enunciates.

Shall restore with sounds and scents.—Can you justify this statement? Does Bryant probably mean it literally of both *sounds* and *scents*, or is the explanation so far as the former or both are concerned, to be found in the last two lines?

Shall tell the homesick mariner.—This allusion to the operation of the law of association of ideas is poetical and suggestive.

The student will not fail to notice the prevalence of words of one syllable and of Anglo-Saxon origin in the foregoing poem. It would be a profitable exercise to make a list of the latter.

Observe, too, how admirably the personification of the wind is kept up throughout the poem. In the second and third stanzas there is a series of double personifications. The vast inland is languishing for the grateful sound; the fainting earth is revived by the coming of the beneficent breeze, "God's blessing" breathed upon it; the "wide, old wood" is roused from his majestic rest, and summons from its innumerable boughs its strange, sweet harmonies; even the shutting flower meekly bows its head in silent greeting. Bryant has been well named the "Philosophical and Picturesque Poet."

Bryant is generally regarded as the finest type of American poets. His poems are characterized by a close adherence to nature, a carefully polished versification, and naturalness of expression.—*Phillips*.

His poetry overflows with natural religion,—with what Wordsworth calls the "religion of the woods."—*Christopher North*.

The verses of Mr. Bryant (the best of the American poets) come as assuredly from the "will of English undefiled" as the finer compositions of Mr. Wordsworth.—*Retrospective Review*.

His name is classical in the literature of the language. Wherever English poetry is read and loved his poems are known by heart.—*G. S. Hillard*.

## LVII.—"DEATH OF THE PROTECTOR."

CARLYLE.

The facts of the life and character of Thomas Carlyle have been so recently and so prominently before the public that it is unnecessary to recapitulate them here at any length. He was

born in 1795 in the village of Ecclefechan, Dumfriesshire, Scotland. His education was begun at the village school, continued at Annan Grammar School and completed, so far as completed at all, at Edinburgh University. He commenced study with a view to the Ministry of the Scottish Church. Soon adopting opinions which precluded him from this career, he taught school for a time at Kircaldy, and afterwards began the study of law, but finally gave himself to literature. He wrote extensively for encyclopædias, magazines, and reviews. He was the first to introduce Englishmen to the mines of philosophical and speculative wealth embedded in the modern German literature. Under the touch of his master hand, the images of Schiller, Fichte, Jean Paul Richter, and other great modern thinkers, started into life before the British reading public. His lectures and books on History, Literature, Philosophy, and Biography, are too numerous to be even enumerated here. They were all aglow with the fiery energy of expression, often intensified almost to fierceness, which marks his style throughout and sets him as a writer in a class by himself, apart from all the categories. In his "Latter-day Pamphlets," which appeared in 1850, he almost surpassed himself in sardonic fierceness and fury. "The French Revolution," and the "History of Frederic the Great," are both magnificent, though very different in kind. Critics are divided in opinion as to which of his productions will go down to future ages as his masterpiece. The choice oscillates especially between two, "Sartor Resartus" ("The Tailor Done Over," the title of an old Scottish song), and that work from which the extract is taken, "Oliver Cromwell's Letters and Speeches, with Elucidations and a Connecting Narrative." The two works are so different in kind as scarcely to afford ground for comparison. The first, "an indescribable mixture of the sublime and the grotesque," like many another immortal work, had to seek long and far for a publisher. The second displays marvellous research and is considered a triumphant vindication of the Protector's character. Carlyle died in 1881, leaving Froude as his literary executor. The manner in which the latter discharged, or as many would think betrayed, this trust, gave rise to much discussion. His publication of the contents of

private letters and diaries, some of them exhibiting Carlyle's domestic and social qualities in a very unamiable light, and above all, his giving to the world material of this kind which, as has lately appeared, he was strictly enjoined not to publish, have exposed him to deservedly severe criticism.

Page 274. What we call ended.—Note the suggestiveness of this expression. They have not really ended. There is no such thing as an absolute end of the speakings and actings and strugglings of such a man. Their influence is perpetual.

Victorious after struggle.—The reference is to the conspicuous part taken in the Battle of the Dunes, or Sandhills, by Cromwell's Puritan contingent—"the immortal six thousand,"—of the French army, and the capture which followed of the long coveted town of Dunkirk, by the Cromwellian force under the command of Lockhart.

Three score and ten years.—See Ps. xc., 10.

Would have given another history.—The truth and force of this remark are obvious. It would be difficult to over-estimate what would have been, in all probability, the effect upon England's future of another ten years of Cromwell's protectorate.

It was not to be so.—These are not simply the words of one who is wise after the event. They are the outcome, we cannot doubt, of that strong belief in predetermining and over-ruling destiny which was one of the elements of strength in Carlyle's character, as it has been in the characters of so many of the men who have wrought as great moral forces in the world.

Often indisposed.—That is strictly he, not his health, was often indisposed. Carlyle's abruptness of expression and contempt for the niceties of syntax were a part of himself, and should not be imitated. His style is full of irregularities, especially those grammatical irregularities which rhetoricians dignify by the use of such terms as *anacoluthon*, *asyndeton* and *ellipsis*.

Like a tower.—Cf. preceding note, and complete the expression.

Page 275. Manzinis and Duca de' Crequi.—Ambassadors who came in splendor across the Channel to congratulate "the most invincible of Sovereigns," on his great victories.

**Hampton Court.**—The Palace in this court was long a royal residence, and was occasionally occupied by Cromwell. The original palace was erected by Cardinal Wolsey, and was enlarged by Henry VIII. The gardens in connection with the palace cover 44 acres. They were laid out by William III., and contain amongst other curious features a "maze," or labyrinth. The palace underwent extensive repairs five or six years ago, and though Windsor Castle has superseded it as a residence of Royalty, it is still usually occupied by persons of rank.

Of much deeper and quite opposite interest.—This is a fine dramatic touch, setting as it does the splendors of public pageants beside the quiet and gloom of the death-chamber.

**Pale death knocking there.**—Cf. Hor. Odes, I., IV., 13:

*Pallida Mors æquo pulsat pede pauperum tabernas  
Regumque turres.*

**Anxious husband.**—Claypole. He became "Master of the Horse" to Oliver, sat in Parliament, etc.

**Anxious weeping sisters.**—In the first vol. of the work, Carlyle gives in a brief note, a list of Cromwell's children, with a short account of each. Their names in the order of age were Robert, Oliver, Bridget, Richard, Henry, Elizabeth (Lady Claypole) James, Mary, Frances, in all five sons and four daughters, of whom three sons and all the daughters came to maturity. There would be thus three sisters to weep beside Elizabeth's death-bed.

**Frances weeping anew.**—Frances the youngest daughter, had married a Mr. Rich, grandson of the Earl of Warwick, in November, 1657. Her husband died three months after, so that she had now been for a few months in widow's weeds.

**Be still, my child.**—These sentiments so beautiful, so touching, so much in that Scriptural language which was almost Cromwell's vernacular, derive additional impressiveness from the abrupt manner in which they are introduced. They are not formally put into Cromwell's mouth; the author does not say, "His Highness probably reasoned somewhat like this." The words are set down and we are left to judge whether they suit the character and the situation.

In the same dark days.—A couple of paragraphs quoted from Harvey are here omitted. They describe Cromwell's sickness as

commencing before Lady Elizabeth's death, and a scene at the court a few days after it, in which Cromwell has "an honorable and godly person" read Philippians iv., from which he derived comfort.

**George Fox**—The founder of the Society of Friends, or "Quakers." He was at an early age apprenticed to a shoemaker, but when about 19 his religious impressions became so vivid that he believed himself called to a special Divine mission, and finally gave himself to the work of an itinerant religious reformer. Fox suffered much persecution for his religious opinions, but Cromwell, after an interview, pronounced his doctrines and character irreproachable, and took his part in the struggle with his Puritan antagonists. Fox's peculiar doctrines as to the "inner light," etc., need not be here discussed.

Page 276. **Hacker's men.**—Col. Hacker was one of the three colonels to whom the warrant for the execution of Charles I. was sent.

**Mews**—(Fr. *muer*, from Lat. *muto* to exchange. Hence to shed, as feathers, to moult.) The royal stables.

On the north side of Charing Cross stand the royal stables, called, from the original use of the building on their site, *The Mews*; having been used for keeping the King's falcons, at least from the time of Richard II.—*Pennant*.

**Or in favor of him, George.**—These fine thoughts, true, we may believe, in their application to Cromwell, seem doubly appropriate as addressed to George Fox, who professed to have been enlisted by the same great Commander-in-Chief, and to live in constant view of the next life.

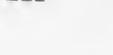
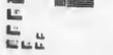
**In the hollow of the tree.**—Marsh, in his *Life of George Fox*, tells us that he passed the early part of the year 1647 "wandering about through various counties, a stranger upon earth; secluding himself in solitary places, fasting often, and often sitting in hollow trees with his Bible until night came; and not unfrequently passing whole nights mournfully in these retired places."

**Clad permanently in leather.**—In the early part of his itinerant career, Fox wore nothing but a leathern doublet, of his own manufacture. He seems to have done this not from any religious notion, but simply as a matter of convenience. By the word *per*.



# MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



APPLIED IMAGE Inc

1653 East Main Street  
Rochester, New York 14609 USA  
(716) 482 - 0300 - Phone  
(716) 288 - 5989 - Fax

*manently* Carlyle refers probably to the durability of the material.

**Against thee and me.**—His death may bring loss to others, not to himself.

**Nell-Gwynne, Defender**—In allusion to King Charles II., who like all other monarchs of England, was styled "Defender of the Faith," and his notorious mistress.

**All-victorious cant.**—This is thoroughly Carlylean. In his eyes the age we live in is an age of show, and its religious professions, *cant*.

Page 277. **Worsening.**—An expressive word, rare in modern English, but used by George Eliot, Gladstone and other good writers.

**Tertian.**—Returning every third day.

**Harvey.**—This chronicler, from whose account Carlyle quotes, was a Groom of the Bed-chamber who attended the Protector in his last illness.

**Prayers abundantly, etc.**—Notice the want of predicates in this and the following sentence of the old Puritan writer. These sentences seem to be grammatically connected with the preceding one, though not so punctuated. The terseness adds strength, and it is easy to supply the ellipses. A similar syntactical incompleteness characterizes the next paragraph, and many others of Carlyle himself. So long as his meaning was clear, he scorned to add words that he deemed unnecessary, save for form's sake.

**Owen, Goodwin, Sterry.**—Prominent Puritans of the day.

**Whitehall.**—The Chapel of the Royal Palace.

Page 278. **Strange enough to us.**—Such prayers, real soul-wrestlings, Carlyle thinks have become strange, and their language obsolete, in these degenerate days.

**Human wishes, risen to be transcendent.**—What is Carlyle's idea here? Does he mean to imply that the petitioners were wrong in allowing what were, after all, their human wishes for Cromwell's recovery to become transcendent, rising above their submission to the Divine Will, and so contravening the true spirit of prayer, whose embodiment must ever be "Thy will be done?"

**Authentic.**—Note the repeated and accurate use of this word. Distinguish between *authentic* and *genuine*.

**And of English Puritanism.**—In what sense and to what extent was the exit of Cromwell that of English Puritanism?

**Thurloe.**—Cromwell's private secretary.

**Richard.**—Sketch briefly the character and history of Richard Cromwell.

**One does not know.**—Does not know what? That Richard's was the name written in the paper, or that it might have been a good name had ten years more been granted? The meaning is not clear; perhaps Carlyle means the statement to be a general one, including both these ideas.

**Fleetwood.**—One of Cromwell's military officers.

**Page 279. Since the victories of Dunbar and Worcester.**—At Dunbar, on the 3rd September, 1650, Cromwell had defeated the Scottish army under Leslie, and on the same day of the following year, he had gained the decisive victory over King Charles, at Worcester.

**Page 280.—Friday, 3rd September.** It was a somewhat singular coincidence that Cromwell's death should have occurred on the anniversary of his great victories.

**Fauconberg.**—Lord Fauconberg, husband of Cromwell's third daughter, Mary. Cromwell elsewhere describes him as "a brilliant, ingenuous and hopeful young man."

**Revolutions of Eighty-eight.**—The revolution of 1688, resulting in the deposition of James II., and the crowning of William and Mary, marking as it did the enthronement of Constitutionalism in England, was one of the fruits of the seed sown by Cromwell.

**Star-Chambers.**—The English court of the Star-chamber is said to have been so called from the circumstance that the roof of the Council-chamber of the palace of Westminster where it met, was decorated with gilt stars. The court seems to have originated in very early times, and at first probably consisted of the King's Council acting in a judicial capacity. The powers of the tribunal were curtailed and its composition modified at various periods. The proceedings of the Star-chamber had always been viewed with more or less distrust by the Commons, but it was during the reign of Charles I. that it made itself odious by

its high-handed iniquities. The student might write a short sketch of the tyrannical proceedings which led to its abolition.

**Branding-irons.**—Ear-slittings, branding with hot irons, and other mutilations and tortures were common Star-chamber inflictions during the Tudor and Stuart periods.

**All-hallowtide.**—The time of the celebration of the festival of All-Saints, November 1st.

**Oliver's works do follow him.**—The student will do well to study this paragraph and the following carefully, both for the weight of their compressed thought and the power of their terse and vehement expression. A volume of combined history and philosophy is condensed in them. The passage is a fine example of Carlyle's best style.

**Puritanism without its king, is kingless.**—This, which sounds at first like what the logicians call an *identical* proposition, is in reality a fine play upon words, and enunciates both a subtle thought and a broad historical truth.

**The old disowned defender.**—That is, a king of the old style, who will be a defender of the High church, not Puritan, faith.

**Hypocrisis.**—A Latinized form of the Greek *ὕψικρισίς*. The word originally signified the playing of a part upon the stage; hence its derivative meaning, as in our own *hypocrisy*. Carlyle, it will be seen, uses it with a double reference. In his intense and exaggerated conception all religious observances, since the decay of Puritanism, are hypocrisy, in both the Greek and the English sense of the word.

**Mewing her mighty youth.**—See note on *Mews*, *ante*. "Me-thinks I see her as an eagle *mewing* her mig' youth, and kindling her undazzled eyes at the full midday . . . ."—*Milton*.

**Genius.**—Conceived by the ancients as a spirit, or tutelary deity, presiding over the destinies of an individual, place, or nation, and representing or symbolizing his or its essential character.

**Intent on provender and a whole skin.**—This sarcasm recalls the French taunt, that the English are "a nation of shopkeepers." That the nation and her rulers do not revel in battles by sea and by land as in past centuries, is one of the best indications of true progress. That her sons are not poltroons has been proved on too many bloody fields even in this century.

**Church-tippets, King-cloaks.**—Carlyle despises all church millinery and royal pageants as heartily as the veriest Puritan of Cromwellian days.

Page 282. **A posteriori.**—A logical term denoting reasoning or proof derived from a view of consequences; opposed to *a priori*, from first principles.

Mark carefully the pronunciation and give the meaning and derivation of the following words:—*manifold, refractory, symptoms, obsolete, annihilating, anarchic, inevitable, terrene, ingenuous.*

The following are a few critical opinions upon the work from which the foregoing extract is taken:

Carlyle's great historical work, "Oliver Cromwell's Letters and Speeches," appeared in 1845, and secured for him the recognized honor of having "cleared away the rubbish that two centuries had accumulated round the memory of Cromwell."—*Quoted in Phillips' English Literature.*

The research displayed in this book is something marvellous, but the author has been nobly rewarded for his toil, inasmuch as his vindication of the Protector's character is most triumphant. To Carlyle has thus fallen the unspeakable honor of replacing in the Pantheon of English History, the statue of England's greatest ruler.—*Chambers' Encyclopædia.*

That introduction of German thought which began in the early years of the nineteenth century, under Coleridge, has been continued by all subsequent English thinkers. Notably Thomas Carlyle, whose thorough knowledge of the language, literature and philosophy of that country, as well as his peculiar Teutonic temperament, has rendered him a most skilful interpreter of its mind. Carlyle's genius was more German than English; he called himself "a bemired aurochs or urns of the German woods." Goethe was his intellectual god.—*Phillips.*

#### NO. LIX.—WATERLOO.

CHARLES JAMES LEVER.

Charles James Lever, M.D., was born in Dublin in 1806, and educated at Trinity College in that city. He afterwards took a degree at Göttingen. He studied medicine and practiced his profession with great success in the north of Ireland during the

ravages of cholera in 1832. He subsequently filled for three years the post of Physician to the British Embassy at Brussels. In 1842 he was appointed editor of the Dublin University Magazine. Three years later he resigned this position and removed to Florence, though he still continued to write for the famous magazine which had been under his superintendence. He was, in 1858, appointed vice-consul at Spezzia, and was transferred to Trieste in 1867. He died in the latter city in 1872. Lever's brilliant career as a novelist commenced with the publication of *Harry Lorrequer*. He was a very prolific writer of fiction, and it would require considerable space to give even the titles of the novels, numbering a score or more, which he published over his own name, to say nothing of many whose authorship was not acknowledged. Some of his best known are *Charles O'Malley*, *Tom Burke*, *Roland Cashel*, *The Dodd Family Abroad*, *Davenport Dunn*, etc. His books, especially the earlier ones, are noted for the dashing jollity of the characters, and the intense spirit and frolic of his sketches and incidents, which were such as to overcome the gravity of even the sternest critics and elicit their hearty commendations. The extract is, of course, but a detached bit of the narrative of which it forms a part, but the connection with what precedes it is sufficiently apparent. The scene is laid on the eve of the Battle of Waterloo. The selection is worthy of study as an admirably graphic description of one of the greatest events in history.

Page 284. "This is the officer," etc.—The student may reduce this to grammatical English by placing the preposition before the relative, and replacing the latter with the objective case of *who*. At the same time he will do well to observe how stiff and awkward the sentence is in the amended form, and to note that, in colloquial speech at least, the genius of the language persists in placing the preposition after the relative it governs.

*Aid-de-camp* (*ād'-de-kōng*), plur. *aides-de-camp*.

The handsome features, etc.—Note how informally and skillfully the characters are introduced in this short paragraph, and how much information is compressed within its four or five lines.

**Debouching** (*de-boosh'-ing*).—To *debouch* is to march out of a narrow or confined place into an open one.

Page 285. **Slight circuitous**.—*Slightly* is evidently the word wanted. It would almost seem that *slight* must be a typographical error.

**Tumbrils**.—The *tumbril* was a two-wheeled cart used in connection with an army for conveying cartridges, tools, etc.

**Dragoons**.—Distinguish between *dragoons* and *cavalry*.

**Death and carnage**.—Does the order constitute a climax or the opposite?

**Cuirassiers** (*kwe-ras-sēr'*).—The *cuirass* consisted of two concave iron plates fitted to cover respectively the chest and the back, from neck to waist. The cuirass was originally, as the word by its derivation (*corium*, Fr. *cuir*) implies, made of leather, but at a later period iron was substituted.

**Chevaux-de-frise** (*shev'-o-de-frēz*).—Plural. The singular is *cheval-de-frise*, and denotes a piece of timber penetrated in different directions with wooden spikes, five or six feet in length and pointed with iron. They were used to defend a passage, stop a breach in a wall, etc. The use of the singular article here with the plural noun is, to say the least, peculiar. It arose, perhaps, not so much from inadvertency, as from the author's conception of a combination of parts into a continuous and prolonged whole.

**Best blood of Britain**.—*Blood* for those in whose veins the blood flowed. What is the figure?

**Mitraille**.—Grape or canister shot, *i. e.*, a number of small balls enclosed in a case fitted to the cannon.

**Filled up like magic**.—Criticise this use of the word *like*. What are the two terms of the comparison? The expression lacks precision. Replace it with a better.

**Bristling files**.—Why *bristling*? Explain.

**Rattled upon them**.—The pronoun *them* is twice used in this sentence. To whom does it refer? Is the construction faulty, and, if so, in what respect?

**Men and horses rolled, etc.**—This paragraph, as in fact the whole extract, affords an admirable example of descriptive word-painting. Let the student note how clearly the successive scenes and incidents stand out to view. Each sentence contains a distinct picture. The heaped up barricade; the British commander-in-chief, on the rising ground, surrounded by his staff; Ney's columns advancing in the valley; the advance of the cuirassiers; the British line standing firm with projecting bayonets; the terrific charge; the volley from the British square; the fall and confused struggling of the wounded cuirassiers, etc., form a succession of pictures set forth so clearly that the whole terrible scene seems to pass before the eye of the reader as in a panorama.

Page 285. **Hussar** (*huz-zar'*, *u* as in *rule*, *a* as in *far*).—This word is of Hungarian origin, and originally denoted a Hungarian or Polish horse-soldier, but came to be used, as here, to denote light as distinguished from fully equipped or heavy cavalry.

The incident of the Belgian regiment, as here related, serves the three-fold purpose of illustrating the watchfulness of the Duke of Wellington, whose notice nothing could escape; his quiet manner and apparent coolness, which were no doubt but the result of the intensest emotion under the control of an iron will, and the contrast between the punctilious adherence of the Belgian commander to military rule and the unconquerable obstinacy of the British commander and troops, neither of whom quailed at any odds or knew when they ought, by all military precedent, to have been beaten. The Duke ordered the Belgian regiment off the field for fear their example might be contagious.

**In what part of the field, etc.**—It would conduce much to the interest of the lesson and the clear understanding of the description, if the teacher, having studied the geography of the battle field, should sketch on the black-board the relative positions of the points named and of the chief British and French leaders. The great decisive movements of the two armies could thus be portrayed to the eyes of the pupil.

Page 287. **Brigade.**—Define and distinguish *regiment*, *brigade*, *squadron*.

**Swept past.**—Much of the life and effect of such a word-picturing as that of the lesson depends upon the apt choice of telling words; note, *e.g.*, on pages 286 and 287, the following: *defile, poured, swept, sword-arm, flew, dashed, thunder-bolt*. Let any of these be replaced by less figurative and more commonplace words expressing the same general ideas, and observe how the spirit will be taken out of the description.

**As the tall corn.**—A striking and effective, though perhaps scarcely original, simile.

**Steel-clad.**—Explain.

**Nervous.**—Note and distinguish the double and almost contrasted senses in which this word is used.

Page 288. **Repulsed, disordered, broken.**—Show that these words are not tautological, and that, as arranged, they constitute a climax.

**Deployed into line, etc.**—The practice of military drill in many schools will greatly aid the students in understanding the military terms used in the lesson, which it will be desirable for them, in any case, to understand and explain.

**Austerlitz.**—*Ows'-ter-lits*.

**Marengo.**—*Mä-rén'-go*.

**Wagram.**—*Wä-gram, or Vü-gram*.

**Incessant charges.**—It will form a good exercise again to have the student collate and criticise the abounding epithets in this glowing paragraph, giving his opinion, with reasons, with regard to the effect of each, and the extent to which it adds to or detracts from the general effect of the description. Take for example the following:—*Incessant, devastating, unflinching, veteran, blood-stained, whirlwind, swoop, infuriated, pent-up, unrelenting*, etc.

**But the word was not, etc.**—Can the student discover any rhetorical slip or incongruity in this sentence? A word may be said, with good metaphorical effect, to *undam a torrent*, but scarcely to *bear down with unrelenting vengeance upon the enemy's columns*. The writer evidently meant to represent the torrent,

not the word, as bearing down, but through haste or carelessness has failed to say so.

La Haye Sainte.—*Lä-äy-sént*.

Hougoumont (*How'-gou-mont*).—A farm-house near the village of Waterloo, and about nine miles S.S.E. of Brussels.

Chateau.—*Shü-to'*.

The entire of the army.—*Length, extent*, or some such word is probably omitted. The writer would scarcely use *entire* as a noun.

Page 289. Planchenoit.—*Plä'n-she-nöü'*.

Papelotte.—*Pä'-pe-löt'*.

Piercing him through the centre.—Note the skilfully chosen verbs in this and the following sentences. All are not, however, equally well chosen. Let the student try to substitute a synonyme for *piercing, launch, pour down, send forth, feed*;—also for the words *avalanche, crashing, iron storm, unslaked, onslaught, badge*. Which of them seem inferior in force and suggestiveness?

Page 290. Vive l'Empereur.—*Vëv'-lün-prur'*.

Din and crash.—Do these words seem equally appropriate and forcible?

Grouchy.—*Grod-shë'*.

Deemed his star could set that.—What is the antecedent of *that*? Reconstruct the sentence so as to avoid the ambiguity.

Laboring at.—Why did Lever choose this word? Do you see any special force in it?

An awful, a dreadful moment.—These adjectives are evidently meant to form a climax. Do they, in your opinion, do so?

They made but little progress.—To whom or what does the pronoun refer? Grammatically, of course, to *common*; but this can hardly be the meaning, else *progress* is strangely used. Another indication that Lever's work was **not** revised with sufficient care before publication.

Page 291. Withering fire wasted and consumed them.—Is this literal or metaphorical? If the latter, explain the metaphor.

The artillery closes up.—Why does the author suddenly adopt the present tense? What is the effect? Note also the asyndeton or omission of connecting words in this and succeeding paragraphs. What is its effect?

Page 292. **Confusion, panic.**—Here we have an unmistakable and effective climax. But in a later clause of the same sentence, *pell-mell*, *overwhelmed*, and *beaten* seem rather to make an anti-climax. The point is well worth the student's attention, for the use of a weaker or less expressive word after a stronger or more expressive one is a palpable rhetorical defeat, which any careful writer may avoid.

**Ney.**—*Nā*.

**Soult.**—*Soolt*.

**Bertrand.**—*Bū're-trān*.

**Gourgand.**—*Goōr-gō'*.

**Labedoyere.**—*Lā-be-dōō-yūre'*.

**Cambroum.**—*Cā'm-brōūn'*.

Page 293. **Bristling.**—Explain.

**No quailing look, no craven spirit.**—The attentive reader will be conscious of some discrepancy in these co-ordinate clauses. Analysis will show that the author has passed from *look*, an outward and visible effect, to *spirit*, an inward and invisible cause. As the reference is clearly to what the cavalry were able to see as they rode around the bristling square, there is a certain incongruity in the use of the word *spirit*. Let the student replace it with a more suitable one.

**A regiment of the Guards.**—Re-write this sentence so as to describe, without metaphor, the meaning to be conveyed.

Pronounce and define carefully the following words:—*Aid-de-camp*, *gorgeous*, *costume*, *debouch*, *circuitous*, *barricade*, *cuirasiers*, *defile*, *brigade*, *presage*, *hussar*, *squadron*, *manœuvre*, *devastate*, *veteran*, *chateau*, *oblique*, *pivoting*, *carnage*, *stratagem*, *decisive*, *avalanche*, *élite*, *coup-de-main*, *grenadier*, *tremendous*, *scathed*, *devastated*, *pell-mell*, *battalion*, *tarnished*, *craven*, *inextricable*, *regiment*.

## LXII.—DOCTOR ARNOLD AT RUGBY.

*ARTHUR PENRHYN STANLEY.*

Arthur Penrhyn Stanley, D.D., LL.D., Dean of Westminster, was born at Alderley, Cheshire, England, in 1815. He was the second son of Edward Stanley, Bishop of Norwich. His mother was a Welshwoman, and the Dean used to say if there was any brilliancy and vivacity in his family, he attributed it to the Celtic fire inherited from his Welsh mother. At the age of fourteen young Stanley entered the Rugby school, where he remained five years. He was a favorite pupil of Dr. Arnold, who treated him as a friend, and no doubt left upon his character the impress of his own breadth and liberality of thought. Stanley afterwards entered Balliol College, Oxford, where his course was most distinguished, he having won a first in classics, taken the Newdegate prize for an English poem, also, as a Fellow of University College, the Latin and English essay prizes and many in theological subjects. He was for twelve years tutor in University College, and subsequently held in succession the honorable posts of Select Preacher; Secretary of the Oxford University Commission; Canon of Canterbury; Regius Professor of Ecclesiastical History at Oxford; Canon of Christ Church, Honorary Chaplain to the Queen and Prince of Wales; and Deputy Clerk of the Closet. He declined the Archbishopric of Dublin, in 1863, and the following year was made Dean of Westminster, a position he held during the remainder of his life. In 1875 he was installed Lord Rector of the University of St. Andrew, and on that occasion delivered a most powerful address, which still lives in the public recollection. In 1876 his wife, a daughter of Lord Elgin, and an intimate friend of the Queen, was borne to the grave amid such manifestations of sorrow and such a profusion of panegyric as have rarely been equalled. Two years after this great bereavement, Dean Stanley visited the United States, where he was everywhere received with the respect due to his great genius, and the friendly warmth which was begotten of his well-known Christian liberality and catholicity. He died in 1881. The following, which were his last audible words, faithfully interpret the great object of the later years of his life: "I have

faithfully labored, amid many frailties and much weakness, to make Westminster Abbey the great centre of religious and national life in a truly liberal spirit." The "Life of Arnold," written in the maturity of his powers, is a model biography, "breathing," as has been well said, "in every chapter, the old Rugby spirit of protest against despotism, and deep sympathy with every phase of progress, and every movement to aid and elevate mankind."

Page 350. **Not performance, but promise.**—A most valuable distinction which the student teacher will do well to ponder and develop more fully in his own language. The very essence of Arnold's management was not the enforcement of arbitrary law, but the strengthening of the traits of character which would make the boy a law unto himself, and lead him up to a true Christian manhood.

Page 351. **He shrunk from pressing.**—The principle laid down in this sentence is worthy of the most serious thought. Let the student who aims at becoming a teacher write his views upon the last half of it, in particular. Should the teacher shrink from enforcing a right action, because of a boy's inability, at his stage of moral development, to perform it from the right motive? Would the action be right if performed from any other motive? Give reasons, *pro* and *con*.

**Failure of this trial.**—Of what trial? Explain the meaning.

**The neutral and undecided.**—Dr. Arnold here admits the existence of great differences in the characters of boys when they come to school. Should all be subjected to the same temptations and influences, irrespective of those characters? Or should a different *regime* be adopted for those who are found to be neutral and indecisive? The question is a very important one for teachers. See Arnold's views in next paragraph.

**Moral thoughtfulness.** How do you define it? Can it be cultivated, and by what means?

**Members with himself of the same great institution.**—The headmaster who can get his pupils thoroughly imbued with the feeling, "this is *our* school," and he alone, has learned the secret of true discipline.

Denote carefully the pronunciation of *indecision*, *prematurely*, *implicit*, *exemplification*, *emergencies*, *amenable*, having special regard to the vowel sounds.

Define the meaning of each of the above.

### LXIII.—THE RECONCILIATION.

#### THACKERAY.

William Makepeace Thackeray was born at Calcutta in 1811. His father, who was in the service of the East India Company, died when his son was but a child, leaving him an ample fortune. The son was sent to England and educated at the Charterhouse School and at Cambridge. He did not remain at the University long enough to take a degree. When about twenty he travelled over most of Europe, and studied at Paris and Rome with a view of becoming an artist. His drawings, though not without merit, failed to exhibit the genius of the true artist, and he wisely devoted himself to literature. His contributions to *Fraser's Magazine*, under the pseudonyms of Michael Angelo Titmarsh and George Fitz-Boodle, Esq., were numerous, consisting of tales, criticisms, sketches, etc. They were lively in style and not destitute of originality. The "Paris Sketch Book" and "Irish Sketch Book" were his earliest book ventures. On the establishment of *Punch*, in 1841, Thackeray became a regular and valued contributor. His "Snob Papers," "Prize Novelists," "Jeames's Diary," &c., and many lyrics and ballads appeared in *Punch*. These were illustrated with his own hand, as were his famous novels which followed. "Vanity Fair," his first and perhaps greatest novel, was declined by many publishers. Other society novels were "Pendennis," "The Newcomes," and "Philip." "Esmond" and "The Virginians" take the reader back to earlier days. By many "Esmond," from which the extract is taken, is considered Thackeray's most artistic and scholarly work. His lectures on "The Four Georges" are well known. He was the first editor of "The Cornhill Magazine," in which appeared some of his later novels and a series of charming essays, since collected under the title of "The Roundabout Papers." Thackeray was found dead in his bed at his house in Kensington, Palace Green, on the 24th of December, 1863.

Page 308. Mr. Tusher.—See introductory foot-note in Reader.

Page 309. Read from the eagle.—The *eagle* was a reading desk in the shape of an eagle with expanded wings.

An authoritative voice, and a great black periwig.—Note the amusing and unexpected bringing together of incongruous ideas. In this seems to be the essence of humor, or at least of many species of it. There is nothing unusual in speaking of a person as reading in an authoritative voice, and nothing very peculiar in speaking of him as reading in a periwig. It is the unexpected combination of the two that makes us smile. Distinguish *humor* from *wit*.

Point de Venise.—Venetian lace, a kind of costly hand-made lace.

Vandyke, or *Vandyck*, or more correctly Van Dyck.—Sir Anthony, an illustrious Flemish painter, famous for his portraits and historical pieces. He died A. D. 1641.

Page 311. She gave him her hand.—The following paragraph is a fine example of Thackeray's best vein in description. The language is simple, the style easy and natural, and there is a mingled tenderness and pathos which charm and captivate.

Set-up.—Full of pride or self-esteem.

Minx.—This word is properly a contraction of *minikin*, which again is a diminutive of *minion*, a darling or favorite. *Minx* is often used in an uncomplimentary sense, to denote pertness, but here is evidently used playfully and approvingly. Note how true to nature the boy's manner and expressions.

Page 312. Dowager.—Properly a widow endowed, or having a settled income derived through her deceased husband. But in England the title is usually given as here to distinguish her from the wife of the heir to the estate of her deceased husband, bearing the same title.

Page 315. Non omnis moriar.—Hor. Od. III., 20, 6.

## LXVII.—THE HANGING OF THE CRANE.

LONGFELLOW.

Henry Wadsworth Longfellow, the most generally popular of American poets, was born in Portland, Maine, in 1807. He was educated at Bowdoin College, where he graduated in 1825, and

he spent some three years in a European tour in order to fit himself for the Modern Language Chair in that institution. From 1829 to 1835 he held this position, and in the latter year he was appointed professor of *belles-lettres* in Harvard College. Again, before entering on his work, he spent some months in European travel, in order to fit himself the better for undertaking it successfully. His connection with Harvard endured till 1854, when he retired to devote himself to literature, and was succeeded by James Russell Lowell. From that year to his death, in 1882, he lived in quiet retirement at his home in Cambridge, near Boston, the monotony of his literary labors being broken only by the demands of social life and by visits to Europe. Longfellow's career of authorship began when he was an undergraduate of Bowdoin College. Some of his more important minor poems appeared during his incumbency of a chair in the same institution; but the great majority of them belong to the period of his Harvard professorship. To the latter belong also his "Spanish Student" and "Evangeline," while the first-fruits of his retirement were "The Song of Hiawatha," "Miles Standish," and "Tales of a Wayside Inn." His literary activity lasted almost unimpaired till 1878, but subsequently to that date he wrote comparatively little. Longfellow had little of the real epic or dramatic spirit. His plots were of the thinnest character, and he was as deficient in humor as he was in the objective faculty; but his poems are marked by a purity of sentiment, a felicity of diction, and a genuineness of pathos which ensure for them lasting popularity. This is especially true of his beautiful lyrics, some of which, as for example the "Psalm of Life," "Village Blacksmith," "Excelsior," and "The Builders," are more familiar to the masses than the productions of almost any other poet. His works reflect little of the storm and stress of turbulent American democracy, but they exhibit, in its most attractive form, the inner aspects of American domestic life.—*Gage's Sixth Reader*.

---

The metre of this poem is, as will be seen, of two kinds. Each division consists of what may be called an introduction or prelude, and a description or vision. The introductory stanzas are regularly formed and consist in each case of six lines or verses, of

which the first five are Iambic Pentameters and the sixth an Iambic Trimeter, or verse of three Iambics. The descriptive stanzas are all Iambic Tetrameters, or verses of four Iambics, but are irregular as will be seen in respect to the place of the rhyme and the number of lines in the stanza.

I. **The hanging of the crane.**—The stove of the present day has well-nigh cast out the old-fashioned fireplace, with all the pleasant associations that cluster around it in the memories of our grandparents or great-grandparents. The crane of the old fireplace was a projecting iron rod or arm, in the shape of the crane for raising heavy weights with which everyone is familiar. It revolved freely in sockets by which its vertical shaft was attached to one side of the fireplace, while from the horizontal shaft were suspended pots, kettles, etc., over the blazing logs. When, in New England, a newly-married couple were about to commence house-keeping the relatives and friends used to accompany them to their new home and hang the crane with due formality and with much innocent mirth and jollity.

**Like a new star just sprung to birth.**—It seems probable that Longfellow in writing this line may have had in mind the "nebular hypothesis" of Laplace, according to which the so-called *nebulae*, or patches of indistinct light observed in the heavens, were supposed to be attenuated world-matter in process of condensation into stars which were being from time to time launched forth into space. Later observations with telescopes of higher power have resolved these so-called *nebulae* into clusters of stars already formed, and so destroyed the hypothesis so far as it was based upon the observation of these fancied aggregations of chaotic matter.

II. **More divine.**—Transpose the sentence so as to show the grammatical relation of these two words.

**Mine and thine—thine and mine.**—Note the significant inversion of the order of these words in the last line.

**Like a screen.**—What do you think of this simile? Does it add force to the idea or weaken it?

**And tell them tales.**—Criticise this sentence, favorably or unfavorably, according to your judgment of its effect upon the general description.

III. So in my fancy this.—Supply the ellipsis so as to complete the sentence and show its syntactical structure.

A little angel *unaware*.—See Heb. xviii., 2.

Drums on the table.—Note how simple the language and how true to life this description.

Celestial.—Distinguish between *celestial* and *heavenly*.

Consider well the guest.—Explain the force of these words in the connection.

In purple chambers of the morn.—It is not easy to determine exactly what idea this clause is intended to convey. *Purple* of itself would be suggestive of royal authority. It was amongst the ancients a badge of power and distinction and was always the color of the Roman imperial robes. But in connection with *chambers of the morn*, which would seem to mean the East, or land of sunrise, its force is not apparent. The allusion may be to some old or nursery legend representing new-born infants as coming from the East, or with the sunrise.

A conversation in his eyes.—This conception prettily and forcibly suggests the light as of unuttered thought which gleams in the eyes of a young child, but the word *conversation* does not seem happily chosen.

The golden silence of the Greek.—More than one of the famous Greeks is immortalized by silence. In the eleventh book of the *Odyssey* where Ulysses, interviewing the shades of the departed heroes in Hades, meets that of Ajax whose rival he had been in the upper world and whose death he had caused, addresses it, and, in the language of Addison, "makes his submission to him with a humility next to adoration," the latter turns away "with dumb, sullen majesty, and such a silence as, to use the words of Longinus, had more greatness in it than anything he could have spoken." Ulysses, himself, is said to have been the most eloquent and the most silent of men. The common proverb which Longfellow suggests, "speech is silver, silence gold," is probably of German origin.

Fathomless.—This word seems to have been suggested by the simile of the sea which is to follow, but its appropriateness is not very apparent. The idea may be that the nurse's movements and purposes are a fathomless mystery to the child.

**Like the sea.**—The simile is hardly a happy one. *Rustling* is hardly the term to describe any sound of the sea.

An allusion or comparison, whose fitness is not readily seen, must be regarded as a blemish

**Canute.**—The Danish king of England about A.D. 1017-35. He effected the complete subjugation of the Anglo-Saxons, but his rule was nevertheless popular. One cannot but feel that the need of a word to rhyme with *absolute* had too much influence in the choice of the allusion.

**IV. A Princess from the Fairy Isles.**—*Fairy Isles* is a poetic variation from the more usual Fairy land.

**A' cover'd and embower'd in curls.**—*Embower'd in curls* is pretty and appropriate, but *cover'd in curls* is open to criticism, grammatically and poetically.

**Ours.**—Explain the grammatical construction of this word.

**Limpid.**—Connected with Gr. *λάμπειν*, to shine. Hence clear, brightly transparent.

**Yet nothing see beyond the horizon of their bowls.**—This can scarcely be meant literally. In what sense does the poet probably intend it?

**V. As round a pebble.**—This is another simile which seems far-fetched.

**Garlanded.**—A happy metaphor suggesting, or suggested by, the simile which follows.

**Ariadne.**—Daughter of Minos, a mythical king of Crete. She was married first to Theseus, King of Athens, who deserted her at Naxos. Then she was found by Bacchus returning from India, who was captivated by her beauty, married her, and at her death gave her a place among the gods and suspended her wedding-crown as a constellation in the sky.

**Flutter awhile.**—This is a pretty metaphor, but it may be questioned whether its effect is not weakened by its expansion into the simile in the following lines.

**The van and front.**—Can you make any distinction between these words sufficient to defend the use of both here from the charge of tautology?

**Knight-errantry.**—Write an explanatory note in respect to the knights-errant of the middle-ages.

**Lyric muse.**—Which of the nine muses presided over lyrical poetry?

**The phantom with the beckoning hand.**—Such phantoms are common in the novels of an earlier period. Whether the poet had some particular legend in mind it is not very easy to determine.

**VI. Runs with a swifter current.**—An allusion to the familiar fact that the proportion of deaths rapidly increases after middle age is past.

**Like the magician's scroll.**—This simile seems open to the same criticism made in regard to several previous ones, of seeming too studied and ingenious. If the proper use of the simile is to illustrate by reference to something more obvious or familiar, these fail of their purpose.

**Brighter than the day.**—Criticise this description. Does it strike you as forcible?

**And hearts.**—A jewel can easily be conceived as shining in a *home*. Can you conceive it as shining in a *heart*?

**In Ceylon or in Zanzibar.**—Locate these places. Have they foreign trade or commerce which makes them likely to be visited by Americans?

**Cathay, (Ka-thá).**—An old name for China, said to have been introduced into Europe by Marco Polo, the celebrated Venetian traveller. It is corrupted from the Tartar *Khitai* (Ke-ti), that is, the country of the Khitans, who occupied the northern portions of the Empire at the period of the Mongol invasion.

**Thousands bleed to lift one hero into fame.**—Of how many of the world's battle-fields this is true.

**Anxious she bends.**—The picture drawn in this and following lines is touchingly suggestive. It would be worthy the brush of Raphael or Michael Angelo.

**VII. After a day of cloud.**—The beauty and truthfulness to nature of this stanza cannot fail to strike any but the most matter-of-fact reader.

**Golden wedding-day.**—The fiftieth anniversary of the wedding day.

**Monarch of the Moon.**—Cf. Stanza III., line 10. "With face as round as is the Moon."

One charm of the foregoing poem the student should specially note, the rhythmical harmony and melody of the versification. Very many of the words chosen with poetic instinct are among the softest and most musical in the language. Note, for instance, the smoothness of flow and the prevalence of liquid sounds in such verses as "And tell them tales of land and sea," "In purple chambers of the morn," "Limpid as planets that emerge," etc.

All of his (Longfellow's) works are eminently picturesque, and are characterized by elaborate, scholarly finish.—*Phillips*.

Some of his shorter Lyrics are almost perfect in idea and expression. His poetry is deficient in form but full of picturesqueness.—*Chambers' Encyclopædia*.

#### LXIX.—"AS SHIPS, BECALMED AT EVE."

ARTHUR HUGH CLOUGH.

Arthur Hugh Clough was born at Liverpool in 1816. He was a scion of an old Welsh family with a well-marked genealogy. When he was four years old his father emigrated to Charleston in South Carolina, and here he obtained his early education. After a residence abroad of several years he was brought back to England, and in 1829 entered Rugby, where he distinguished himself by his abilities and endeared himself to all by a singularly winning disposition. For a time he edited the *Rugby Magazine*, and was an adept in all athletic sports. In 1836 he entered Oxford, and at once became deeply interested in the Tractarian movement, then in its full tide. His university standing was not up to the expectations of his friends, but through the influence of Dr. Arnold and others he obtained a fellowship, after which he spent some years in the work of tuition. His connection with Oxford, however, became irksome to him on account of his growing doubts on religious questions, and though ill able to give up his emoluments, he resigned both his fellowship and his tutorship from a self-sacrificing sense of duty. For a short time he devoted himself to literature, publishing his first long poem, "The Bothie of Tober-na-Vuolich," in 1848. After spending two years in tutorial work in University Hall, London, he came

to America with the intention of devoting the rest of his life to literary work, but in 1853 he was appointed one of the examiners of the British Education Office, and this post he retained till his untimely death in 1861. His more important works are the one already mentioned and his "Mari Magno." His poems are not popular in the usual meaning of the term but they possess rare literary and philosophical merit.—*Gage's Sixth Reader.*

The subjective element predominates in Clough's poetry, that is to say, it is largely the outcome and often the record of his own internal experiences and conflicts. It is very likely that the following may have had its origin in some incident in his own history, some divergence more or less wide in opinion, sympathy, or faith, from a cherished comrade. There are few who have extended experience of life to whom these touching lines will not suggest facts in their own history. Were it not for the comforting thoughts of the last two stanzas one of the saddest things in life would be the alienation of two souls which, having been for years in close companionship, seeming almost to think the same thoughts and feel the same feelings, find themselves, after a few years of independent thought and experience, widely separated from each other in their sentiments in regard to many of the most important questions touching life's duty and destiny. And yet few experiences are more common.

The metre is very simple.—Iambic Tetrameter, alternate lines rhyming.

Stanza 1. *As ships becalmed at eve, etc.*—Any one who has ever made a voyage in a sailing vessel will have seen instances of the kind here referred to.

Grammatically it will be found somewhat difficult to apply the ordinary rules of Syntax to the long sentence which includes the first three stanzas. The *as* with which the poem opens, and which introduces the first two stanzas containing one side of the comparison, has its correlative in the *even so* of the third stanza, but these words are followed by an *aposiopesis*. The change, however, is but in form, the substance of the other side of the comparison being still given in the third and following stanzas.

**Becalmed at eve.**—Explain (a) the grammatical and (b) the logical relation of this clause to the other parts of the sentence. Does its position properly indicate these relations?

**Two towers of sail.**—Is *towers* subject or predicate nominative of *are desired*, or, if neither, what is its grammatical construction?

**Long leagues.**—In what case is the word *leagues*, and how explained? Is it an adjunct of subject or predicate?

**Stanza 2. Darkling hours.**—Explain grammatical construction.

**By each.**—Adjunct of what?

**Brief absence joined anew.**—In what sense, if in any, can *absence* be said to *join anew* those who have been separated by it?

Re-write these three stanzas, carefully transposing them into prose order and supplying all words absolutely necessary to express the meaning clearly.

**Stanza 4. Wist.**—Preterite of *...*, to know, or to suppose. This verb in its various forms was formerly in common use, as in the Bible, King James' translation, and by early writers. Now it is scarcely used except in poetry. Cf. *wit* an intransitive form apparently from the same root, used only in the infinitive *to wit*.

**What first with dawn appeared.**—*I. e.*, the divergence of their courses of thought and their gradual separation.

**Stanza 5. To veer.**—A nautical term, meaning to change the course of the vessel. Why does he pronounce it *vain*? Do you suppose the poet to imply that to *veer* is possible but vain, or that the attempt would be vain? Note the important metaphysical and moral question involved—that of our power to change our opinions.

**Brave barks.**—Distinguish *bark*, *barque* and *barge*.

**One compass guides.**—What do you understand the *one compass* to be? If both were guided by one compass how can the divergence be accounted for?

**Stanza 6. Blithe.**—Distinguish the two sounds of the digraph *th*. Which sound has it in this word?

**That earliest parting past.**—What is the construction of *parting*?

They join again.—What is the mood of the verb *join*? By what word determined? Express the same in prose form.

Stanza 7. *Fare*.—What is the meaning of *fare* here? Give other meanings and trace so far as you can the transitions.

LXXIV.—FROM "THE MILL ON THE FLOSS."

GEORGE ELIOT.

George Eliot is the *nom de plume* of one of the most talented of English novelists, Marian Evans. Like several other distinguished female writers she seems to have deemed that her chances of literary success would be impaired by the knowledge of her sex. So many women have of late years won the highest reputation as writers of fiction that whatever basis there may have been thirty or forty years since for the belief thus implied in the prejudice of the novel-reading public must have been pretty well removed. Marian, or Mary Anne, Evans was born at Griff, near Nuneaton, in 1820. Her education was begun at Coventry, where she studied music, French, German, Greek, and Latin. Later in life she added to her language acquisitions, Spanish and Hebrew. Her first literary work was a translation, in 1846, of Strauss's *Leben Jesu*. Five years later she settled in London as assistant to the editor of the *Westminster Review*. "The Scenes of Clerical Life," published in *Blackwood*, in 1854, was her first novel. Its merit was at once recognized. "Adam Bede," in 1858, and "The Mill on the Floss," in 1859, fully confirmed the high estimate already formed of the powers of the still unknown writer. By 1863, when "Romola," an historical novel dealing with Italian life, appeared, the guise of George Eliot had been pierced by the critics and Miss Evans was by many of the most competent assigned a place in the front rank of novelists. "Felix Holt," "Middlemarch," and "Daniel Deronda," which followed at intervals, the last in 1876, enhanced her already brilliant reputation. Miss E. was also a poet of no mean order, "The Spanish Gypsy," "Agatha," "Jubal," and "Armgart," being amongst her poetical productions. She herself is said to have preferred her poetry to her prose, a judgment in which she is probably alone amongst critics. Miss Evans was at least in strong sympathy

with the Positivists, though she does not obtrude her sceptical views upon her readers. She was for many years known as the wife of George Henry Lewes, who died in 1878. In 1880, she married Mr. J. W. Cross. In December of that year she died.

Page 356. *Maggie was trotting, etc.*—How clearly the rural portrait set before our eyes in the words of this single sentence is outlined. Of the whole extract it may be said that there is little in it requiring explanation, but much that will repay study and analysis. The piece is a prose idyl, inimitable in its simple naturalness, its finished word-picturing, its touching mingling of humor and pathos. As the perfection of art is to conceal art, so the surpassing charm of such a bit of writing is seen in the impression it gives one at first reading that he could tell the story in the same style himself. But if any one, as he reads and re-reads attentively, does not realize that he is in the presence of genius of the highest order, does not feel that the finest chords of the thought-instrument are under the touch of a master hand, it is to be feared that criticism can do but little for such a mind in its dormant state. Those who are sensible of the charm of the description may be glad of a few suggestions intended as helps in the search for the hidden sources and elements of that charm.

*By a peculiar gift.*—Note the surprising choice of the word *gift*, and compare the definition of *humor* quoted in a previous extract.

*Tom, indeed, was of opinion.*—How true to nature is this feeling of conscious superiority, and patronizing condescension, on the part of the boy. One is not sure that the counterpart, the self-abasement of the sister, is quite so common.

Page 357. *The round pool.* How skilfully the elements of awe and mystery surrounding this pool are interwoven to heighten the general effect. Had the fishing been carried on in an ordinary stream, a considerable part of the effect would have been lost.

*Maggie was frightened.*—This little shadow-stroke in the picture is touchingly suggestive. Compare the sentence beginning "Maggie thought it would make a very nice heaven," a little further on.

Page 368. The mill with its booming.—Note here again with how few and simple words, yet with what distinctness, each natural object is limned and stands out to view, and how skilful is the touch that connects with each the hallowed and ineffaceable associations of childhood's happy days.

Eagre.—A rare word of local coloring, used here probably to denote the returning wave, which, in tidal rivers, during the highest or spring tides, flows back in a swiftly moving wall or bank over the surface of the water at its lowest ebb. In the Bay of Fundy this tidal wave, locally known as "the bore," rushing in at spring tides in a perpendicular wall of several feet in height, gives the intimation of the turn of the tide.

Christiana.—The allusion is of course to the second part of the *Pilgrim's Progress*. The name is skilfully introduced to intimate the character of the books with which Maggie would be most familiar.

Life did change.—This and the following paragraph are full of the spirit of poetry and of philosophy. Each sentence unfolds a beautiful thought, suggests a sweet association, or hints at a subtle and interesting law of our spiritual being.

Page 359. The mother tongue of the imagination.—A beautiful and suggestive metaphor.

Indicate the exact pronunciation and meaning of *mischievous*, *mysterious*, *heightened*, *eagre*, *monotony*, *tropic*, *petaled*, *capricious*, *inextricable*, *wearied*.

In intellectual vigor she (George Eliot) was unquestionably the greatest of her sex in any age or nation.—*Phillips' Literature*.

We cannot, as a story-teller, place her on as high a pedestal as Sir Walter Scott. . . . But in the description of the tragedy which underlies so much of human life, however quiet-seeming, in the subtle analysis of character, in the light touch which unravels the web of complex human motives, she seems to us absolutely unrivalled in our English tongue, except by him who is unrivalled in all the branches of his art—the mighty master Shakespeare.—*C. Kegan Paul*.

George Eliot's work is remarkable, not only for nobility of tone, wealth of pregnant suggestion and subtilty of insight, but for tenderness of feeling, keen sense of humor, delicacy of treatment, and width and variety of sympathy. Earnest purpose is everywhere dominant; but the lighter gifts of the novelist are used with grace and effect. The style is pure and forcible.—*Chambers' Encyclopædia*.

## LXXIX.—THE LORD OF BURLEIGH.

LORD TENNYSON

Alfred Tennyson was born in 1809 in Somersby, Lincolnshire. His father was a clergyman and also somewhat of a poet and artist, and the family seems to have been a peculiarly gifted one. Arthur was educated at the Louth Grammar School and at Trinity College, Cambridge. In the latter his "Timbuctoo" gained the Chancellor's medal in 1829, as the English prize poem. His first literary venture was in a small volume of poems which he published in conjunction with his brother Charles when both were boys, entitled "Poems by Two Brothers." His first independent appearance as an author was in 1830 when a volume of "Poems, Chiefly Lyrical," announced to the discriminating public that a new poetic star of the first magnitude was on the horizon. In consequence, it is said, of the extravagant and injudicious praise with which certain critics greeted this effort, Professor Wilson took it upon himself to administer in *Blackwood's Magazine*, May, 1832, some trenchant and discriminating criticism and some good advice. The publication of "The Princess," the first of Tennyson's lengthy poems, in 1847, established his reputation as a poet of the highest order. In 1850, "In Memoriam," a tribute to the memory of his chosen Cambridge friend, Arthur Hallam, a son of the celebrated historian, appeared. In the opinion of many competent judges, "In Memoriam" ranks, not only as Tennyson's masterpiece, but as, in many respects, one of the noblest poems ever written in any language, and in some high qualities quite unique. "The Idylls of the King" saw the light in 1859 and at once took a foremost place amongst great English poems. It would be tedious and is unnecessary to recapitulate here even the titles of the numerous productions with which Tennyson has enriched English classical literature during nearly three score years. Some of his lighter pieces have been, it must be admitted, singularly trivial and ephemeral, but all his more important efforts continue, by universal consent, to hold an honored place among the best productions of the great British poets. Tennyson was made Poet Laureate in 1850, and in 1884 was raised to the Peerage as Baron Tennyson.

The metre of "The Lord of Burleigh" is Trochaic Tetrameter, though it will be observed that the alternate lines are often a syllable short—catalectic in a syllable. The reader will observe the remarkable conciseness of this poem. The substance of what might be elaborated into a three-volume novel is condensed into it. One scarcely knows whether to sympathize most deeply with the modest wife whose dream of love in a cottage is grandly dispelled and who, after years of patience, endurance and heroic effort, succumbs to the weight of duties and responsibilities for which she was not fitted by education and habit; or with the husband who, thinking to overwhelm the woman he truly loved with the rapture of a delightful disappointment, finds his well-meant deception has only placed her in a position where she is weighed down continually

"With the burden of an honor  
Unto which she was not born,"

and by which she is in a few years crushed into the grave. Those who have read Mrs. Oliphant's "What She Came Through" will not fail to note some features of similarity in plot up to a certain point. It does not necessarily follow that the novelist was indebted to the suggestiveness of the poem for the plan of her story. Both may have derived their inspiration from some common legend or tradition.

---

Page 370. Gayly.--What is the more usual way of spelling? Which is preferable, and why?

**In the land.**—Up to this point the critic will not find a single weak, unnecessary, or ill-chosen word. This adverbial clause has a little the appearance of having been put in to fill out the line. The student will do well to notice, as one of the characteristic excellencies of Tennyson's poems, the rarity of weak or superfluous phrases. As a rule every clause and every word is full of meaning and exactly to the point. Longfellow's poetry is considered highly finished and artistic, but the contrast in this respect will not fail to strike the discerning reader.

**From deep thought.**—The reader can well imagine the tenor of that deep thought. How he should undeceive his wife, introduce her to his circle, etc.

**That loves him well.**—This relative sentence adds nothing to the picture or to our information, but even Homer sometimes nods.

Page 371. **O, but she will love him truly.**—These loving resolves but heighten the effect of the coming disillusion.

**In gentle murmur.**—The word *murmur* evidently would not have been chosen but for the rhyme.

**His spirit changed within.**—The nature of the change can be inferred from the context. Her cottage visions are dispelled at a stroke.

**Cheer'd her soul with love.**—The effect was no doubt very different from that he anticipated. Instead of watching her transports in the ecstasy of her delight, he finds himself called upon to sooth and cheer.

Page 372. **Strove against her weakness.**—There is a touch of genuine pathos in the picture given us in these two lines.

Write sentences illustrating the meaning and use of each of the following words: *landscape, park, lodge, twain, armorial, bearings, consort.*

---

NO. LXXX.—“BREAK, BREAK, BREAK.”

LORD TENNYSON.

For biographical sketch see preceding lesson.

This little ode, like the lengthy *In Memoriam*, is a tribute to the memory of the poet's friend, Arthur Hallam.

Stanza 1. **Break, break, break.**—The dirge-like, despairing moan conveyed by the repetition of this long monosyllable can be better felt than described. It will be observed that the three long syllables correspond to and stand for an anapaestic trimeter, as in the first line of stanzas two and three. There is a species of onomatopœia not so much in the sound of the word itself, as in the solemn, monotonous repetition of the same dreary syllable, recalling as it does the steady, ceaseless, and, to the pensive and sorrowing mind, mournful dashing of the waves upon the cold, gray stones of the beach.

**Cold gray stones.**—What a world of loneliness and pathos is wrapped up in these three words. *Cold, gray, stone*, each is the symbol of an idea of dreariness peculiar to itself, but all combine to express a sadness unutterable and hopeless. Note again the effect of the three long monosyllabic sounds.

**And I would, etc.**—The idea suggested that the thoughts and memories awakened lie “too deep for utterance” may add somewhat to the pathos of the situation. Yet most readers will probably feel that there is a decided falling off in the second half of the stanza.

**O well for the fisherman's boy.**—The fisherman's boy and the sailor lad know nothing of the deep anguish of such a bereavement as that of the poet, consequently the breaking waves on the desolate coast bring to them no message of sorrow.

**The stately ships.**—Under other circumstances the stately ship moving over the waters “like a thing of life” would fill the poet's mind with a sense of beauty and joy. Now they cannot divert or repress the sense of bereavement.

**But O for the touch.**—Words would but mar the simple and pathetic perfection of these lines. Their voice in simple, poetic Anglo-Saxon the universal longing of bereaved and aching hearts the wide world over.

**But the tender grace.**—Compare this beautiful and touching couplet with that ending the first stanza, criticised above. It would seem that the essence and culmination of all sorrow for the dead are concentrated in the knowledge that they will *never* come back to us.

---

### LXXXI.—THE REVENGE.

LORD TENNYSON.

The historical incident upon which this ballad is founded occurred in 1591. It is thus told in Knight's History of England, chapter LXXVII. :

“A squadron of seven ships was sent, under the command of Lord Thomas Howard, to intercept the Indian fleet on its return to Spain. But Philip was prepared, and he fitted out a force of fifty-five sail as an escort. The little English squadron fell in with this armament, and one of Howard's vessels became a Spanish prize. This was the first ship that Spain had taken from

England during the war. It was commanded by Sir Richard Grenville, the Vice-Admiral, and the memory of the unequal fight which this heroic captain sustained from three in the afternoon to daybreak the next morning long abided with the English sailor as one of his noblest examples of courage and resolution. Grenville was three times wounded during the action, in which he again and again repulsed the enemy, who constantly assailed him with fresh vessels. At length the good ship lay upon the waters like a log. Her captain proposed to blow her up, rather than surrender, but the majority of the crew compelled him to yield himself a prisoner. He died in a few days, and his last words were: "Here die I, Richard Grenville, with a joyful and a quiet mind; for that I have ended my life as a true soldier ought to do, fighting for his country, queen, religion and honor."

The term *ballad* is of Italian origin (*ballata*) and originally denoted a dance-song (mid. Lat. *ballare*, or *balare*; Gr. *βαλλίζειν*, to dance). In the twelfth century the Italians gave the name *ballads* to short, purely lyrical pieces, which generally had the sorrows of lovers for their subject. The word is now commonly applied to a species of minor epic; a versified narrative in a simple, popular, and often rude style, of some heroic deed, or some tragic or touching event. The ballad is comparatively short, being confined to a single incident or series of connected incidents. It is generally adapted to be sung or accompanied by an instrument. The earliest ballads, as thus understood, are those of England and Scotland. They date back to about the fourteenth century. Of the popular ballads Scotland, or rather the border-land of Scotland and England, is considered to have produced the best examples, *e.g.*, Chevy Chase, etc. In recent days the ballad has been cultivated chiefly by the Germans, who have given it a more artificial development than any other people.

The standard metre of the ballad seems to be Iambic Hexameter, but the lines are very irregular. Not only are the common substitutes for the Iambics, such as the spoudee, trochee, anapæst, and pyrrhic very freely introduced, but the length of the lines varies from three to seventeen or eighteen syllables. The recurrence of the rhyme is equally irregular. In both cases the irregularities are studied and artistic, the author having succeeded admirably in imitating both the form and the spirit of the old war ballads.

Page 373. Flores in the Azores.—*Flores* is one of the nine principal islands of the group. Locate the *Azores*.

Pinnacle.—This word denotes either a ship's barge, intermediate between a launch and a cutter, propelled by six or eight oars, or a small schooner-rigged vessel, generally two-masted. It is here evidently the latter.

Gear.—Give the derivation and trace the connection between the different meanings of this word. What does it denote here?

Page 374. Ships of the line.—In the old nautical phraseology *ships of the line* were the larger war ships, carrying from fifty guns upwards, seventy-four being the most common. They were so called by way of distinction from the frigates, which were smaller, carrying from twenty to twenty-five guns, and which did not usually join the line of battle, but were employed as scouts and cruisers.

Inquisition dogs.—*The Inquisition*, or *Holy Office*, may be regarded as having had its origin in the "inquisitors" appointed by the emperors Theodosius and Justinian, in the 6th century, for the detection and punishment of heresy, but it was first organized as a permanent court under Pope Innocent IV., in 1248. Its chief management was at first in the hands of the Dominicans. Its functions as a civil and ecclesiastical court extended for a time to France, Germany, and Poland, but its great infamy in history is derived almost exclusively from its operations in Spain and Portugal, from the latter part of the fifteenth to the latter part of the seventeenth century. Its terrible and bloody work commenced under Torquemada in 1483 and was continued under Diego Deza, and other inquisitors-general. The Inquisition seems to have exercised the most absolute authority, the Popes themselves having in some cases striven ineffectually to control its arbitrary action, and moderate its terrible zeal. It is highly probable that the accounts which have come down to us of butcheries and other horrible atrocities perpetrated by it in the name of religion, are greatly exaggerated. The popular historian of the Inquisition, Llorente, affirms that under Torquemada alone nearly 9,000 so-called heretics were burned. But Roman Catholic writers loudly protest against such allegations as monstrous fabrications, and Protestant

writers of the more judicial type admit that Llorente was a violent partisan and that his statements are often contradictory. "Still, with all the deductions which it is possible to make, the working of the Inquisition in Spain, and in its dependencies even in the New World, involves an amount of cruelty which it is impossible to contemplate without horror." It should, however, in common justice be borne in mind that the Catholics were not alone in earlier and darker days in the use of torture and the stake for the suppression of heresy, and that even the most bigoted Catholics unanimously confess and repudiate the barbarities of the Spanish Inquisition. In the text Tennyson has well represented the intensity of horror and passionate hate with which the loyal British sailor regarded the "Inquisition dogs and the devildoms of Spain."

**Past away.**—Can you justify this spelling of *past* as the preterite of the verb?

**Till he melted like a cloud.**—Any one who has watched a fleet disappearing in the distance will not fail to appreciate this simile.

**Bideford in Devon.**—Bideford Bay is the chief indentation of the North coast of Devonshire, England.

**Huge sea-castles.**—Some of the Spanish war-ships were of immense size. At the battle of Trafalgar, Nelson's flagship was pitted against the *Santissima Trinidad*, a huge four-decker carrying 136 guns.

**Seville.**—The famous capital both political and commercial of the ancient Kingdom of Spain. Locate it.

**Don or devil.**—Note the conjunction of terms and compare note on the Inquisition above. Don was formerly applied only to Spanish noblemen. It is now used as a general title.

**Sheer into the heart.**—*Sheer* seems to mean either *quickly*, or *directly*, or *completely*. Probably the latter is the meaning here, as in Milton's

"Thrown by angry Jove  
*Sheer* o'er the crystal battlements."

**Page 375. Four galleons drew away.**—The Spanish *galleon* was a huge, four-decked, armed merchantman, used in war time for conveying merchandize and treasure.

**Larboard and Starboard.**—For the sake of the inland student it may be explained that larboard means to the left and starboard to the right as one faces the bow of the ship. Starboard seems to be derived from A. S. *steoran*, to steer, and *bord*, a board. The derivation of *larboard* is uncertain. Buckton, in *Notes and Queries* makes it a corruption of *basbord*, and that a corruption of *bakboord*, A. S. *baecbord*. The terms may have originated in some primitive method of steering, in which the steerer faced, or worked from, the right hand side of the canoe.

**Having that within her womb.**—Meaning probably that she was the magazine ship and carried the ammunition.

**As a dog that shakes his ears.**—Note the fine tone of contempt in the metaphor.

Page 376. **And the night went down.**—The stanza or paragraph thus commencing conveys a most vivid picture of the ghastly scene. It is a noble passage for reading practice, commencing as it does with the quiet smile of the setting sun, then depicting the heightening horrors of the situation, and closing with the wild defiance and desperate resolve of the thrice-wounded Sir Richard.

Page 377. **And the lion then lay dying.**—Sir Richard was too far gone to enforce his terrible order.

**Away she sailed with her loss.**—The poet with a fine touch of personification represents the little ship as mourning for her lost captain and crew and longing for them to replace the swarthy aliens who now possessed her.

**From the lands they had ruined.**—There is a fine poetic justice in representing the Spaniards as finally destroyed by “a wind from the lands they had ruined” with their cruel misrule.

---

**Their hulls and their sails, etc.**—Does this amplification, in your opinion, add to the force of the description, or make the picture more graphic? Give reasons for your answer.

**Main.**—*Main* here, as frequently, means the sea, as distinct from the land. It also sometimes means the land as distinct from the sea, as when Bacon says, “In 1589 we turned challengers, and invaded the *main* of Spain.” Can you account for this apparent contradiction?

## LXXXVII.—OF THE MYSTERY OF LIFE.

RUSKIN.

John Ruskin, the founder of English art criticism, and the most original and eloquent of all writers upon art, was born in London in 1819. He studied at Christ Church, Oxford, where he won the Newdegate prize for English poetry in 1839, and graduated in 1842. In 1843 he published the first volume of his *Modern Painters*. The primary design of this work was to prove the infinite superiority of modern landscape painters, especially Turner, to the old masters; but in the later volumes (the fifth and last was published in 1860) the work expanded into a vast discursive treatise on the principles of art, interspersed with artistic and symbolical descriptions of nature, more elaborate and imaginative than any writer, prose or poetic, had ever before attempted. *Modern Painters* was essentially revolutionary in its spirit and aim, and naturally excited the aversion and hostility of the conservatives in art. But the unequalled splendor of its style gave it a place in literature; crowds of admirers and disciples sprang up; the views of art enunciated by Ruskin gradually made way, and have largely determined the course and character of later English art. His other most famous works are "The Seven Lamps of Architecture," and the "Stones of Venice," both of which were efforts to introduce new and loftier conceptions of the significance of domestic architecture. Both were exquisitely illustrated by Ruskin himself. He has also published several courses of letters addressed to artisans. Pre-Raphaelitism, as a distinct phase of modern art, had his warmest sympathy, and called forth many letters, pamphlets and notes from his pen. *Fors Clavigera* was a periodical pamphlet which he issued for several years. All his books are now withdrawn from the general publishing houses, those of them which are not out of print being issued by his own agent. From 1869 to 1879 Ruskin was Slade Professor of Fine Arts at Oxford. In 1871 he received the degree of LL.D. from Cambridge. The vehemence of his language and the energy with which he denounces what he regards as the shams of the age seem to increase with years, some of his recent utterances being almost incoherent in their intensity and fierceness.

**Page 390. Who feel themselves wrong.**—The principle laid down in this paragraph is doubtless as true as it is grand. The inspiration of art, like that of poetry, is a consciousness of short-coming, a longing after something loftier, nobler, purer, than ordinary life possesses.

**Who know also that they are right.**—Ruskin here takes his stand on the high ground that there is a standard of truth, of absolute perfection, which is unattainable here, but towards which true art is ever striving, ever aspiring. It is so in all departments of truth-seeking. Take away the conviction that there is positive truth, absolute perfection, which one may ever approximate though never reach, and you take away the highest incentive to effort. Faith in the possible perfection of our ideals is the highest inspiration of art, of poetry, and of life.

**The second lesson.**—This is, as the author truly says, a very precious one. That true happiness is to be found in doing, not attaining; in the motive and spirit in which the work is done, not in the accomplishment of some ulterior result, is the true philosophy of a useful and contented life, and of the highest success in achievement. The principle is of universal application.

**Inflame the cloud of life with endless fire of pain.** Criticise this metaphor. It has the merit of clearness and originality. It brings up instantaneously the picture of the dark cloud, bordered with fiery flame by the glowing sunbeams. But is it a good metaphor to suggest the idea the author wishes to convey? Is it easy to associate pain with the flaming glory of the sun-kindled cloud?

**Another and a sadder one.**—What is this third lesson? Study the next three paragraphs and try to condense the answer into a single sentence.

**By majesty of memory and strength of example.**—Do those words *majesty* and *strength* seem well chosen?

**Page 392. The first Cantons.**—The reference is, seemingly, to the seven Catholic Cantons of Switzerland. Can you name them?

**The Vaudois valleys.**—There are three valleys on the Italian side of the Cottian Alps, which are occupied by the Vaudois, or Waldenses,—Perosa, San Martino, and Lucerna, drained respectively by three tributaries of the Po.

**The Garden of the Hesperides.**—The name *Hesperides* in mythology denoted primarily the sisters who were fabled to guard, with the help of a dragon, the golden apples which had been given to Hera by Ge (the earth) on her marriage with Zeus. The name came by a natural transition to denote the place of the gardens in which the apples were kept, which was a matter of controversy. The more common tradition, to which Ruskin here alludes, located them on the north-west coast of Africa, west of Mt. Atlas.

**A few grains of rice.**—The allusion is, no doubt, to the great famine in Orissa, in 1865, the same year in which *Sesame and Lilies* was published, during Lord Laurence's Indian administration, though at that dreadful time the deaths by starvation are computed to have reached three times the number here given, or one-and-a-half millions. There have been two or three threatened famines in India since that date, but they have been so far anticipated and relieved by the British and Indian Governments that no such wholesale starvation has ensued.

**The art of Queens.**—Ancient literature abounds with allusions to weaving as an art practised by women in the highest stations. Homer represents Creüsa, wife of Xuthus, King of the Peloponnesus, as proving to Ion that she is his mother by means of the gorgon woven in the centre of the web, and by resplendent "dragons with golden jaws, the virgin labor of her shuttles." Iphigenia recognizes Orestes by a description of the ornaments she had long before woven in the "fine-threaded web." Penelope, the wife of Odysseus, puts off the suitors by unravelling at night what she fabricates by day, etc.

**Their virgin goddess.**—The Grecian goddess Athena, with whom the Roman Minerva was identified, was represented as the patroness of all arts and trades and was invoked by all kinds of craftsmen. In addition to having taught men all the useful arts, and instructed them in the use of the implements of industry, she invented nearly every kind of work in which women were accustomed to engage, and was herself skilled in such work.

**The word of the wisest king.**—Prov. xxxi, 19-24.

Page 393. All civic pride and sacred principle.—Develop the ideas conveyed by this pair of expressions,

**Ramparts built by poor atoms.**—Write a brief essay upon the coral insects, their modes of working, the places where they abound, and the results of their labors.

Page 394. **Must it be always thus?**—Ruskin here touches upon what is not only one of the great mysteries of life, but one of the great problems of political economy, of modern statesmanship. Strange indeed that with millions of fertile acres untilled, so many should be hungry and idle; that with a superabundance of material in the animal and vegetable kingdoms so many should want for decent clothing, so many for houses to cover them. Surely human brains and hands have been employed to little purpose through all these centuries.

This passage is a fine specimen of eloquent and impassioned, yet chaste and tasteful rhetoric.

Page 395. **Does it vanish then?**—The remaining two paragraphs of the extract afford a fine example of logical reasoning as well as of glowing eloquence.

The *dilemma* is skilfully and powerfully used. Either human life vanishes in the grave or it does not. If it does, if it is indeed so brief and perishable a thing, surely it should be made the most of while it lasts. If it does not, then by all the added motives derived from our relations to the great future, we are bound to make the most of the present. Thus it will be seen the writer used the *climax* as well as the *dilemma*, or the dilemma in climacteric form. Nor should we fail to note farther that while the first alternative is fairly put, it is yet put in such form that the condition with its logical concomitants is felt to be antagonistic to our higher reason; repugnant to every lofty instinct and aspiration of the soul. See, *e. g.* such expressions as: "Because you have no heaven to look for," "the following darkness sure," "companion to them in the dust."

Page 396. "He maketh the winds his messengers."—Ps. civ., 4.

What figure of speech is most frequently used in the paragraph ending "then vanisheth away?" Collate the instances.

**Dies Irae.**—"Day of wrath." The title of the famous mediæval Latin hymn on the Judgment Day.

**In the flame of its West.**—Explain.

The insects that we crush are our judges.—Explain Ruskin's meaning in this and the parallel sentences which follow. Let the student after careful study of this extract lay aside the book and reproduce it in outline. He should be able to give, not only the general divisions, but a clear statement of the leading propositions under each division and the arguments by which they are supported. The analysis is simple and the course of thought both clear and striking. Hence the student who has read it with proper care and interest twice, or thrice, should find no difficulty in its reproduction. Let him also, by all means, give his reasons for dissenting from any part with which he does not agree.

---

Define meanings of the following words:—*Sesame, inevitable, fruition, achievement, devastation, accumulative, prosperity, provi- dence, impotent, nascent, spectra, irrevocable.*

Distinguish between *artisan* and *artist*; *bronze* and *brass*; *occu- ration* and *art*; *principle* and *principal*; *encumber* and *impede*; *phantom* and *vision*.

Mark the pronunciation of *industry, artisan, bequeathed, fort- ress, idiotism, tapesiry, enthusiasm, impotent, momentary, illumined.*

---

### NO. LXXXVIII.—THE ROBIN.

JAMES RUSSELL LOWELL.

Mr. Lowell is the descendant of an old Massachusetts family. His father was a Congregationalist minister of Boston. He graduated from Harvard University in 1838, and afterwards matriculated at the University of Edinburgh, where he studied divinity under Hunter, and Moral Philosophy under Dugald Stewart. He recited a class poem upon the occasion of his graduation, and in 1841 published *A Year's Life*, his first volume of poems. In 1843 he, in conjunction with Robert Carter, now deceased, commenced the publication of *The Pioneer, a Literary and Critical Magazine*, which died at the end of three months, from want, not of internal vigor, but of external support. In 1844 he published another volume of poetry, followed in 1845 by

*Conversations on Some of the Old Poets.* Another series of poems and *The Vision of Sir Launfal* appeared in 1848. After some time spent in travel, he was appointed, in 1853, Professor of Belles Lettres at Harvard, a position afterwards held by Longfellow. Lowell was the first editor of *The Atlantic Monthly*, established in 1857, and afterwards became one of the editors of the *North American Review*. In these and other magazines he published many poems, essays, and critical papers. Among his prose writings may be mentioned *Among my Books*, and *My Study Windows*, each containing a series of critical and historical studies, to which are added, in the latter, observations on nature and contemporary life. But the writings which most indelibly stamp him as both a wit and a genius of no mean order are the *Biglow Papers*, two series of satirical poems, the first of which was written to mark his detestation of the Mexican war, and the second, with somewhat deeper feeling, to express his sentiments during the great Rebellion. In 1877 Mr. Lowell was sent as Minister Plenipotentiary to Spain, and in 1880 he was transferred to hold a similar relation to the British Government. From the latter position he retired in 1885, and returned to his native country, where he has since resided.

---

Page 397. **Eminent or notorious.** Distinguish these words.

**Authentic.**—Distinguish this word from *genuine*.

**Zero of Farenheit.**—Farenheit's thermometer is the one with which we are familiar, as it is the one generally used in England and the United States. The scale extends over 210 degrees, ranging from 32 degrees below the freezing point of water up to that of boiling water at the sea level. In the Celsius, or centigrade, thermometer the scale between the freezing and boiling points of water is 100 degrees, decimally divided. It is in high favor among scientific men. Réaumur's thermometer divides the scale into eighty degrees, zero being the freezing point of water and 80 degrees its boiling point.

**Emerson.**—Ralph Waldo Emerson, the somewhat celebrated American essayist, philosopher, and poet, was born in Boston

in 1803, and died in 1882. He is sometimes spoken of as The Concord Philosopher, from Concord, the town in which most of his thinking and writing was done.

**Titmouse.**—The *tit*, or *titmouse*, is a genus of birds of the order *Insectores*. There are many varieties of the family *Paridae*, to all of which the name *titmouse* is popularly given. They are small, active, sprightly birds, more numerous in cold and temperate than in warm climates.

The robin has a bad reputation, etc.—The student cannot fail to be charmed with the ease, grace, and raciness of Lowell's style. As a master of English he has few equals, and perhaps no superior. The plentiful seasoning of wit, as well as the ever-present graces of his style, make him one of the most delightful of authors.

**Bloomfield sort.**—If, as seems likely, the allusion is to Robert Bloomfield, the English poet, Lowell's judgment differs from that of most critics. Bloomfield was very poor, and almost uneducated, having been at school but a few months in all, just long enough to learn to read and write imperfectly. Yet his Rural Tales, Ballads, Songs, etc., were much admired, and his first poem, *The Farmer's Boy*, which he composed and arranged mentally, without use of pen or pencil, whilst occupying a garret with six or seven other working men, when at last after much difficulty he had found a publisher, speedily became one of the most popular poems in the language, 26,000 copies having been sold in three years.

**The Poor Richard School.**—Richard Saunders, or *Poor Richard*, was the name under which Benjamin Franklin, the Great American Philosopher (1706–1790), published his famous series of almanacs, commencing in 1732, and continuing for twenty-five years. These almanacs were chiefly remarkable for the series of proverbs or maxims they contained. Lowell here refers, no doubt, to the economical and prudential character of the philosophy taught by these proverbs. Can the student quote some of them?

**His cousins, the catbird and the mavis.**—Both these, like the robin, are of the song-thrush species. The difference between

the quiet, self-contained notes of the robin and the thrilling song poured out from the swelling throats of his more ardent cousins needs only to be heard to be appreciated.

**But for a' that.**—Compare Burns' "A man's a man for a' that."

**Cherries . . . out of Asia Minor**—According to some botanists the common cherry is a native of Syria and other parts of Western Asia. It is said to have been first brought to Italy from Cerasunt, on the coast of the Black sea, by Lucullus after his victory over Mithridates, and to have taken its name from that town.

**Not inferior to Dr. Johnson's.**—The disagreeable table and other personal habits of the famous Dr. Samuel Johnson (1709–1784) are but too well known through his biographers. Few men of eminence have ever been so unmindful of the little courtesies and refinements which do so much to sweeten social intercourse.

**Eminent domain.**—The *right of eminent domain* is the sovereign right claimed by every government to appropriate private property, when necessary, for public uses. The expression is here happily and wittily adapted. The student has only to translate the thought of this, or in fact almost any other sentence in the extract, into a plain statement of the same idea in ordinary language to get a conception of the difference between dullness and raciness in style. Lowell's abounding allusions to persons and things with whom and which he assumes his literary readers to be familiar, keep attention and expectation on the alert.

**Argos.**—A famous Greek city, in the northern part of Peloponnesus, or modern Morea.

**Secreted sugar enough from the sunbeams.**—A pleasant conceit. Is it anything more?

**Jews into the promised land.**—See Numbers, chap. xiii.

**During a severe drought, etc.**—It would be a useful exercise for a class, after having read the charming bit of description from these words to the end of the paragraph, to put aside the book and try their hands at reproducing it, not from memory but as nearly as they may be able, in the same style. This will

make an excellent preparation for analyzing the passage with a view to finding out the elements of its beauty. These will be found to be many. Note, for instance, the pretty fancy suggested in the four words "rather shy of bearing," and how the metaphor rises almost into personification in the sentence commencing with *dreaming*. But neither metaphor nor personification is elaborated. That is left to the reader's fancy, in the exercise of which thus stimulated he finds one of the sources of his delight. This suggestiveness is one of the highest qualities in a writer, and one which is conspicuous throughout the extract, as the reader will perceive on examination. Nothing contributes more to the enjoyment of an active mind in reading than to find itself following out on lines of its own, trains of thought and imagination suggested by a word or a sentence. As further illustrations of this peculiar and happy characteristic, the student may take the following and note how much is, not contained in, but suggested by them:—*Sweet Argos, decked itself, secreted sugar enough, celebrated my vintage, winged vintagers, sacked the vine, etc.*

The same rich fulness of suggested meaning is noteworthy in the two or three neat similes which are introduced and dismissed so briefly, *e.g., as did the Jews, etc.; not Wellington's veterans, etc.; as if a humming-bird, etc.* Look again at the happy choice of words throughout. Where can the most critical reader find one which he would wish to replace with a better, as was so often the case in the extract from Lever? Take the following by way of illustration, in addition to those contained in foregoing quotations:—*bustled, shrill remarks, cleaner work, tattered remnant, less refined abundance, cunning thieves, foreign flavor.*

Lowell is fond, too, of occasionally taxing the ingenuity of his readers with a bit of a puzzle, as in the play upon words, or rather upon ideas,—a much higher type of wit, by the way,—in a *profounder secret*. What was the "profounder secret"?

Nor, though this is coming down to the more purely mechanical element in style, should we fail to appreciate, as one of the beauties of the paragraph, the brevity and elegant simplicity of the sentences. Not a long or involved sentence in it; not more than two or three hard words; not much less than three-fourths

of the whole monosyllables, and a very large proportion of them Anglo-Saxon. There are, indeed, very few writers in the language whose prose is better worth reading by one anxious to improve his style. As in the case of every other, his writings should, of course, be read not as models to be imitated, but for the sake of the effect insensibly produced by familiarity with their remarkable ease and grace.

Page 399. Like primitive fire-worshippers.—The worship of fire, or rather the sun, was common amongst the ancient Persians and Peruvians. The following passage from Help's *Spanish Conquests of America* will give the student a vivid idea of the conceptions of nature which gave rise to worship of the sun and other luminaries, and help to bring out the force and beauty of Lowell's simile :—"Our northern natures can hardly comprehend how the sun, and the moon, and the stars were imaged in the heart of a Peruvian and dwelt there; how the changes in these luminaries were combined with all his feelings and his fortunes; how the dawn was hope to him; how the fierce mid-day brightness was power to him; how the declining sun was death to him; and how the new morning was a resurrection to him: nay, more, how the sun and the moon and the stars were his personal friends, as well as his deities; how he held communion with them, and thought that they regarded every act and word; how, in his solitude, he fondly imagined that they sympathized with him; and how, with outstretched arms, he appealed to them against their own unkindness, or against the injustice of his fellow-man."

As poets should.—Another suggestive simile in a sentence of three words.

With no afterthought.—From the feeling of the moment. With no eye to effect.

They muffle their voices.—The author was keenly observant of nature. How many of the class have ever observed this softening of the voice by birds, producing the effect of distance?

Pecksniff.—*Pecksniff* is a character in Dickens' "Martin Chuzzlewit," noted for his hypocrisy.

**As Italian cooks.**—The simile takes us by surprise, but is, nevertheless, both witty and appropriate, whether it conveys a truth in the culinary art or no.

**A lobby member.**—That is, a member of Congress who, while open to the pecuniary arguments of lobbyists interested in the passage of some bill, assumes an air of the loftiest and most unapproachable virtue. In the *Biglow Papers* and elsewhere Lowell launches many keen shafts of satire against the political corruption of the day.

**Averse from early pears.**—Whether *averse* should be followed by *from* or *to* before the object of aversion, is a moot question with grammarians and lexicographers. High authorities can be quoted on both sides. We are inclined to think prevailing usage is in favor of *to*.

Can you trace in the contexts the word or fact which probably suggested each of the following similes to the mind of the author? —“*As did the Jews, not Wellington's veterans, like primitive fire-worshippers.*”

Pronounce and define *congenial, derogatory, confiscation, primitive, bitter-rinded, ascetic, dessert.*

“He is the Hudibras of America; and woe betide the unfortunate wight at whom he pokes his fun!”—*Bungay's Off-Hand Takings.*

“Imagination and philanthropy are the dominant elements in his writings

“The copiousness of his illustrations, the richness of his imagery, the easy flow of his sentences, the keenness of his wit, and the force and clearness of his reasoning, give to his reviews and essays a fascinating charm.”—*Homes of American Authors.*

## XC.—RUGBY CHAPEL.

MATTHEW ARNOLD.

Matthew Arnold, eldest son of the celebrated Dr. Arnold, of Rugby, was born in 1822 at Laleham, where Dr. Arnold then resided with his pupils, and was educated at Winchester, Rugby, and Balliol College, Oxford. He was elected Scholar in 1840, won the Newdigate prize for English verse (subject, Cromwell) in

1843, graduated in honors in 1844, and was elected a Fellow of Oriel College in 1845. From 1847 to 1851 he occupied the position of private secretary to the late Lord Lansdowne. In the latter year he received an appointment as one of the Lay Inspectors of Schools, under the Committee of the Council on Education. This position he still holds, and in discharge of its duties he has rendered valuable service to the cause of public education. Mr. Arnold first achieved literary fame as a poet. His first publication was "Strayed Reveller, and other Poems," in 1848. This work was given to the public over the signature "A." In 1854 he published a volume of poems over his own name, made up of new pieces and selections from previous volumes. In 1857 he was elected Professor of Poetry at Oxford. In the following year appeared "Merope," a tragedy after the antique, prefaced with a treatise on the principles of Greek tragedy. Three years later in some lectures "On Translating Homer," he advocated the adoption of the English hexameter as the best equivalent to the Homeric rhythm, an opinion in which, it is scarcely necessary to add, he stands almost alone. In the same year, 1861, he presented the first of a series of Reports on the educational systems of France, Germany and Holland, which countries he had visited as Foreign Assistant Commissioner to the Commissioners appointed to inquire into the state of popular education. In 1865 he again visited the Continent to acquire information respecting foreign schools for the middle and upper classes, and during the current year he has made a third visit and presented to the Commissioners another valuable report on the same subject. Mr. Arnold visited America in 1883, and again in 1886 and while there delivered some lectures, written with his usual ability and high literary finish. Mr. Arnold's poetry is marked, as will be seen in the subjoined extract, by purity of style and diction, and by every evidence of a refined and cultivated taste. Of late years he has confined himself exclusively to prose, of which he is one of the greatest of living masters. His numerous essays on political, social, literary, educational, and religious topics are models of clear and elegant expression, as well as of trenchant criticism. The elegance is that of artistic simplicity, the criticism is unhappily rather of the

unsettling and destructive kind. This latter feature is still more painfully prominent in some of his larger works, such as "God and the Bible," "Literature and Dogma," etc., in which he dissects religious creeds and doctrines with the most unflinching and audacious boldness, and, as many will think, with an unfairness begotten of anti-theological prejudice, which seems unpardonable in the son of Dr. Arnold of Rugby.

The metre is Trochaic Trimeter with numerous substitutions of the trochee and anapest in all places. The effect is generally in keeping with the sad, sombre melancholy that pervades this beautiful and touching tribute to the memory of his revered father.

Page 401. **Coldly, sadly** descends.—How skilfully the keynote of the poem is struck in these opening words. The word-painting of the first stanza, in its chaste, sadly solemn realism has few equals in the English, or any language. Critical comment is unnecessary and would seem almost sacrilegious.

**Seasons impaired not the ray.**—The thought or sentiment of this stanza is generalized and epitomized in this sentence. State clearly in your own language what that thought or sentiment is.

**Aroset.**—This, though unusual, is of course the strictly correct form.

**At a call unforeseen.**—Dr. Arnold died suddenly of heart disease.

**In thy shade rested.**—Let the student mark this beautiful simile and the perfection of taste with which it is developed, just far enough to bring out its full suggestiveness, and not too far so as to weaken the effect. Cf. Song of Songs, II., 3.

**For that force, surely.**—The poet's ingrained scepticism here gives way to the innate conviction of the higher reason that the force of a strong human soul cannot utterly perish in the grave. Even Arnold's philosophic soul revolts from consigning its loved ones to utter oblivion.

**Sounding labor-house vast.**—Note the fine conception here of the unseen universe, not as the stilly abode of flitting shades described in heathen classics, nor as the dreamy resting-place

of listless souls sometimes pictured in the imaginations of tired Christians, but as a vast labor-house resounding with the hum of unceasing activity.

Page 403. **Conscious or not of the past.**—One of the strangest and most unsatisfactory conceptions of the semi-sceptical school of modern philosophers is that of a future state of being which has no conscious connection with the present—an immortality shorn of that continuity which is its most inspiring condition. In an article in the *Canadian Monthly*, Mr. Goldwin Smith, some years since, developed this dreary idea.

**Still thou upraisest with zeal.**—This stanza most graphically and truthfully describes the noblest features of Dr. Arnold's work at Rugby.

**Most men eddy about.**—Here again we have in a few masterly strokes a sadly truthful picture of human life—the life of the many. Students of the classics will be reminded of a passage in Lucian's *Charon*, in which the lives of the masses are likened to foam bubbles, but the touch of the Greek satirist falls far short of the effectiveness of that of the Bible-taught English philosopher.

**And there are some.**—It would be difficult to find in all literature a more thrilling description of the experience of a strong, aspiring soul which refuses to feed on the poor husks around which the multitudes linger, sets out in pursuit of some higher achievement, some more satisfying and enduring good, and yet fails to reach the highest goal. No one can study this wonderful passage without realizing in some measure through what fearful midnight darkness and tempest the soul of Matthew Arnold must have passed, only to reach the loneliness and chill of the icy peaks of philosophical scepticism. The history of months or years of life and death struggle is, we may readily believe, compressed into the grand, awe-inspiring metaphor of this magnificent paragraph. Sadly he must have needed the help of a vanished hand.

Page 404.—**In an eddy of purposeless dust.**—A striking metaphor. What can better symbolize purposelessness than the whirl of the drifting pyramid of dust which flies past in a brief day?

Nor all glut.—The emphasis is on *all*, meaning the whole of us, all the parts of our complex being. Cf. Horace Carm, III., 30. "Non *omnis* moriar, multa que pars mei Vitabit Libitinam."

Their hanging ruin.—A very effective characterization of the snow or ice beds about to descend in the avalanche.

With frowning foreheads, with lips, etc.—Note the absence of the usual connectives in this description. By what name do rhetoricians call this omission? What is the effect?

We, we only.—What figure of speech? Collate other instances in this poem.

Page 405. But thou would'st not alone.—By the use of this word *alone* the poet not only returns easily and gracefully to his theme, but, with the inspiration of genius, marks the contrast between the selfish struggle of the escaped travellers, and the heroic unselfishness of his father's career. Thus, so far from losing himself in his long metaphorical digression, he makes it the occasion of his highest tribute to the revered name he is commemorating.

Of that we saw nothing.—This power of concealing or forgetting his own bruises and sufferings, in sympathy and helpfulness for others, is one of the loftiest traits of a noble nature.

Through thee I believe in the noble.—Cf. One of the high missions of great and good men seems to be to enable us to retain our faith in the grander qualities of human nature.

Seemed but a cry.—Analyze the sentence which ends with this line and explain the construction of the different clauses.

Not as servants ye knew.—Cf. John xv., 15.

His, who willingly sees.—Cf. Mat. xviii., 14. Note Arnold's acquaintance with the Bible and appreciation of its grand teachings.

See! In the rocks of the world.—From the point to the end of the poem we have the condition of the "host of mankind," and the noble mission of such leaders as Dr. Arnold, "radiant with ardor divine," set forth in the form of a beautiful allegory. After careful study the student would do well to reproduce the whole description in his own words.

Gave them their goal.—What and where is that goal? See last lines.

Define the words: *Dank, apace, austere, buoyant, oblivion, goal, tactiturn, avalanche, arid, faction, beacon.*

Pronounce: *Elms, radiant, buoyant, beneficent, gaunt, avalanche, hideous, myriad, beacon.*

"For combined culture and fine natural feeling in the matter of versification, Mr. Arnold has no living superior. Though sometimes slovenly in the versification of his smaller poems, when he is put upon his mettle by a particular affection for his subject, he manages the most irregular and difficult metres with admirable skill and feeling."—*Edinburgh Review*.

"First known as a poet of classic taste and exquisite purity of imagination."—*Chambers' Encyclopædia*.

"His narrative poems are better than his lyric. In more than one of the latter he has aimed at a simplicity, which, on proof, turns out to be puerility."—*London Athenæum*.

## XCII.—MORALS AND CHARACTER IN THE EIGHTEENTH CENTURY.

GOLDWIN SMITH.

Goldwin Smith was born in 1823, at Reading, England, where his father was a physician. He was educated at Eton and Oxford, taking his degree of B.A. in 1845, with distinguished honors in classics. Two years later he was called to the bar at Lincoln's Inn, but he never practised his profession. He acted as assistant secretary to the first, and as secretary to the second, commission appointed to inquire into the condition of Oxford University, and was appointed a member of the Education Commission of 1859. In 1858 he was selected to fill the Modern History Chair in Oxford, and signalized his accession to it by a series of lectures, since republished, on "The Study of History." His strongly expressed opinions provoked a reply from the *West-*

*minster Review*, and to this Mr. Smith responded in letters to the *London Daily News*. In 1868, after resigning his position in Oxford, he was appointed Professor of English and Constitutional History in Cornell University, New York, a position which he retained for two or three years. During the greater portion of the time since his coming to America, he has resided in Toronto, Canada. In 1867 appeared the series of lectures entitled "Three English Statesmen—Pym, Cromwell, and Pitt," which, after his "Lectures on the Study of History," is his most important historical work. Amongst his other literary productions is his "Life of Cowper," which forms one of the series of "English Men of Letters." During the greater part of his residence in Toronto he has been a contributor to Canadian and English journals, and for some time he conducted a monthly magazine called *The Bystander*. Mr. Smith stands in the very front rank of writers of the English language, and is one of the very few whose diction approaches perfection. He is never to be caught in the use of a slipshod expression, and he never has the appearance of sacrificing either truth or sense for the sake of form. He carries easily a weight of erudition that may fairly be described as encyclopedic, and has it always at command when he wishes to illuminate his theme by an apt illustration or a suggestive allusion.

To the above, which is slightly condensed from a note in Gage's Canadian Sixth Reader, it may be added that Mr. Smith has for some years past been the chief contributor to *The Week*, a Canadian journal of politics, society, and literature, published in Toronto.

The world into which Cowper came.—Cowper was born in 1731 and died in 1800. He thus belonged to the latter half of the eighteenth century. Pope had died in 1744, when Cowper was a child, so that the popularity and influence of his voluminous verse would be at their height during Cowper's lifetime.

The throne of Spenser, Shakespeare, and Milton.—This great trio created and represented each a kingdom of his own. Spenser's "Fairie Queen" was given to the world in 1590-91, and enthroned him permanently as the prince of English vision-seers. Shakespeare was in the full exercise of those marvellous powers

which not only made him the world's greatest dramatist, but set him in solitary grandeur above all its literary geniuses, about the year 1800. Milton gave to English literature its one great epic in 1672, only a few years before the Revolution which transformed England into another nation.

**The arch-versifier Pope.**—This well-chosen epithet fitly describes Pope as a poet, whether we have regard to his voluminousness or to his wonderful facility and fluency in versification. There have been few famous men whose writings have been so variously estimated by critics as Pope, but the sober judgment of the present day would probably incline to the view hinted at in the above expression, and while cheerfully admitting his claim to rank as the very prince of versifiers, and a great literary artist and satirist, would hesitate to assign him a place in the royal succession of England's greatest poets.

**The Revolution of 1688.**—Write a brief account of this great revolution, its causes, and its consequences.

**The Puritan Revolt.**—Read chapter viii., Green's "Short History of the English People."

**Trulliber.**—A fat clergyman in Fielding's novel, "The Adventures of Joseph Andrews."

**Dr. Primrose.**—The vain, weak, yet in many respects amiable and estimable vicar, in Goldsmith's "Vicar of Wakefield."

**Pluralities.**—This word was technically used to denote the holding of more than one benefice, or ecclesiastical living, by one clergyman. Each benefice was called a "plurality."

**Hogarth.**—William Hogarth, the celebrated English painter, who won both fame and fortune by his inimitable skill in depicting the foibles and vices of his day (1697-1764).

**Fielding.**—Henry (1707-54). The first great English novelist. Tom Jones, the hero of his most famous novel is an immortal creation, "a miracle of invention, character and wit."

**Smollett, Tobias.**—Another eminent English novelist, and author of a *History of England*. "Roderic Random" was one of his numerous novels.

Page 410. **Chesterfield.**—Lord Chesterfield, whose name has become a synonym of courtly elegance and grace, filled many important offices in the state. He was possessed of considerable

eloquence and ability, but was chiefly distinguished for brilliant wit, and elegance of conversation and manners. As to the rest, his character is no doubt fitly described in the text.

**Wilkes.**—The famous John Wilkes, who, though the prosecutions and persecutions of the Government of the day made him the champion of civil liberty and the most popular man in England, was, no doubt, rightly described by Pitt as a worthless profligate.

**Potters and Sandwiches.**—Lord Sandwich, Secretary of State for a time in the Grenville Ministry in 1763, was one of the most profligate nobles of that profligate age. He was a boon companion of Wilkes at the same time he was employing spies to watch the latter's movements and bribing a printer to purloin proof-sheets from his printing office. Potter was one of the same set.

**Hell-fire Club.**—There were three of these clubs, consisting of profligate and abandoned characters of both sexes, in London, prior to 1721, in which year they were suppressed by royal proclamation.

**Allworthy.**—A character in Fielding's "Tom Jones," distinguished for benevolence and genuine worth.

**Sir Roger de Coverley.**—The name of a prominent member of the imaginary club under whose direction *The Spectator* was professedly edited. Addison has endowed this famous creation of his brain with all the virtues and weaknesses leaning to virtue's side, of the best type of an English nobleman of the period.

**Westerns.**—Squire Western is a jolly country gentleman in Fielding's "History of a Foundling." Sir Walter Scott describes him as "an inimitable picture of ignorance, prejudice, irascibility, and rusticity," combined with some good qualities, but all the qualities, good and bad, grounded on a basis of thorough selfishness.

**Positivists.**—Positivism, as a system of philosophy, was founded by Auguste Comte (1795-1857). The fundamental principle of this system, which has some distinguished adherents, so far as it can be stated in a sentence, is the abandonment of all "vain search after the *causes* and *essences* of things," and the restriction of all philosophic enquiry to "the discovery of the *laws*

of phenomena." Comte claimed that Europe had outlived the *theological* and *metaphysical* stages of intellectual development and had reached the *positive* which had superseded both.

**Hogarth's Election.**—A series of four pictures representing scenes at the elections of the day.

**Page 411. Temple Bar.**—The bar in connection with the two inns of Court in London, which are called respectively the *Inner* and the *Middle Temple*, because they are in the building formerly occupied by the order of Knight Templars.

*John Wesley, Whitefield, Johnson, Howard, Wilberforce*—Write a brief note upon each of these well-known names.

Write explanatory notes upon *Puritan, Nonconformist, Whig, Unitarian*.

Pronounce and define the following words: *prosaic, manipulated, sinecurism, fanatic, sordid, rationalistic, culminated, obsequiously*.

## XCIIL.—A LIBERAL EDUCATION.

### HUXLEY.

Thomas Henry Huxley was born at Ealing, Middlesex, in 1825. His father was one of the masters of the public school in Ealing, and in that school he received his preliminary education. This preparatory training was supplemented by a course of diligent private study, which included German scientific literature and the study of medicine. In the latter subject he was assisted by a brother-in-law who was a physician. He also subsequently attended a course of lectures at the Medical School of the Charing Cross Hospital. In 1845 he took the degree of M.B. at the University of London, with honors in physiology. Having passed the requisite examinations he was appointed assistant-surgeon to H. M. S. *Victor*, for service at Haslar Hospital. He afterwards had the same appointment in H. M. S. *Rattlesnake*, in which he spent the greater part of the time from 1847 to 1850 off the Eastern and Northern coast of Australia. During this cruise he collected the materials for a work on "Oceanic Hydrozoa." In 1850 Mr. Huxley was elected a Fellow of the Royal Society. In

1855 he was appointed Professor of Natural History at the Royal School of Mines in Jermyn Street and, in the same year, Fullerian Professor of Physiology to the Royal Institution, and Examiner in Physiology and Comparative Anatomy to the University of London. In 1858 he was appointed Croonian Lecturer to the Royal Society, when he chose for his subject "Theory of the Vertebrate Skull." In 1860 he lectured to the workingmen in Jermyn Street on "The Relation of Man to the Lower Animals." The question thus mooted became the subject of warm controversy at the meeting of the British Association in that and following years. Subsequent lectures treated of Dr. Darwin's views on the origin of species, and various other theories bearing on anatomical and biological questions. He was elected a member of the London School Board in 1870 and made himself conspicuous by his opposition to denominational teaching and his fierce denunciations of the doctrines of the Roman Catholic Church. In 1874 he was installed Lord Rector of Aberdeen University for three years. He has since that date received distinguished honors from both British and foreign Scientific Societies. His writings on Natural Science and kindred subjects are voluminous and well-known. His great ability and knowledge of the subjects which he has made his life study are undoubted, though his views are in many respects in conflict with Christian orthodoxy. The extract in the text from one of his more popular works affords a fine example of the singular simplicity, lucidity, and purity of his style.

Page 413. Retzsch.—An eminent painter and engraver of Dresden, Germany (1779-1824). He gained great celebrity by his illustrations of the German poets; also by a number of works drawn from classical mythology, or original. Amongst the latter is "The Chess-players."

Page 414. Conduct would still be shaped.—It will be seen that Professor Huxley leaves no room for any standard of right or wrong but that derived from observation of the natural consequences of actions. His system takes no account of intuitive or supernatural teachings. In other words he is a utilitarian.

Nature having no Test-Acts.—What were the Test-Acts? Explain Huxley's meaning.

Who learn the laws which govern.—It would be out of place to criticise in these notes the philosophy here taught. It will be well, however, to caution the student against accepting it as more than a half-truth, at least until he has carefully studied the whole subject.

“Poll” (Gr. *οἱ πολλοί*, the many).—This word as here used is a technical or slang term in Cambridge University, denoting those students who simply take a pass course for a degree, and do not try for honors in any department.

Page 415. Ignorance is visited as sharply.—Is this true universally and absolutely, or only within certain limits? Discuss the proposition briefly.

The object of what we commonly call Education.—The thought of this paragraph is fine and well worthy of attention.

Gossamer.—What is it? Is there a real antithesis between *gossamer* and *anchor*? If so, in what does it consist?

Page 416. To come to heel.—To be obedient and submissive. A metaphor borrowed from a dog trained to follow at the heels of its master.

Vigorous will, tender conscience.—The nature and sphere of will and conscience are amongst the questions in dispute between the utilitarian and other schools of philosophy.

Give definition and mark pronunciation of *phenomena*, *monitor*, *extermination*, *compulsory*, *incapacity*, *discipline*, *preliminary*, *mechanism*, *ascetic*, *beneficent*.

## CI.—THE FORSAKEN GARDEN.

ALGERNON CHARLES SWINBURNE.

Algernon Charles Swinburne, one of the first of living poets, is the son of Admiral Charles Henry Swinburne. He was born in 1837. He entered as a commoner at Balliol College, Oxford, in 1857, but left the University without graduating. His first literary venture, a volume published in 1861, containing two plays, “The Queen Mother,” and “Rosamond” attracted little attention; but “Atalanta in Calydon,” a tragedy, which appeared in 1865, at once established a reputation which has been well sustained by numerous succeeding publications. Amongst his later

tragedies "Bothwell" (1874) and "Mary Stuart" (1881), may be mentioned. "Poems and Ballads" appeared in 1866, and a new series of the same in 1878. "Songs Before Sunrise," one of his most popular works was published in 1871, "Songs of the Spring-tide" in 1880, and "Studies in Song" in 1831. "A Century of Roundels" came out in 1833. The foregoing is by no means a complete list of his works, but will suffice for the purposes of this sketch. The writer of the article under his name in "Chamber's Encyclopædia," from which the above account is abbreviated, says "Swinburne belongs to what has been called the 'fleshly school' of poetry, and even those who most admire his power of poetical expression, richness of coloring, and happy lyrical effects, must deplore the sensuous tone of his muse. He has also been severely animadverted upon for the wanton violence with which he attacks the most sacred beliefs of his fellow-men."

The metre of the first seven lines of each stanza is Anapæstic Tetrameter, the eighth line Anapæstic Monometer. The Iambus is often substituted for the Anapæst, especially at the beginning of the lines, and many of them have a hypermetrical syllable at the end making a double rhyme. The student should scan so many of the verses in each case as is necessary to make him familiar with the metre.

Stanza 1. *Coign*.—(Spelled also *coigne*, *coin*, and *quoin*). A corner. The word is now rare, but common in Shakespeare. "See you yond' *coign* of the capitol?" "No jutty, frieze, buttress nor *coigne* of vantage."

Sea-downs.—The downs are banks of sand formed along the sea-coast by the joint action of wind and wave.

Where the weeds.—Note how the coloring of the picture of desolation is heightened by representing the weeds which spring from the grave of the roses as themselves dead.

Stanza 2. *Long lone land*.—Note the abounding alliterations in this and the preceding stanza.

Would a ghost not rise. This touch is finely suggestive of the intense loneliness of the scene.

Stanza 3. These remain.—“The good die first.” Swinburne here applies this sombre view to the vegetable and mineral worlds.

Not a flower to be prest.—Is *prest* an allowable spelling? See Angus's Hand-book, § 295.

The foot that falls not.—Note the ingenious reduplication of the signs of desolation. There is not only no flower to be pressed but no foot to press the flower if it were there. Compare also the next two lines.

Heart handfast in heart.—This conjuring up amidst the waste a scene of the highest human joy, is a fine effort of the poetic imagination.

Stanza 7. They are loveless now.—The chill of Agnosticism runs through this stanza. *Went whither? What end who knows? Shall the dead take thought for the dead?* Christian philosophy affords a better poetic inspiration. Its refrain is: “Love is deeper than the grave. It is immortal.”

Stanza 8. In the air now soft.—In what season of the year is the scene laid?

Stanza 9. Here death may deal not.—Is the sentiment of this stanza scientifically true?

Stanza 10. Death lies dead.—Explain in the language of prose the meaning of this last stanza. The words of the last line may have been suggested by I. Cor. XV., 26. Compare the thoughts conveyed by the two writers.

### CV.—THE RETURN OF THE SWALLOWS.

EDMUND WILLIAM GOSSE.

Edmund William Gosse was born in London in 1849. His father was Philip Henry Gosse, F.R.S. The son was appointed assistant librarian at the British Museum in 1867, and in 1875 was made Translator to the Board of Trade. In 1872 and 1874 he visited Norway, Denmark, and Sweden for the purpose of studying the literature of those countries; and in 1877 he visited Holland with a similar purpose. His poetical writings consist of “Madrigals, Songs and Sonnets” (in connection with a friend), in 1870; “On Viol and Flute,” lyrical poems, 1873; “King

Erick," a tragedy, 1876; "The Unknown Lover," a drama, 1878; and "New Poems," 1879. In prose he has published a volume of "Northern Studies," 1879, a series of critical essays in Scandinavian, Dutch and German literature; a "Life of Gray" 1882, (*English Men of Letters Series*), about thirty essays contributed to Ward's "English Poets," in 1880-81, etc.

By way of exercise let the student find out for himself the metre of this poem; also the answer to the two following questions: What measure do you find very often substituted for the regular foot, especially in the first place? What in other parts of the line?

Stanza 1. "Shivering with sap."—This is a somewhat peculiar expression. It is not clear whether the poet uses it merely as a kind of poetic hyperbole, to denote the freshness and flexibility imparted to the tender blade of grass by the ascending sap, or intends to imply that the juices in their ascent really produce some motion or pulsation akin to shivering.

Spirally up.—The lark is noted for its strong flight upwards almost perpendicularly. Can you tell if there is any peculiarity in its flight which justifies the use of the word *spirally*?

Horizons are luminous.—With returning spring the eastern and western horizons glow more brightly at sunrise and sunset.

Stanza 2. Far away, by the sea.—The scene is changed to the sunny south whither the swallows migrated at the approach of winter, and which they are not yet impelled by the wonderful migratory instinct to leave.

Drouth.—What other form of this word? Which is the more correct? (See note on *drouth* in Worcester's Dictionary).

Fragrant.—Justify the use of this word. Is there anything in the preceding part of the stanza to suggest it?

No sound from the larks.—Many of the larks are themselves migratory. Whether the poet has that fact in mind and intends to represent them as having returned northward earlier and inviting the swallows to follow, or simply intimates that the first flights of the "strong young wings," of the larks in the spring takes place before the return of the swallows, is not clear.

Stanza 3. **Soft rich throats.**—Some of the many varieties of the thrush are amongst the sweetest of feathered songsters. The song-thrush, or throstle (Scotch mavis) is celebrated for the mellow richness of its notes. The thrush is common in both Europe and America, the black-bird being one of the commonest varieties. Many of these varieties are migratory.

**Musical thought.**—A pretty thought very happily expressed. The influence of the mild air of early spring prompts to song.

**The buds are all bursting.**—It will be noticed that the poet represents the thrush's song as begun later in the spring than that of the lark, but earlier than the return of the swallow.

Stanza 4. **Algiers.**—Locate and describe. Why "*white?*"

**Flashingly shadowing.**—A fine word picture. Explain.

**Bazaar.**—The Oriental bazaar is, it will be borne in mind, a market place, open or covered (which is it in the mind of the poet?) where various articles are offered for sale and where merchants meet for the transaction of business. It is the eastern "*Change.*" The Place Royale in the centre of Algiers is a famous bazaar, in which may be found representatives of almost every race under the sun.

Stanza 5. **Dingles.**—Dales, or hollows between hills. A somewhat rare word, but a very pretty and poetical one.

"I know each lane, and every alley green,  
*Dingle*, or bushy dell, of this wild wood."

Milton.

**Daffodil.**—Sometimes written *daffadilly*, and *daffadowndilly*. A species of the narcissus, bearing bell-shaped, yellow flowers. It is a native of England and of most parts of Europe, growing in woods and hedges.

**A promise that noon fulfils.**—A promise of coming warmth. A later stage of the spring than those previously alluded to is indicated.

**The cuckoo cried.**—The cuckoo, like the lark and the stork, is a migratory bird. It is a native of India and other warm climates and appears in Britain in April.

**To swoop and herald.**—The low swooping flight of the swal-

low before a rain storm is proverbial. "Low o'er the grass the swallow wings," is one of the signs of rain in the old, familiar rhyme.

**Stanza 6. Something awoke.**—The migratory instinct is one of the many wonderful provisions of nature for the preservation of her unreasoning offspring. It is made scarcely less wonderful or admirable by being called in the parlance of a school of modern scientists an "inherited instinct."

**White dreamy square.**—Of. Stanza 4, "the white Algiers." The "square" is no doubt the bazaar above referred to. It is a well-known habit of the swallows to assemble in great numbers just before migrating.

**Sad slave woman.**—Algiers was always a great slave mart.

**With a weary sigh.**—The poet intimates either that the slave woman will miss the companionship of the swallows in her heart loneliness, or that she envies their freedom and longs for their power to fly away and find rest.

**To-morrow the swallows.**—The migration of swallows and other species of birds is now one of the settled facts. It was long disbelieved, and the old theory that they lay torpid in winter was clung to, in spite of the destructive fact that no one ever found any of them in their torpid state.

Compose sentences containing each of the following words, and also each of any other words similarly pronounced but different in spelling or meaning, or in both: *Air, sea, flew, blue, eaves, bridal, slow, rain, heart.*

Pronounce and define: *Spirally, horizons, luminous, inside, rivulet, alien.*

Point out and explain force of affixes in such of the above words as have them.



For the convenience of Teachers the Examination Questions on the Third Class Literature for 1887 are appended :—

Education Department, Ontario. — Midsummer  
Examinations, 1887.

THIRD CLASS TEACHERS.

ENGLISH LITERATURE — PROSE.

Examiners :—*John Seath, B.A., and M. J. Kelly, M.D., LL.B*

TIME.—ONE HOUR AND A HALF.

NOTE.—Two-thirds of the value of this paper counts 75 marks—the maximum.

I.

I observed one particular weight lettered on both sides, and upon applying myself to the reading of it I found on one side written, "In the *dialect* of men," and underneath it "CALAMITIES;" on the other side was written, "In the language of the gods," and underneath "BLESSINGS." I found the intrinsic value of this weight to be much greater than I *imagined*, for it over-powered health, wealth, good-forture, and many other weights, which were much more ponderous in my hand than the other. 5

There is a saying among the Scotch, that "an ounce of mother is worth a pound of clergy." I was sensible of the truth of this saying, when I saw the difference between the weight of natural parts and that of learning. The observation which I made upon these two weights opened to me a new field of discoveries, for notwithstanding the weight of natural parts was much heavier than that of learning, I observed that *it weighed an hundred times heavier* than it did before, *when I put learning into the same scale with it.* I made the same observation upon faith and morality; for notwithstanding the latter outweighed the former *separately, it received a thousand times more additional weight* from its conjunction with the former, than *what it had by itself.* This odd phenomenon showed itself in other particulars, as in wit and judgment, philosophy and religion, justice and humanity, zeal and charity, depth of sense and perspicuity of style, with *innumerable other particulars too long* to be mentioned in this paper. 25

1. Show to what extent the paragraph laws are observed in the second of the above paragraphs.

2. Comment on the author's use of the italicized words, and improve, where you can, the literary form.
3. Explain concisely each part of the allegory contained in the first two and the last two sentences of the above extract.
4. Name and describe the class of compositions to which "The Golden Scales" belongs.

II.

As he had sometimes felt, gazing up from the deck at midnight into the boundless starlit depths overhead, *in a rapture of devout wonder* at that endless brightness and beauty—in some such a way now, the depth of this pure devotion quite smote upon him, and filled his heart with thanksgiving. Gracious God, who was he, weak and friendless creature, that such a love should be *poured out* upon him? Not in vain—not in vain has he lived—hard and thankless should he be to think so—that has such a treasure given him. What is ambition compared to that, but selfish vanity? To be rich, to be famous? What do these profit a year hence, *when other names sound louder than yours*, when you lie hidden away under the ground, along with idle titles engraven on your coffin? But only true love lives after you—*follows your memory with secret blessing*—or precedes you, and intercedes for you. *Nou omnis moriar*—if dying, I yet live in a tender heart or two; nor am lost and hopeless living, if a sainted departed soul still loves and prays for me.

1. What is the subject of the above extract?
2. Explain the meaning of the italicized expressions.
3. Express as statements the thoughts the author intends to convey by the questions in the extract.
4. Why did the author write "gazing," l. 1; "devotion," l. 4; "smote upon him," ll. 4-5; "hidden away under the ground," l. 12; and "precedes," l. 14; and not "looking," "attachment," "struck him," "buried," and "goes before"?
5. Why did the author insert "at midnight," l. 1; "weak and friendless creature," l. 6; "a year hence," l. 11?

III.

The wood I walk in on this mild May day, with the young yellow-brown foliage of the oaks between me and the blue sky, the white star-flowers, and the blue-eyed speedwell, and the ground-ivy at my feet—what grove of tropic palms, what strange ferns or splendid broad-petaled blossoms, could ever *thrill such deep and delicate fibres within me* as this home-scene? These familiar flowers, these well-remembered bird-notes, this sky with its fitful brightness, these furrowed and grassy fields, *each with a sort of personality given to it by the capricious hedgerows*—such things as these are *the mother tongue of our imagination*, the language that is laden with all the subtle inextricable associations the fleeting hours of our childhood left behind them. Our delight in the sunshine on the deep-bladed grass to-day

might be no more than the *faint perception of wearied souls*, if it were not for the sunshine and the grass in the far-off years, 15 which still live in us, and transform our perception into love.

1. What is the subject of the above extract?
2. State in simple language the meaning of the italicized expressions.
3. Point out the effects produced upon the structure of the first and second sentences by the author's desire for emphasis.
2. Show the appropriateness of the italicized words in the following: "*fitful brightness*," l. 8; "*that is laden*," l. 11; "*fleeting hours*," l. 12.
5. Explain, as well as possible, wherein consists the beauty of the above extract.

---

### ENGLISH LITERATURE—POETRY.

---

Examiners:—*John Seath, B.A., and M. J. Kelly, M.D., LL.B.*

TIME—TWO HOURS.

NOTE.—Two-thirds of the value of this paper counts 125 marks—the maximum.

#### I.

I see the table wider grown,  
 I see it garlanded with guests,  
 As if fair Ariadne's Crown  
 Out of the sky had fallen down;  
 Maidens within whose tender breasts  
 A thousand restless hopes and fears,  
*Forth reaching to the coming years,*  
*Flutter awhile, then quiet lie,*  
 Like timid birds that fain would fly,  
 But do not dare to leave their nests;—  
 And youths, who in their strength elate  
*Challenge the van and front of fate,*  
 Eager as champions to be  
*In the divine knight-errantry*  
 Of youth, that travels sea and land  
 Seeking adventures, or pursues,  
 Through cities, and through solitudes  
 Frequented by the lyric Muse,  
*The phantom with the beckoning hand*  
*That still allures and still eludes.*  
 O sweet illusions of the brain!  
 O sudden thrills of fire and frost!  
 The world is bright while ye remain,  
 And dark and dead when ye are lost!

1. What is the subject of this extract?
2. Quote and explain the comparison by which the poet elsewhere illustrates the meaning of l. 1.
3. Explain ll. 5-8 and 11-20, noting especially the contrast and the force of the italicised parts.
4. Show the appropriateness of the comparisons in ll. 3 and 4; and 9 and 10.
5. Explain ll. 21-24, and show how they are connected in sense with the preceding context.

II.

Then, in such hour of need  
 Of your fainting, dispirited race,  
 Ye, like angels, appear,  
 Radiant with ardor divine,  
 Beacons of hope, ye appear!  
 Languor is not in your heart,  
 Weakness is not in your word,  
 Weariness not on your brow.  
*Ye alight in our van!* at your voice,  
 Fanic, despair, *flee away.*  
 Ye move through the ranks, recall  
 The stragglers, refresh the outworn,  
 Praise, re-inspire the brave;  
 Order, courage, return;  
*Eyes rekindling, and prayers*  
*Follow your steps as ye go.*  
 Ye fill up the gaps in our files,  
 Strengthen the wavering line,  
 Stablish, continue our march,  
 On, to the *bound of the waste,*  
 On, to the city of God.

1. What is the subject of this extract?
2. State in your own words, how the poet has elsewhere described the persons here addressed, and "such hour of need of your fainting, dispirited race."
3. Explain ll. 3 and 4, and show how ll. 5-8 are connected in sense therewith.
4. State concisely the meaning of ll. 9-21, noting especially the italicised parts.

III.

As ships, becalm'd at eve, that lay  
 With canvas drooping side by side,  
 Two towers of sail, at dawn of day  
 Are scarce long leagues apart descried;  
 When fell the night, upsprung the breeze,  
 And all the darkling hours they plied,  
 Nor dreamt but each the self-same seas  
 By each was cleaving, side by side:

E'en so—but why the tale reveal  
 Of those, *whom year by year unchanged,*  
*Brief absence join'd anew to feel,*  
*Astounded, soul from soul estranged?*

At dead of night their sails were fill'd,  
 And onward each rejoicing steer'd—  
 Ah, neither blame, for neither will'd,  
 Or wist, what first with dawn appear'd.

*To veer, how vain!* On, onward strain  
 Brave barks! *In light, in darkness too,*  
*Through winds and tides one compass guides—*  
*To that, and your own selves, be true.*

But O blithe breeze! and O great seas,  
 Though ne'er, that earliest parting past,  
 On your wide plain they join again,  
 Together lead them home at last.

*One port, methought, alike they sought,*  
*One purpose hold where'er they fare—*  
 O bounding breeze, O rushing seas!  
 At last, at last, unite them there.

1. Describe the nature of the above poem, and state its subject.
2. Write in the usual prose order from "As ships," to "side by side," and supply in your own words the rest of the clause of which "E'en so" is part.
3. What is expressed by the dash after "E'en so," l. 9; and what caused the author to ask the question which follows it?
4. Explain the meaning of the italicised parts.
5. Distinguish "descried," l. 4, and "seen"; "fell the night," l. 5, and "came on the night"; "upsprung the breeze", l. 5, and "the breeze upsprung"; "reveal," l. 9, and "tell"; "estranged," l. 12, and "separated"; and "at dead of night," l. 13, and "at midnight."
6. What is the difference between the versification of the last three stanzas and that of the preceding ones? Suggest a reason for this difference.
7. What emotions should be expressed in reading the fifth, sixth, and seventh stanzas?

## IV.

Quote a passage descriptive of (1) a sunset after rain, (2) a gloomy autumn evening, or (3) unchanging, utter desolation.

subject.  
"side by  
of which

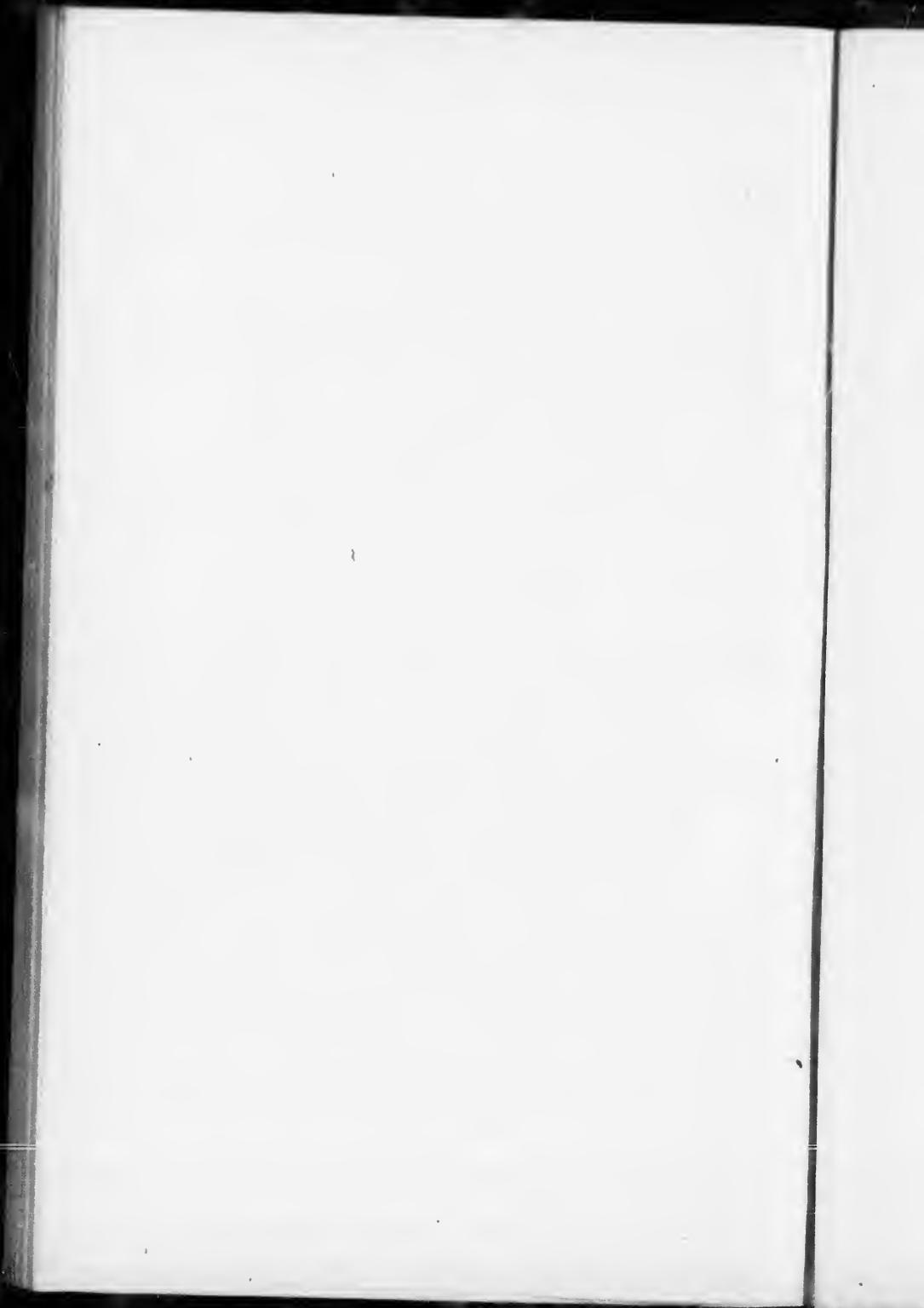
and what

the night,"  
l. 5, and  
"ranged,"  
"at mid-

the last  
reason for

h, sixth,

gloomy





The Trial Scene	Shakespeare	5
Angling -	Watton	18
Love of Country -	Steele	25
The Golden Soles	Holden	32
The Maid	Gray	37
The Vicarage	Langens	45
Attack on Pausanias	Bonthe	50
Ed. of Lucretia	Byron	60
Unthoughtful	Arnold	76
As the Evening Wind	Byron	98
March of the Protestants	Byron	81
Waterloo -	Lever	89
As Amalthea	Shakespeare	96
The Resurrection	Shakespeare	98
Hunger of the Crane	Langens	99
As Steps to Calvary	Langens	105
The Fall of the Lion	Langens	108
The Lord of the Manor	Langens	111
Breaks - & Revenge	"	113-114
The Mystery of Life	Ruskin	119
The Robe	Lowell	123
Rugby Chapel	Arnold	129
Morals & Char. 18ct.	Smith	134
A Liberal Education	Howells	138
The Four Seasons	Garden, Swinburn	140
The Return of the Swallows	Swinburn	142

8  
F1  
9  
6  
8  
9  
5  
8  
1  
3  
7  
8  
0  
2



