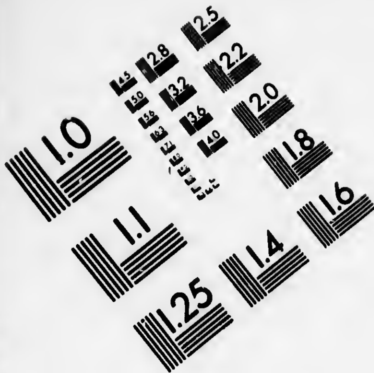


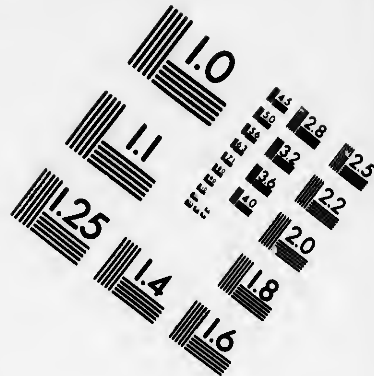
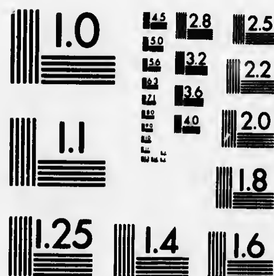
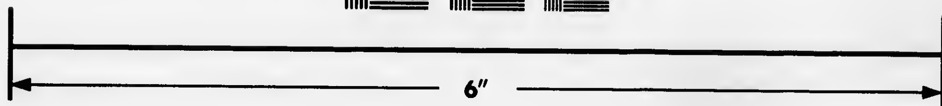
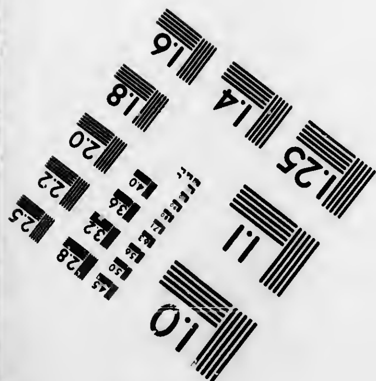
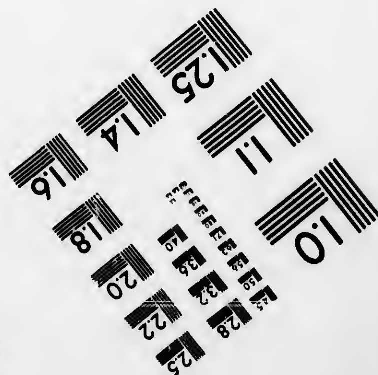


IMAGE EVALUATION
TEST TARGET (MT-3)









Photographic
Sciences
Corporation

23 WEST MAIN STREET
WEBSTER, N.Y. 14580
(716) 872-4503

CIHM
Microfiche
Series
(Monographs)

ICMH
Collection de
microfiches
(monographies)

Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques

©1993

Technical and Bibliographic Notes / Notes te

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'I
lui
ex
bib
rep
dar
ci-c

- [x] 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
- [x] 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.
- [x] Additional comments:/ Commentaires supplémentaires: Various pagings.

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 ✓
12X 16X 20X

nd Bibliographic Notes / Notes techniques et bibliographiques

best original
copy which
y alter any
may
lming, are

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 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

lack)/
ou noire)

istortion

e ou de la
e

may appear
ese have

ajoutées
ns le texte,
ges n'ont

rious pagings.

cked below/
ndiqué ci-dessous.

18X		20X		22X		24X		26X		28X		30X		32X
				✓										

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

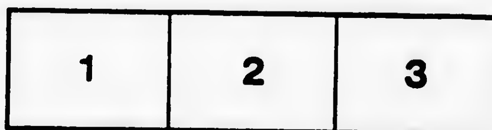
University of Guelph

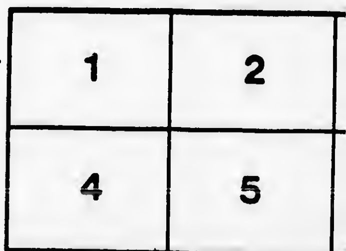
The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

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 ⟶ (meaning "CONTINUED"), or the symbol ▽ (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:





oduced thanks

best quality
and legibility
with the

ers are filmed
ending on
rated impres-
priate. All
nning on the
d impres-
ith a printed

crofiche
ing "CON-
g "END").

med at
large to be
filmed
ner, left to
mes as
strate the

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

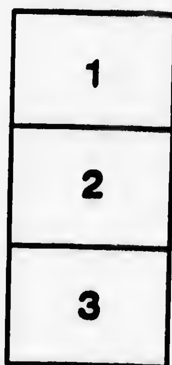
University of Guelph

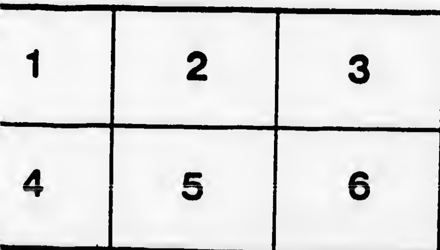
Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

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 → signifie "A SUIVRE", le symbole ▽ 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.





O. A. C
Library
18 - 5224

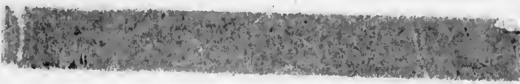
SHELF. NO. R 10/2 5224

821
C.87t.
C.2

ONTARIO AGRICULTURAL COLLEGE
LIBRARY.

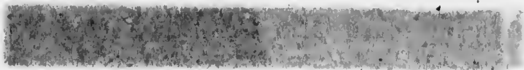
R 10/2 5224

190



5224

190



CO

e Ga

Note

JOHN

LATI

For the use of Ca
Class C., a

WARWICK & S

5224

COWPER'S TASK.

BOOKS III. AND IV.

[Th]e Garden and The Winter Evening,

WITH

Notes, Questions, and an Introduction

BY

JOHN E. BRYANT, M.A.,

LATE PRINCIPAL OF GALT COLLEGIATE INSTITUTE.

For the use of Candidates preparing for University Matriculation, First Class C., and Second Class Teachers' Examinations, 1888.

TORONTO:
WARWICK & SONS, 8 AND 10 WELLINGTON STREET, EAST.
1887.

821
C87t
c 2.

Entered according to the Act of Parliament of Canada, in the year one thousand eight hundred and eighty-seven, by WARWICK & SONS, in the office of the Minister of Agriculture.

THE LIBRARY
UNIVERSITY OF GUELPH

PREFATORY NOTE.

I should not have undertaken to prepare this little book had I known what other excellent editions of *The Garden* and *The Winter Evening* were already available; neither so, had I known how much my work was destined to be hurried by publishers and printers.

In the annotations which I have made, I have tried to keep in view only what I conceived were the needs of students; and while I admit I may have erred on the side of fulness, I have faithfully endeavored to put forward only such matter as I thought would be useful. Many of the allusions which are made in *The Task* are not to be understood without some considerable knowledge of contemporary history, social usages, and science; it is not to be supposed, however, that all the explanatory matter here presented is to be learned by rote,—it is given simply to set the student in the way of understanding the text.

I have chosen to put much of my annotation in the form of questions, believing that what the student obtains out of his own text books, or otherwise, for himself, will be of some educational value to him, while what he is told off-hand will prove but of little value. I have in many instances indicated the places where the information asked for is to be obtained. In making these references the following text books are denoted by initial letters:—*The High School Grammar (H. S. G.)*, *Williams' Practical English (W. P. E.)*, *Abbott & Seeley's English Lessons for English People (A. & S.)*, and *Connor's Elements of English Etymology (C. E. E.)*.

Cowper's style is so lucid, and his merits and defects as a poet are so obvious (or so constantly manifested as to permit being disposed of once for all), that but little annotation has been thought necessary for the explanation of the text, or in the way of literary criticism. In my opinion the chief value that the study of *The Task* will have for students, after a few passages have been well considered (other than what may be indirectly gained by a study of the poet's life and times, and of his letters and some of his shorter poems), will be the mental discipline acquired in examining closely into his vocabulary. This of course, would be no greater than what would be gained in the study of any other poem of equal length; but it so happens in the case of *The Garden* and *The Winter Evening*, that the primary object of the study of literature in schools—the attainment of a just appreciation of the poems assigned—can be effected so readily as to leave opportunity for considerable attention to what, although they may be called secondary objects, are to students, at least, of not less importance than the primary

object. Hence I have devoted much space to enquiries into the exact meanings of words, and have attempted to show how a knowledge of the origin and history of words is essential to their correct employment. Words are now-a-days so loosely used, both by speakers and by writers, that unless, in our schools, some resistance be made to the growing habit of verbal carelessness, not only will those delicate shades of meaning by which so-called synonymous words are to be distinguished, soon be totally lost, but even those grosser characteristics, which no good writer now thinks of losing sight of, will also be obliterated. There is no branch of analytic language study so helpful to a mastery of language as the study of etymology when not carried to pedantic lengths, and I have tried to be of some service to the student in this respect, and to set him in the way of doing more for himself. In what I have written I have of course made free use of the best authorities attainable, and would acknowledge much indebtedness to SKEAT'S large *Etymological Dictionary of the English Language*, to his smaller *Concise Etymological Dictionary*, to *The Imperial English Dictionary*, to *The Concise Imperial English Dictionary*, and to STORMONTH'S *Etymological English Dictionary.* I have also made free use of MR. CONNOR'S *Elements of English Etymology*, and would especially call the attention of students to that most compendious little work.

The text of *The Task* here given is that of MR. BENHAM'S *Globe Edition*, copied almost *verbatim et literatim;* and the very few changes (all in punctuation) which I have ventured to make, are, in nearly every case, referred to in the *Notes*. MR. BENHAM'S text is, so far as I am able to judge, the best yet published.

In conclusion, I beg leave to tender my thanks to Mr. L. E. Embree, Principal of the Collegiate Institute, Whitby, and to Mr. R. Balmer, Modern Languages Master of the Collegiate Institute, Kingston, for useful hints and kind assistance. I would also especially acknowledge my obligations to Mr. W. H. Huston, English Master of the Collegiate Institute, Toronto, to whom, with other things, I am indebted for the entire annotation of *The Winter Evening*.

INTRODUCTORY.

COWPER'S LIFE.

The interest which attaches to Cowper, by virtue of his natural disposition, his character, and the misfortunes of his life, is so much greater than that which his poetry, judged by itself and for itself, can possibly arouse, that it is difficult to pass any opinion upon him as a poet, without being swayed by feelings of sympathy with him as a man. And the more so is this true, in that, having in his writings with perfect unconsciousness wholly revealed his inmost self, he stands to all that have read them for an intimate and beloved friend. On the other hand, it is equally difficult (if it be not impossible) adequately to appreciate Cowper's poetry (especially if one reads only a small portion of it) without knowing something of the story of his life.*

William Cowper was born in Berkhamstead, in Herts, November 26th, 1731. His father and mother were both of gentle birth—the one being descended from a long line of baronets and squires, and the other able to boast, if need were, of royal blood in her veins. Many of the poet's contemporary relatives occupied positions of trust and importance, and his associations all through life were with the higher social classes. His father was a clergyman, the Rector of Berkhamstead, and was Chaplain to the King. Of the father's influence upon the son, there is little account or evidence; but of the influence of his mother (who was a Donne, and of the same family as the celebrated poet) he speaks even to his latest days with the utmost tenderness and affection. Unfortunately for him, she died when her son was only six years of age. Fifty-three years later, a cousin having sent him a portrait of her, Cowper, in acknowledging the gift, wrote:—"I can truly say that not a week passes (perhaps I might with equal veracity say a day) in which I do not think of her." This gift was the occasion of the beautiful lines, *On Receipt of My Mother's Picture*, justly considered as one of the most affecting elegies in the English language.

---

* It will be impossible here to give more than the barest outline of the poet's life. I would therefore recommend the student to put himself in possession of two books, feeling sure that if he adds them to his library at this time he will never regret doing so:—GOLDWIN SMITH'S *Cowper*, in the English Men of Letters Series, and the *Globe Edition of Cowper's Poetical Works*, edited by the REV. WILLIAM BENHAM. This *Globe Edition* has an excellent Biographical Introduction, setting forth several important facts of the poet's life never before given to the world; it contains, also, several poems not previously published; and its text has been most carefully prepared: altogether it is probable that for a long time to come it will be considered the standard edition of Cowper's poetical writings. Both books may be had for a comparatively low sum. The cheap edition of *Cowper's Letters*, published by the Religious Tract Society, will also repay purchase and perusal.

Upon his mother's death the young lad was sent to school – to a private boarding-school; but there he was so ill-treated by an elder boy that his life was positively wretched. Later on, at the age of ten, he was sent to Westminster, one of the great Public Schools of England; there his life was much happier, and although shy and sensitive to a degree that must have occasioned him bitter trials innumerable, he nevertheless made many friends. Moreover, taking part in all the school games, and, in especial, becoming proficient in cricket and football, he laid in such a stock of bodily health as in future years served to mitigate the disasters of his many mental shipwrecks, even if it could not entirely prevent them. At Westminster too, by virtue of much desultory and self-directed reading, he became a good Latin scholar, a fair Greek scholar, and also a fair English scholar, as English was understood in those days: Milton he seems to have known by heart. But of history, or of mathematics, philosophy, or science, he knew but little.

Leaving Westminster at the age of seventeen, Cowper did not go to college, but began, in London, the study of the Law. In due time he was called to the Bar; and he retained a nominal connection with his profession till he left London in 1763; but he was never fond of it, and was idle in the pursuit of it. It is said that he never held a brief. No profession could have been more unsuited to him than Law; but it may be doubted whether he would have succeeded in any profession. Everything relating to business seems to have been distasteful to him; and some years later, when careful husbandry of his resources had become a necessity, this duty was assumed by his friends, and retained by them to the end. His occupation in London, as far as he had any serious one, was literature. He was one of seven members of a coterie (all Westminster men) called *The Nonsense Club*, who amused themselves with literary trifling; and two of these having established a magazine called *The Connoisseur*, Cowper contributed to it several pieces in prose. He wrote also street ballads, and is said to have written a humorous ode.

It was in London that the clouds which darkened so much of Cowper's life began to gather. In 1753 he first experienced (at least with such intensity that they were noticeable to others) those strange and unaccountable feelings of melancholy and morbid wretchedness which gave to his life its terrible and tragic pathos. A residence for some months at the seaside restored his mind to its normal sanity; but the impression which his ailment made upon his friends was no doubt one of great anxiety as to his future. And moreover, little as he was able to bear it, Cowper was soon called upon to endure such a distress as the heart rarely recovers from, —occasioned no doubt by the conviction of those whose duty it was to act in the matter, that this recent obscuration of reason, short though it had been, would be but one of many recurring similar sad eclipses. The young dilettante writer (for he was scarcely more at this time) had conceived a

strong attachment for a relative, Theodora Cowper, a charming and accomplished young lady whose heart he had completely won; but her father was averse to the engagement, and when finally the high-spirited girl pleaded for her cousin with an eloquent energy which only too plainly bespoke the hopelessness of her own love, Mr. Cowper had firmly to forbid the lovers ever meeting again. Miss Cowper obeyed her father; but she never married. The poems that her cousin had written in her honor (the only poems on love he ever wrote) she retained to the day of her death, which was not till 1824; and then only were they given to the world. Her interest in her former lover never abated; and to her affectionate kindness he was indebted, throughout all his life, for many substantial favors. These were always anonymously bestowed; and the poet, guessing no doubt truly from whose hand they came, was too sincere and too grateful to express any affected curiosity in the matter. He ever preserved the memory of his love in dignified and sacred silence.

In 1763 Cowper's London life closed, and most disastrously. A relative, in whose hands the nomination lay, had appointed him to a lucrative post, the Clerkship of the Journals of the House of Lords; but it was necessary for the appointee to show his fitness for the position in an examination before a committee. In his endeavors to prepare himself for this ordeal—endeavors continued over six months of ineffectual study—his mind again gave way, and he attempted suicide. Madness, indeed, remained with him, in more or less strength, until the very end of his life, but of course with much more intensity in those periods when he was unmistakably insane, than at other times: a terrible fear always had possession of his mind—that he was abandoned of God, and doomed to eternal death. Light-hearted, good humored, and joyous, as he always was in his better moods, there was never a time in his whole life, after this first attack, when he was not subject to the fearful oppression of this terrible hallucination. In the crisis now referred to, he was placed by his friends in an asylum at St. Albans, where, under the skilful treatment of a wise physician, Dr. Cotton, he became once more sane, as it was said. Upon his recovery, Cowper had become religious; religious consolation and hope no doubt had much to do with his recovery, as religious fears had also much to do with his subsequent relapses. But there can be no doubt that whatever may have been the mental phenomena which characterized his disease, its origin and sustenance were physical.

In 1765, Cowper, leaving St. Albans, went to Huntingdon, to be near a younger brother who was at Cambridge. It was at Huntingdon that he made the great friendships of his life—with Mrs. Unwin, the wife of a clergyman there, and with her son, William Unwin, afterwards also a clergyman. The two years that Cowper spent in Huntingdon, in the home of the Unwins, were probably the happiest years of his life. In 1767, the elder Mr. Unwin having been accidentally killed, the Huntingdon home was broken up; and by the advice of the Rev. John Newton, Mrs. Unwin removed to Olney, in

Buckinghamshire, which was in Mr. Newton's parish. Cowper accompanied Mrs. Unwin thither, and remained ever afterwards an inmate of her house—until, indeed, in later days, herself overcome by illness, and broken down in body and in mind, she was no longer able to supervise a house. Mrs. Unwin, who, although she was some years Cowper's senior, was yet so nearly of the same age, and of the same tastes, as to be in every true sense of the word a companion to him, ever watched and tended him with an affection and a self-sacrificing spirit that have endeared her name to all lovers of the poet's memory—in illness, and in health which always contained some boding of illness—until, in 1791, a paralytic stroke so affected her that her state became worse than his had ever been. It was then that Cowper's intrinsically noble nature showed itself, and, weak and despairing as he himself then was, he bestowed upon her, with a fidelity no querulousness could daunt, the same kind attentions which, in other days, she had so often lavished upon him. The beautiful lines, entitled *To Mary*, written in this sad time (1793), have enshrined for ever the affectionate kindness of the one, and the loving gratitude of the other.

It is with Olney that Cowper's name and fame are most closely associated. That this is so, is perhaps to be regretted; for had he been thrown amid kindlier surroundings, he had no doubt missed some of the calamities of his life, and had betaken himself to poetic themes more suited to his genius, and more likely to win enduring fame, than those which so largely occupied his time in those unfortunate years when he was little else than Mr. Newton's *alter ego*. At Olney, Newton was his only neighbor, and the two became inseparable; "for twelve years we were scarcely ever apart." Cowper seems to have yielded up his individuality to his strong-willed companion. But well-intended, affectionate, and loyal, as Newton's influence was, it was none the less disastrous. Cowper longed for the "assurance of salvation," but never could feel that he possessed that blessing. Newton, burly-minded and somewhat coarse-natured, was unable to understand his friend's doubts, and saw no remedy for these misgivings except in such a round of religious pursuits and excitements as Cowper's more delicately-constituted nature could not endure. In 1773, the anxious doubter again relapsed into what he has himself described as "a state of childish imbecility." "He believed," he said, "that everyone hated him, Mrs. Unwin most of all." This state of aberration endured for a year and a-half, during which time he was most affectionately cared for by Mrs. Unwin; and Mr. Newton, also, for all his mistaken zeal, was yet an affectionate and true friend, and did for the poor sufferer everything that lay in his power.

How terribly frequent would have been these lapses into madness, can only be guessed at, had the old round of religious occupations been resumed without any enlivening variation. Gardening at first was tried; then to this amusement were added carpentering, painting and sketching, and the keeping of pet animals. But none of these, nor all of these, would have

sufficed to keep that preternaturally active mind from brooding upon itself—from being consumed by its own fires—had no more engrossing employment presented itself. But he now found an occupation which, while it fully engaged all his powers, afforded him also that distraction of thought so necessary to his mental equipoise. He became a poet. In London, he had written verses to his cousin Theodora, whom he addressed as Delia. Before his last illness, he had composed hymns for Mr. Newton, and after his recovery this hymn-writing had been continued; and some of the religious poems thus written have had enduring popularity, and are still to be found in all hymnologies. But his genius now betook itself to poetical compositions of a different cast; and many of the short poems upon which his fame still partly rests were produced at this time. Later, in 1780, in response to a suggestion made by Mrs. Unwin, who set the subject, he wrote the long poem entitled *The Progress of Error;* and then, finding poetical composition easy, and being delighted with the employment, he wrote the remaining poems of his first book:—*Truth, Table-talk, Expostulation, Hope, Charity, Conversation,* and *Retirement.* When these were published in 1782, they met with some applause, and also with some adverse criticism. But, on the whole, their reception was dull. The volume did not sell, and was, no doubt, but little read.

About this time, Cowper and Mrs. Unwin became acquainted with Lady Austen. Lady Austen had seen much of the world, had resided in France for a long time, and had a vivacity of manner and a liveliness of humor which made her exceedingly attractive and welcome to the quiet Olney household. She seems also to have been a woman of much tact and discretion, and to have thoroughly understood Cowper's character, and to have been able to control his moods. One evening, when the poet was unusually despondent, she recited for him a story which she had heard in childhood; and that night, amidst fits of laughter so convulsive as to be alarming, he put the tale into verse, and in the morning recited it for the ladies of the household, who, no doubt, were relieved and delighted to find that their fears, excited by his mirthfulness, had had no more serious occasion. The tale that thus so curiously received its poetical setting, was the immortal *John Gilpin;* it was soon published, and before long had attained that full measure of popularity which it has ever since worthily enjoyed.

In 1783, Cowper received another inspiration, and from the same source. Lady Austen had often desired him to write a poem in blank verse. "I will," replied the poet, "if you will give me the subject." "O, you can write on any subject," she said; "write on this *Sofa.*" Thus originated *The Task;* and so rapidly did Cowper write, that the work, once begun, was completed in a twelve-month. Besides *The Task*, the new volume contained *Tirocinium or A Review of Schools, An Epistle to Joseph Hill, Esq.* (the gentleman who managed his finances), and *John Gilpin.* It was published

in June, 1785. Its success was immediate and complete; and Cowper was deservedly reckoned the first poet of his age.

After the publication of *The Task*, Cowper unfortunately betook himself to translating Homer. This employment, while it gave him mental preoccupation, was not so diverting to his mind as the writing of original poems; and, in the interests of literature, it is greatly to be regretted that he undertook the huge task, for by it he was prevented from writing more of those short, occasional pieces, for which his genius was peculiarly fitted—those that he has written being acknowledged to be among the most perfect in the language.

In 1786, Cowper and Mrs. Unwin left Olney and removed to Weston, a place not far distant, where they were provided with a much more cheerful and comfortable home. This change was effected by the advice and aid of Lady Hesketh, the poet's cousin, a sister to Theodora. Lady Hesketh's kindness to Cowper was most affectionate and tender, and was most affectionately returned. They had begun a correspondence with one another when he was at Huntingdon; and though it had been broken off during the first six years of his life at Olney, it had been renewed after his great illness there, and was continued, though with some interruptions, to the close of his life. The letters of the poet were carefully preserved by his cousin, and written as they were, without the slightest thought of publicity, they are a complete and unconscious revelation of the mind and character of the man. And in addition to their value as biography, they have, if possible, even a greater interest: they are universally admitted to be the most charming letters, the most perfect examples of the epistolary style, in the language. Moreover, his letters to Newton, William Unwin, Hill, Bull (a neighboring minister to whom he was introduced by Newton, when the latter, disheartened by ill-success, left Olney), and others, have also been preserved; in which, with much self-revelation of a varied character, now dark, now bright and sunny, the delicate and indescribable Cowperian humor and *naïveté* are scarcely less remarkable. Cowper's letters, by common consent, are ranked among the very choicest things in our literature.

Newton had left Olney in 1779, but his influence over Cowper remained, and was never much abated, except for short intervals. When *The Task* was published, Newton was dissatisfied with it: it had too little of the religious cast that characterized the first volume (*Table Talk*, etc.), which he had honored by writing for it a preface (judiciously thought too weighty for publication, however); and when the greater success of the second volume had brought the poet into some sort of association with men of letters, and into the favorable notice of people of influence, Newton suggested that he was "growing worldly." And even when, after his removal to Weston, he was thrown somewhat into the society of some refined people who happened to be Catholics, Newton again reproached

him. At this time, too, when most in need of some kindly counteractive to Newton's depressing influence, his most intimate and congenial friend, William Unwin, suddenly sickened and died. The work on Homer could not avail to stay the ever-consuming fire of that morbidly introspective brain. Periods of melancholy, of serious aberration, with terrible despairings and attempts at self-destruction, now ensued, more frequently recurring than ever before. But the publication of the *Homer*, though long delayed, was, in 1791, finally effected. And at this time, too, many of those small pieces for which the poet is now best remembered, were produced—literally "thrown off," so facile was the poet's pen in this sort of composition. But Cowper did not deem the writing of these shorter poems serious work. To his morbid judgment, they appeared to be at best but justifiable trifling. "If I trifle and merely trifle," he wrote, "it is because I am reduced to it by necessity: a melancholy that nothing else so effectually disperses, engages me sometimes in the arduous task of being merry by force. And, strange as it may seem, the most ludicrous lines I ever wrote have been written in the saddest mood, and but for that saddest mood, perhaps had never been written at all."

Homer done, there was some questing for a suitable theme for another great work; but none presented itself. Lady Hesketh proposed *The Mediterranean;* but Cowper objected that his knowledge of history was too meagre for this, and indeed he would not attempt to write of scenes with which he was not personally familiar. He had not been out of England even, and moreover had seen but little of it. Another friend proposed *The Four Ages of Man*, and on this theme a small fragment was written. He himself chose *Yardley Oak*, and on this subject wrote some 161 lines, bestowing on them great care and thought. Of all Cowper's longer poems, *Yardley Oak*, incomplete and fragmentary as it is, is probably the most perfect. His admirable descriptive powers had in it an ample scope, and the poem was not continued far enough to admit of those illiberal reflections that so much mar the beauty of *The Task*. In *Yardley Oak* Cowper approaches Wordsworth, even at Wordsworth's best.

In the December of the year in which *Yardley Oak* was written (1791), Mrs. Unwin was seized with paralysis. Thenceforward the poet's life grew darker and darker—illumined now and then, it is true, by gleams of brightness, but such only as may be described as lurid, so awful was their contrast to the now almost continuous gloom that enshrouded his days. In one of these more lucid intervals (in the autumn of 1793) those affectionate lines before referred to, *To Mary*, were composed. The unfortunate pair were taken charge of by kind friends—by Cowper's cousin, Johnson, by Lady Hesketh, by the poet Hayley, and by others. Change of residence was tried again and again; but all was in vain. Mrs. Unwin died in December of 1796; the poet, unconscious of his loss, still lingered on. He spent much of his time in revising his *Homer* for a second edition; he also continued

his correspendence; he wrote poems both in Latin and in English; and he made translations: but his permanent mental condition was one of fixed and terrible distress. "I feel unutterable despair," he said. On March 20th, 1799, he wrote *The Castaway*, a pathetic portrayal of his hopelessness, that no one can read without tears:—

> No voice divine the storm allayed,
> No light propitious shone,
> When, snatched from all effectual aid,
> We perished, each alone:
> But I beneath a rougher sea,
> Am whelmed in deeper gulfs than he.

This was his last original poem, but the end was hardly yet. He made more translations; but the terrible gloom—the conviction of endless alienation from God—this was never relaxed. He went down into the dark valley of the shadow of death, and no one's voice had comfort for him; he felt that he was alone, and that from that Saviour whose mercies he had so often sung, he was estranged forever. And thus he died, April 25th, 1800, at East Dereham, in Norfolk.

Mrs. Unwin had been buried in the Dereham church, and there, too, the remains of the poet were laid. Lady Hesketh erected a monument to his memory; Hayley inscribed upon it the affectionate and fitting line:—

His virtues formed the magic of his song.

COWPER'S POETRY.

From what has been said of Cowper's life, meagre as this has been, it will be seen that all his poetry was produced amid conditions which precluded adequate performance. Of the merit—the absolute merit—of his poetry, the student must, however, try to judge, unswayed by feelings of affection or sympathy for the poet himself. But his judgment, whatever it be, should be self-formed. Whatever may be the poems about which he desires to form an opinion, he should first, as Professor Henry Morley has said in one of his latest books, read them with an open mind, seeking only to receive the impression which the poet wishes to convey. His attitude, in this first reading, should be simply receptive; he should read for himself, without pausing to remember what he has been told to think. When he has fully possessed himself of the poet's meaning, he will have already formed judgments for himself. With this proviso, the following remarks are offered for his consideration:—

Cowper cannot be called a great poet. His letters, which are exquisite literary performances, possess a charm which is indescribable—that can be felt, but cannot be put into words; and account for it as we may, it is always the indescribable which is supreme in literature. On the other hand, much of Cowper's poetry, especially his more labored effort, is perfectly describable. There are just so many ideas, set forth in so much poetical form—

neither the ideas nor the form being far removed from the commonplace. Although, as he says, he imitated no one, he can, himself, be exceedingly easily imitated. What with metonymies, metaphors, words used in original senses, and more or less suitable allusions, his poetical apparatus may be easily catalogued. Of sentiment, or passion, or any deep feeling having a beauty or a value independent of its verbal setting, there is little. The charm of his poetry, wherever charm is felt, lies in its naturalness, its simplicity, its delicacy, and, let us also say, in its fidelity. Hence, it is in descriptions of the simple facts of life and nature about him, that Cowper excels; and it is but truth to say that in these he really does excel. A gypsy camp, the arrival of the postman, a winter evening, with its "bubbling and loud-hissing urn," a wagoner stalking "in ponderous boots beside his reeking team," some cattle "in unrecumbent sadness, awaiting their wonted fodder," a flower-garden (as in *The Winter Walk at Noon*),—these are the themes that receive at his hand an adequate treatment, and claim for him the poetical rank assigned him; and, let us add, such self-revelations as that beginning :—

I was a stricken deer that left the herd—

where the naturalness of portrayal is the outcome of personal suffering. But when, from merely limning the beautiful, he passed to the more difficult task of "making an application of his ideas to life," he failed; he could not but fail; his experience of life was too narrow; and his mind had not the capacity of comprehending it without experience. Hence it is that *The Task*, beautiful poem as it is, is only valuable in parts. "Fitly joined together and compacted," it never was—its author's genius would allow of no such logical treatment; it was discursive from the beginning; but those parts which, no doubt, to the poet when he wrote them, seemed of most value, in which, with too heavy a sense of responsibility, he undertook the duties of *censor morum*, have long since been adjudged his least meritorious work: *The Task* is now read (except by students) in detached pieces only, and is treasured for its few real imperishable brilliants, and not for its vast mass of baser stuff.

Apart from its deficiency as poetry, there is another reason that so much of Cowper's dogmatic utterance is discredited. One cannot help feeling that, despite all his loud and positive asseveration, this sort of writing was not the real expression of the man's inner heart. His incessant objurgation was very unlike his real life, though no doubt his real life was in part made wretched by this disparity. While he was forever railing at bishops, and philosophers, and men of science, and the people of fashionable society, yet he found it easy, nay, imperative upon his sense of justice, to make exceptions in favor of such individual members of these tabooed classes as he happened personally to become acquainted with.

Of Cowper's shorter poems, however, it must be said that they, like his

letters, were written at white heat, *currente calamo*, and are the unmistakable products of genius. And had he given his attention to writing more of them, instead of translating Homer and editing Milton, the world would have been greatly the gainer. It was a true remark of Lady Austen's that he "could write on anything"; and the most trivial event of his quiet and obscure life was a sufficiently excellent theme to evoke the happy inspiration of his dainty muse. *Vers de Société* have more or less been the affectation, if not the passion, of English poets, ever since MACKWORTH PRAED wrote *The Vicar*, and *Quince*, but no modern writer of occasional verses has been able

To sport with syllables and play with song

with the same graceful ease and consummate naturalness of Cowper. Had he made this sort of composition the serious "amusement," (as he called his poetical work,) of his life, rather than the writing of moral satires, there can be little doubt that to-day his reputation, instead of waning, would be upon the increase.

Although the absolute rank to which Cowper must be assigned, is not high (at best, perhaps, only first among English poets of the second order), yet, relatively to his age, he was the most conspicuous poet of it, and worthily so. Independent in forming his own opinions in regard to poetical composition, he abandoned the artificialities by which English poetry had been more or less characterized ever since the better days of the Renaissance (that is, during the whole of the so-called Classic age), even at the hands of so simple and unaffected a writer as Cowper's immediate predecessor, Goldsmith; and aiming at lucidity and naturalness as the chief graces of his art, he wrote with such clearness and simplicity that he not only won for himself general recognition as a writer whose style was individual and original, but also had the honor of being instrumental in bringing into vogue a taste for the unaffected, the simple, the natural, the direct, which English poets have ever since regarded as true and authoritative.

The essential quality of Cowper's style is its *genuineness*. His emotions are real—never fictitious; his imagery is of things which he had actually seen and observed; his descriptions of the ever-varying phases of nature are faithfully keen and appreciative; and the same may be said of his portraiture of social phenomena;—it is only when he attempts to generalize, that, transcending his experience, his style is no longer characterized by fidelity, and becomes artificial, vapid, and obscure.

One cannot read Cowper's life and writings without a feeling of deep regret. Endowed by nature with a genius that fitted him to be the Horace of his age—and indeed a greater than Horace—an unkind fate placed him in circumstances that thwarted and chilled his genius; so that in most of his writing, it is not genius that is seen, but merely versicular talent.

THE STUDY OF THE TASK.

The Task is universally admitted to be, on the whole, Cowper's greatest work, although it is far from being a uniformly meritorious production; and the unanimity of choice which critics and others have displayed in making selections from it, proves that Cowper's position as a poet is very definitely fixed, and that much that he has written, even of *The Task*, is destined to oblivion. But the charm which resides in those parts that by common consent are reckoned its better parts, is unmistakable, and (like that of all good poetry) inimitable. Unfortunately, comparatively few of these choicer bits are to be found in Books III. and IV., the portions of *The Task* most frequently set apart for study; the selection of these books for such a purpose in preference to the others, must be attributed rather to their negative, than to their positive, excellences. However, some passages of *The Garden* and of *The Winter Evening*, are as beautiful as anything ever Cowper wrote, and these should be made the subject of special study; if possible, they should be memorized. The 28 lines, beginning with :—

> I was a stricken deer that left the herd—

and the 32 lines, beginning with :—

> They love the country, and none else, who seek—

are probably the most poetical passages of Book III. Book IV. has much greater merit, and lines 1-35, 36-87, 120-143, 150-193, and the series of passages in lines 243-428, with others of perhaps less value, have much poetical beauty and are well worth special study; and some of these should be carefully treasured in the memory.

In reading a poem, the purpose which the student has at school, while it is partly the same as that which he will have in maturer years, is also much more inclusive. In after life we read poetry mainly for the pleasure, the mental exhilaration, it affords us. Other purposes we may hope our reading will serve us, but this is the main one. But the better our minds are prepared for reading, the greater is the pleasure which we shall gain, and the greater also is the number of secondary purposes likely to be served for us. At school, too, we should first read for pleasure, for exhilaration; this we shall best gain, in the case of any poem, by one, or two, or more, readings, without much purposive study. But when these are ended, an era of hard work must follow. We must then read so as to discipline our minds that our reading in after years shall be the easier for us. Poetry, if it is worth anything at all, is intense; it is crowded with beauty and meaning, not all discernible at first sight. It is only culture that helps us to see this inner beauty, to get at this hidden meaning, and culture is the result (more than of anything else) of hard study. Again, poetry is concise, compact; it describes by allusion, by implication. To understand these allusions, to

unfold these implications, research is necessary. So that at school we should acquire the habit of careful, exact, and thorough research. This will cling to us through life, and make subsequent research easy, or more or less unnecessary. Again, poetry, like all forms of literary expression, is the fashioning of one omnipotent instrument—language. Hence it is essential, even in the study of the choicest poetry, to pay a first-rate attention to the words, the *ipsissima verba*, of the poet. Should one's innate knowledge of language be sufficiently minute and accurate to make this unnecessary, this would be a blessed gift; the student may rest confident, however, that he is not possessed of this gift,—that knowledge must be to him an acquisition, and an acquisition by his own toil. Hence in studying one poem, while he is seeking to know thoroughly all about its words and sentences, believing that by reason of this knowledge the poet's meaning will become all the clearer to him, he is also acquiring an ability to read and understand other poems, with, perhaps, less labor: in other words, he is obtaining that "knowledge" which is "power." Therefore, in the *Notes* which have been here made, much attention has been given to the allusions which the poet makes, and also to the very words which he uses (Cowper's style is so lucid that to the sentences but little attention was necessary); yet all the help that has been given has been, of a purpose, so put, that much work is left for the student himself to do.

THE TASK.

BOOK III.

THE GARDEN.

ARGUMENT.

Self-recollection and reproof.—Address to domestic happiness.—Some account of myself.—The vanity of many of their pursuits who are reported wise.—Justification of my censures.—Divine illumination necessary to the most expert philosopher.—The question, What is Truth? answered by other questions.—Domestic happiness addressed again.—Few lovers of the country.—My tame hare.—Occupations of a retired gentleman in his garden.—Pruning.—Framing.—Greenhouse.—Sowing of flower-seeds.—The country preferable to the town even in the winter.—Reasons why it is deserted at that season.—Ruinous effects of gaming, and of expensive improvement.—Book concludes with an apostrophe to the metropolis.

THE TASK.

BOOK III.—THE GARDEN.

As one, who, long in thickets and in brakes
Entangled, winds now this way and now that
His devious course uncertain, seeking home;
Or having long in miry ways been foiled
And sore discomfited, from slough to slough
Plunging, and half despairing of escape,
If chance at length he finds a greensward smooth
And faithful to the foot, his spirits rise,
He cherups brisk his ear-erecting steed,
10 And winds his way with pleasure and with ease;
So I, designing other themes, and called
To adorn the Sofa with eulogium due,
To tell its slumbers and to paint its dreams,
Have rambled wide: in country, city, seat
Of academic fame (howe'er deserved),
Long held and scarcely disengaged at last.
But now with pleasant pace a cleanlier road
I mean to tread. I feel myself at large,
Courageous, and refreshed for future toil,
20 If toil awaits me, or if dangers new.

Since pulpits fail, and sounding-boards reflect
Most part an empty ineffectual sound,
What chance that I, to fame so little known,
Nor conversant with men or manners much,
Should speak to purpose, or with better hope
Crack the satiric thong? 'Twere wiser far

For me, enamoured of sequestered scenes,
And charmed with rural beauty, to repose
Where chance may throw me, beneath elm or vine,
30 My languid limbs when summer sears the plains,
Or when rough winter rages, on the soft
And sheltered Sofa, while the nitrous air
Feeds a blue flame, and makes a cheerful hearth;
There, undisturbed by Folly, and apprised
How great the danger of disturbing her,
To muse in silence, or at least confine
Remarks that gall so many, to the few
My partners in retreat. Disgust concealed
Is ofttimes proof of wisdom, when the fault
40 Is obstinate, and cure beyond our reach.

Domestic happiness, thou only bliss
Of Paradise that has survived the fall!
Though few now taste thee unimpaired and pure,
Or tasting long enjoy thee, too infirm
Or too incautious to preserve thy sweets
Unmixed with drops of bitter, which neglect
Or temper sheds into thy crystal cup.
Thou art the nurse of Virtue. In thine arms
She smiles, appearing, as in truth she is,
50 Heaven-born, and destined to the skies again.
Thou art not known where Pleasure is adored,
That reeling goddess with the zoneless waist
And wandering eyes, still leaning on the arm
Of Novelty, her fickle frail support;
For thou art meek and constant, hating change,
And finding in the calm of truth-tried love
Joys that her stormy raptures never yield.
Forsaking thee, what shipwreck have we made
Of honour, dignity, and fair renown,

60 Till prostitution elbows us aside
In all our crowded streets, and senates seem
Convened for purposes of empire less,
Than to release the adultress from her bond.
The adultress! What a theme for angry verse!
What provocation to the indignant heart
That feels for injured love! but I disdain
The nauseous task to paint her as she is,
Cruel, abandoned, glorying in her shame.
No. Let her pass, and charioted along
70 In guilty splendour, shake the public ways;
The frequency of crimes has washed them white;
And verse of mine shall never brand the wretch,
Whom matrons now, of character unsmirched,
And chaste themselves, are not ashamed to own.
Virtue and vice had boundaries in old time,
Not to be passed; and she that had renounced
Her sex's honour, was renounced herself
By all that prized it; not for prudery's sake,
But dignity's, resentful of the wrong.
80 'Twas hard perhaps on here and there a waif,
Desirous to return, and not received;
But was a wholesome rigour in the main,
And taught the unblemished to preserve with care
That purity, whose loss was loss of all.
Men too were nice in honour in those days,
And judged offenders well. Then he that sharped,
And pocketed a prize by fraud obtained,
Was marked and shunned as odious. He that sold
His country, or was slack when she required
90 His every nerve in action and at stretch,
Paid with the blood that he had basely spared
The price of his default. But now—yes, now,
We are become so candid and so fair,

So liberal in construction, and so rich
In Christian charity, (good-natured age!)
That they are safe, sinners of either sex,
Transgress what laws they may. Well dressed, well bred,
Well equipaged, is ticket good enough
To pass us readily through every door.
100 Hypocrisy, detest her as we may,
(And no man's hatred ever wronged her yet,)
May claim this merit still—that she admits
The worth of what she mimics with such care,
And thus gives Virtue indirect applause;
But she has burned her mask, not needed here,
Where Vice has such allowance, that her shifts
And specious semblances have lost their use.

108-120"

I was a stricken deer that left the herd
Long since; with many an arrow deep infixed
110 My panting side was charged, when I withdrew
To seek a tranquil death in distant shades.
There was I found by One who had Himself
Been hurt by the archers. In His side He bore,
And in His hands and feet, the cruel scars.
With gentle force soliciting the darts,
He drew them forth, and healed and bade me live.
Since then, with few associates, in remote
And silent woods I wander, far from those
My former partners of the peopled scene;
120 With few associates, and not wishing more.
Here much I ruminate, as much I may,
With other views of men and manners now
Than once, and others of a life to come.
I see that all are wanderers, gone astray
Each in his own delusions; they are lost
In chase of fancied happiness, still wooed

And never won. Dream after dream ensues,
And still they dream that they shall still succeed,
And still are disappointed. Rings the world
130 With the vain stir. I sum up half mankind,
And add two-thirds of the remaining half,
And find the total of their hopes and fears
Dreams, empty dreams. The million flit as gay
As if created only like the fly
That spreads his motley wings in the eye of noon,
To sport their season, and be seen no more.
The rest are sober dreamers, grave and wise,
And pregnant with discoveries new and rare.
Some write a narrative of wars, and feats
140 Of heroes little known, and call the rant
A history: describe the man, of whom
His own coevals took but little note,
And paint his person, character, and views,
As they had known him from his mother's womb.
They disentangle from the puzzled skein
In which obscurity has wrapped them up,
The threads of politic and shrewd design
That ran through all his purposes, and charge
His mind with meanings that he never had,
150 Or having, kept concealed. Some drill and bore
The solid earth, and from the strata there
Extract a register, by which we learn
That He who made it, and revealed its date
To Moses, was mistaken in its age.
Some, more acute and more industrious still,
Contrive creation; travel Nature up
To the sharp peak of her sublimest height,
And tell us whence the stars; why some are fixed,
And planetary some; what gave them first
160 Rotation, from what fountain flowed their light.

Great contest follows, and much learned dust
Involves the combatants, each claiming truth,
And truth disclaiming both : and thus they spend
The little wick of life's poor shallow lamp
In playing tricks with nature, giving laws
To distant worlds, and trifling in their own.
Is't not a pity now, that tickling rheums
Should ever tease the lungs and blear the sight
Of oracles like these? Great pity too,
170 That having wielded the elements, and built
A thousand systems, each in his own way,
They should go out in fume and be forgot?
Ah! what is life thus spent? and what are they
But frantic who thus spend it all for smoke?
Eternity for bubbles proves at last
A senseless bargain. When I see such games
Played by the creatures of a Power who swears
That He will judge the earth, and call the fool
To a sharp reckoning that has lived in vain;
180 And when I weigh this seeming wisdom well,
And prove it in the infallible result
So hollow and so false—I feel my heart
Dissolve in pity, and account the learned,
If this be learning, most of all deceived.
Great crimes alarm the conscience, but it sleeps
While thoughtful man is plausibly amused.
"Defend me therefore, common sense," say I,
"From reveries so airy, from the toil
Of dropping buckets into empty wells,
190 And growing old in drawing nothing up!"
"'Twere well," says one sage erudite, profound,
Terribly arched and aquiline his nose,
And overbuilt with most impending brows—
"'Twere well, could you permit the world to live

As the world pleases. What's the world to you?"
Much. I was born of woman, and drew milk,
As sweet as charity, from human breasts.
I think, articulate, I laugh and weep,
And exercise all functions of a man.
200 How then should I and any man that lives
Be strangers to each other? Pierce my vein,
Take of the crimson stream meandering there,
And catechise it well. Apply thy glass,
Search it, and prove now if it be not blood
Congenial with thine own: and if it be,
What edge of subtlety canst thou suppose
Keen enough, wise and skilful as thou art,
To cut the link of brotherhood, by which
One common Maker bound me to the kind?
210 True; I am no proficient, I confess,
In arts like yours. I cannot call the swift
And perilous lightnings from the angry clouds,
And bid them hide themselves in earth beneath;
I cannot analyse the air, nor catch
The parallax of yonder luminous point
That seems half quenched in the immense abyss;
Such powers I boast not—neither can I rest
A silent witness of the headlong rage
Or heedless folly by which thousands die,
220 Bone of my bone, and kindred souls to mine.

God never meant that man should scale the heavens
By strides of human wisdom. In His works,
Though wondrous, He commands us in His word
To seek Him rather where His mercy shines.
The mind indeed, enlightened from above,
Views Him in all; ascribes to the grand cause
The grand effect; acknowledges with joy

His manner, and with rapture tastes His style.
But never yet did philosophic tube,
230 That brings the planets home into the eye
Of observation, and discovers, else
Not visible, His family of worlds,
Discover Him that rules them ; such a veil
Hangs over mortal eyes, blind from the birth,
And dark in things divine. Full often too
Our wayward intellect, the more we learn
Of nature, overlooks her Author more,
From instrumental causes proud to draw
Conclusions retrograde, and mad mistake.
240 But if His word once teach us, shoot a ray
Through all the heart's dark chambers, and reveal
Truths undiscerned but by that holy light,
Then all is plain. Philosophy baptized
In the pure fountain of eternal love
Has eyes indeed ; and viewing all she sees
As meant to indicate a God to man,
Gives Him His praise, and forfeits not her own.
Learning has borne such fruit in other days
On all her branches : piety has found
250 Friends in the friends of science, and true prayer
Has flowed from lips wet with Castalian dews.
Such was thy wisdom, Newton, childlike sage !
Sagacious reader of the works of God,
And in His word sagacious. Such too thine,
Milton, whose genius had angelic wings,
And fed on manna. And such thine, in whom
Our British Themis gloried with just cause,
Immortal Hale ! for deep discernment praised
And sound integrity, not more than famed
260 For sanctity of manners undefiled.

All flesh is grass, and all its glory fades
Like the fair flower dishevelled in the wind;
Riches have wings, and grandeur is a dream;
The man we celebrate must find a tomb,
And we that worship him, ignoble graves.
Nothing is proof against the general curse
Of vanity, that seizes all below.
The only amaranthine flower on earth
Is virtue; the only lasting treasure, truth.
270 But what is truth? 'Twas Pilate's question put
To Truth itself, that deigned him no reply.
And wherefore? will not God impart His light
To them that ask it?—Freely—'tis His joy,
His glory and His nature, to impart.
But to the proud, uncandid, insincere
Or negligent inquirer, not a spark.
What's that which brings contempt upon a book,
And him who writes it, though the style be neat,
The method clear, and argument exact?
280 That makes a minister in holy things
The joy of many, and the dread of more,
His name a theme for praise and for reproach?
That while it gives us worth in God's account,
Depreciates and undoes us in our own?
What pearl is it that rich men cannot buy,
That learning is too proud to gather up,
But which the poor and the despised of all
Seek and obtain, and often find unsought?
Tell me, and I will tell thee what is truth.

290 Oh friendly to the best pursuits of man,
Friendly to thought, to virtue, and to peace,
Domestic life in rural leisure passed!
Few know thy value, and few taste thy sweets,

Though many boast thy favours, and affect
To understand and choose thee for their own.
But foolish man foregoes his proper bliss,
Even as his first progenitor, and quits,
Though placed in Paradise, (for earth has still
Some traces of her youthful beauty left,)
300 Substantial happiness for transient joy.
Scenes formed for contemplation, and to nurse
The growing seeds of wisdom—that suggest,
By every pleasing image they present,
Reflections such as meliorate the heart,
Compose the passions, and exalt the mind—
Scenes such as these, 'tis his supreme delight
To fill with riot, and defile with blood.
Should some contagion, kind to the poor brutes
We persecute, annihilate the tribes
310 That draw the sportsman over hill and dale
Fearless, and rapt away from all his cares;
Should never game-fowl hatch her eggs again,
Nor baited hook deceive the fish's eye;
Could pageantry and dance, and feast and song,
Be quelled in all our summer-months' retreats;
How many self-deluded nymphs and swains,
Who dream they have a taste for fields and groves,
Would find them hideous nurseries of the spleen,
And crowd the roads, impatient for the town!
320 They love the country, and none else, who seek
For their own sake its silence and its shade;
Delights which who would leave, that has a heart
Susceptible of pity, or a mind
Cultured and capable of sober thought,
For all the savage din of the swift pack,
And clamours of the field? Detested sport,
That owes its pleasures to another's pain,

That feeds upon the sobs and dying shrieks
Of harmless nature, dumb, but yet endued
330 With eloquence that agonies inspire,
Of silent tears and heart-distending sighs!
Vain tears, alas! and sighs that never find
A corresponding tone in jovial souls.
Well,—one at least is safe. One sheltered hare
Has never heard the sanguinary yell
Of cruel man, exulting in her woes.
Innocent partner of my peaceful home,
Whom ten long years' experience of my care
Has made at last familiar, she has lost
340 Much of her vigilant instinctive dread,
Not needful here, beneath a roof like mine.
Yes,—thou mayst eat thy bread, and lick the hand
That feeds thee; thou mayst frolic on the floor
At evening, and at night retire secure
To thy straw couch, and slumber unalarmed:
For I have gained thy confidence, have pledged
All that is human in me to protect
Thine unsuspecting gratitude and love.
If I survive thee I will dig thy grave;
350 And when I place thee in it, sighing say,
I knew at least one hare that had a friend.

31-2-360

How various his employments whom the world
Calls idle, and who justly in return
Esteems that busy world an idler too!
Friends, books, a garden, and perhaps his pen,
Delightful industry enjoyed at home,
And Nature in her cultivated trim
Dressed to his taste, inviting him abroad—
Can he want occupation who has these?
360 Will he be idle who has much to enjoy?

Me, therefore, studious of laborious ease,
Not slothful, happy to deceive the time
Not waste it, and aware that human life
Is but a loan to be repaid with use,
When He shall call His debtors to account,
From whom are all our blessings, business finds
Even here ; while sedulous I seek to improve,
At least neglect not, or leave unemployed,
The mind He gave me ; driving it, though slack
370 Too oft, and much impeded in its work
By causes not to be divulged in vain,
To its just point—the service of mankind.
He that attends to his interior self,—
That has a heart and keeps it,—has a mind
That hungers and supplies it,—and who seeks
A social, not a dissipated life,—
Has business ; feels himself engaged to achieve
No unimportant, though a silent task.
A life all turbulence and noise may seem
380 To him that leads it, wise and to be praised ;
But wisdom is a pearl with most success
Sought in still water, and beneath clear skies.
He that is ever occupied in storms
Or dives not for it, or brings up instead,
Vainly industrious, a disgraceful prize.

The morning finds the self-sequestered man
Fresh for his task, intend what task he may.
Whether inclement seasons recommend
His warm but simple home, where he enjoys,
390 With her who shares his pleasures and his heart,
Sweet converse, sipping calm the fragrant lymph
Which neatly she prepares ; then to his book
Well chosen, and not sullenly perused

In selfish silence, but imparted oft
As aught occurs that she may smile to hear,
Or turn to nourishment digested well.
Or if the garden with its many cares,
All well repaid, demand him, he attends
The welcome call, conscious how much the hand
400 Of lubbard Labour needs his watchful eye,
Oft loitering lazily if not o'erseen,
Or misapplying his unskilful strength.
Nor does he govern only or direct,
But much performs himself. No works indeed
That ask robust tough sinews bred to toil,
Servile employ; but such as may amuse,
Not tire, demanding rather skill than force.
Proud of his well-spread walls, he views his trees
That meet, no barren interval between,
410 With pleasure more than even their fruits afford,
Which, save himself who trains them, none can feel:
These therefore are his own peculiar charge,
No meaner hand may discipline the shoots,
None but his steel approach them. What is weak,
Distempered, or has lost prolific powers,
Impaired by age, his unrelenting hand
Dooms to the knife: nor does he spare the soft
And succulent, that feeds its giant growth
But barren, at the expense of neighbouring twigs
420 Less ostentatious, and yet studded thick
With hopeful gems. The rest, no portion left
That may disgrace his art, or disappoint
Large expectation, he disposes neat
At measured distances, that air and sun,
Admitted freely, may afford their aid,
And ventilate and warm the swelling buds.
Hence Summer has her riches, Autumn hence,

And hence even Winter fills his withered hand
With blushing fruits, and plenty not his own.*
430 Fair recompense of labour well bestowed,
And wise precaution, which a clime so rude
Makes needful still, whose Spring is but the child
Of churlish Winter, in her froward moods
Discovering much the temper of her sire.
For oft, as if in her the stream of mild
Maternal nature had reversed its course,
She brings her infants forth with many smiles,
But once delivered, kills them with a frown.
He therefore, timely warned, himself supplies
440 Her want of care, screening and keeping warm
The plenteous bloom, that no rough blast may sweep
His garlands from the boughs. Again, as oft
As the sun peeps and vernal airs breathe mild,
The fence withdrawn, he gives them every beam,
And spreads his hopes before the blaze of day.

To raise the prickly and green-coated gourd,
So grateful to the palate, and when rare
So coveted, else base and disesteemed,—
Food for the vulgar merely,—is an art
450 That toiling ages have but just matured,
And at this moment unassayed in song.
Yet gnats have had, and frogs and mice, long since
Their eulogy; those sang the Mantuan bard,
And these the Grecian, in ennobling strains;
And in thy numbers, Philips, shines for aye
The solitary Shilling. Pardon then,
Ye sage dispensers of poetic fame,
The ambition of one meaner far, whose powers,
Presuming an attempt not less sublime,

* "Miraturque novos fructus et non sua poma."—VIRGIL.

460 Pant for the praise of dressing to the taste
Of critic appetite, no sordid fare,
A cucumber, while costly yet and scarce.

The stable yields a stercoraceous heap,
Impregnated with quick fermenting salts,
And potent to resist the freezing blast:
For ere the beech and elm have cast their leaf
Deciduous, when now November dark
Checks vegetation in the torpid plant
Exposed to his cold breath, the task begins.
470 Warily therefore, and with prudent heed,
He seeks a favoured spot; that where he builds
The agglomerated pile, his frame may front
The sun's meridian disk, and at the back
Enjoy close shelter, wall, or reeds, or hedge
Impervious to the wind. First he bids spread
Dry fern or littered hay, that may imbibe
The ascending damps; then leisurely impose,
And lightly, shaking it with agile hand
From the full fork, the saturated straw.
480 What longest binds the closest, forms secure
The shapely side, that as it rises takes,
By just degrees, an overhanging breadth,
Sheltering the base with its projected eaves.
The uplifted frame, compact at every joint,
And overlaid with clear translucent glass,
He settles next upon the sloping mount,
Whose sharp declivity shoots off secure
From the dashed pane the deluge as it falls:
He shuts it close, and the first labour ends.
490 Thrice must the voluble and restless earth
Spin round upon her axle, ere the warmth,
Slow gathering in the midst, through the square mass

Diffused, attain the surface: when, behold!
A pestilent and most corrosive steam,
Like a gross fog Bœotian, rising fast,
And fast condensed upon the dewy sash,
Asks egress; which obtained, the overcharged
And drenched conservatory breathes abroad,
In volumes wheeling slow, the vapour dank,
500 And purified, rejoices to have lost
Its foul inhabitant. But to assuage
The impatient fervour which it first conceives
Within its reeking bosom, threatening death
To his young hopes, requires discreet delay.
Experience, slow preceptress, teaching oft
The way to glory by miscarriage foul,
Must prompt him, and admonish how to catch
The auspicious moment, when the tempered heat,
Friendly to vital motion, may afford
510 Soft fermentation, and invite the seed.
The seed, selected wisely, plump, and smooth,
And glossy, he commits to pots of size
Diminutive, well filled with well-prepared
And fruitful soil, that has been treasured long,
And drunk no moisture from the dripping clouds:
These on the warm and genial earth that hides
The smoking manure, and o'erspreads it all,
He places lightly, and as time subdues
The rage of fermentation, plunges deep
520 In the soft medium, till they stand immersed.
Then rise the tender germs, upstarting quick
And spreading wide their spongy lobes, at first
Pale, wan, and livid, but assuming soon,
If fanned by balmy and nutritious air,
Strained through the friendly mats, a vivid green.
Two leaves produced, two rough indented leaves,

Cautious he pinches from the second stalk
A pimple, that portends a future sprout,
And interdicts its growth. Thence straight succeed
530 The branches, sturdy to his utmost wish,
Prolific all, and harbingers of more.
The crowded roots demand enlargement now,
And transplantation in an ampler space.
Indulged in what they wish, they soon supply
Large foliage, overshadowing golden flowers,
Blown on the summit of the apparent fruit.
These have their sexes, and when summer shines,
The bee transports the fertilizing meal
From flower to flower, and even the breathing air
540 Wafts the rich prize to its appointed use.
Not so when Winter scowls. Assistant art
Then acts in Nature's office, brings to pass
The glad espousals, and ensures the crop.

Grudge not, ye rich, (since luxury must have
His dainties, and the world's more numerous half
Lives by contriving delicates for you,)
Grudge not the cost. Ye little know the cares,
The vigilance, the labour, and the skill
That day and night are exercised, and hang
550 Upon the ticklish balance of suspense,
That ye may garnish your profuse regales
With summer fruits brought forth by wintry suns.
Ten thousand dangers lie in wait to thwart
The process. Heat and cold, and wind and steam,
Moisture and drought, mice, worms, and swarming flies,
Minute as dust and numberless, oft work
Dire disappointment that admits no cure,
And which no care can obviate. It were long,
Too long to tell the expedients and the shifts

560 Which he that fights a season so severe
Devises, while he guards his tender trust,
And oft at last in vain. The learned and wise,
Sarcastic, would exclaim, and judge the song
Cold as its theme, and, like its theme, the fruit
Of too much labour, worthless when produced.

Who loves a garden, loves a greenhouse too.
Unconscious of a less propitious clime,
There blooms exotic beauty, warm and snug,
While the winds whistle and the snows descend.
570 The spiry myrtle with unwithering leaf
Shines there and flourishes. The golden boast
Of Portugal and western India there,
The ruddier orange and the paler lime,
Peep through their polished foliage at the storm,
And seem to smile at what they need not fear.
The amomum there with intermingling flowers
And cherries hangs her twigs. Geranium boasts
Her crimson honours, and the spangled beau,
Ficoides, glitters bright the winter long.
580 All plants, of every leaf that can endure
The winter's frown, if screened from his shrewd bite,
Live there and prosper. Those Ausonia claims,
Levantine regions these ; the Azores send
Their jessamine. her jessamine remote
Caffraria : foreigners from many lands,
They form one social shade, as if convened
By magic summons of the Orphean lyre.
Yet just arrangement, rarely brought to pass
But by a master's hand, disposing well
590 The gay diversities of leaf and flower,
Must lend its aid to illustrate all their charms,
And dress the regular yet various scene.

Plant behind plant aspiring, in the van
The dwarfish, in the rear retired, but still
Sublime above the rest, the statelier stand.
So once were ranged the sons of ancient Rome,
A noble show ! while Roscius trod the stage ;
And so, while Garrick as renowned as he,
The sons of Albion, fearing each to lose
600 Some note of Nature's music from his lips,
And covetous of Shakspeare's beauty seen
In every flash of his far-beaming eye.
Nor taste alone and well-contrived display
Suffice to give the marshalled ranks the grace
Of their complete effect. Much yet remains
Unsung, and many cares are yet behind,
And more laborious ; cares on which depends
Their vigour, injured soon, not soon restored.
The soil must be renewed, which, often washed,
610 Loses its treasure of salubrious salts,
And disappoints the roots ; the slender roots
Close interwoven, where they meet the vase
Must smooth be shorn away ; the sapless branch
Must fly before the knife ; the withered leaf
Must be detached, and where it strews the floor
Swept with a woman's neatness, breeding else
Contagion, and disseminating death.
Discharge but these kind offices, (and who
Would spare, that loves them, offices like these ?)
620 Well they reward the toil. The sight is pleased,
The scent regaled, each odoriferous leaf,
Each opening blossom, freely breathes abroad
Its gratitude, and thanks him with its sweets.

So manifold, all pleasing in their kind,
All healthful, are the employs of rural life,

Reiterated as the wheel of time
Runs round; still ending, and beginning still.
Nor are these all. To deck the shapely knoll,
That, softly swelled and gaily dressed, appears
630 A flowery island, from the dark green lawn
Emerging, must be deemed a labour due
To no mean hand, and asks the touch of taste.
Here also grateful mixture of well-matched
And sorted hues (each giving each relief,
And by contrasted beauty shining more)
Is needful. Strength may wield the ponderous spade,
May turn the clod, and wheel the compost home,
But elegance, chief grace the garden shows,
And most attractive, is the fair result
640 Of thought, the creature of a polished mind.
Without it, all is gothic as the scene
To which the insipid citizen resorts
Near yonder heath; where industry misspent,
But proud of his uncouth ill-chosen task,
Has made a heaven on earth; with suns and moons
Of close-rammed stones has charged the encumbered soil
And fairly laid the zodiac in the dust.
He therefore who would see his flowers disposed
Sightly and in just order, ere he gives
650 The beds the trusted treasure of their seeds,
Forecasts the future whole; that when the scene
Shall break into its preconceived display,
Each for itself, and all as with one voice
Conspiring, may attest his bright design.
Nor even then, dismissing as performed
His pleasant work, may he suppose it done.
Few self-supported flowers endure the wind
Uninjured, but expect the upholding aid
Of the smooth shaven prop, and neatly tied,

660 Are wedded thus, like beauty to old age,
For interest sake, the living to the dead.
Some clothe the soil that feeds them, far diffused
And lowly creeping, modest and yet fair,
Like virtue, thriving most where little seen;
Some, more aspiring, catch the neighbour shrub
With clasping tendrils, and invest his branch,
Else unadorned, with many a gay festoon
And fragrant chaplet, recompensing well
The strength they borrow with the grace they lend.
670 All hate the rank society of weeds,
Noisome, and ever greedy to exhaust
The impoverished earth; an overbearing race,
That, like the multitude made faction-mad,
Disturb good order, and degrade true worth.

O blest seclusion from a jarring world,
Which he, thus occupied, enjoys! Retreat
Cannot indeed to guilty man restore
Lost innocence, or cancel follies past;
But it has peace, and much secures the mind
680 From all assaults of evil, proving still
A faithful barrier, not o'erleaped with ease
By vicious custom, raging uncontrolled
Abroad, and desolating public life.
When fierce temptation, seconded within
By traitor appetite, and armed with darts
Tempered in Hell, invades the throbbing breast,
To combat may be glorious, and success
Perhaps may crown us, but to fly is safe.
Had I the choice of sublunary good,
690 What could I wish that I possess not here?
Health, leisure, means to improve it, friendship, peace,
No loose or wanton, though a wandering muse,

And constant occupation without care.
Thus blest, I draw a picture of that bliss;
Hopeless indeed that dissipated minds,
And profligate abusers of a world
Created fair so much in vain for them,
Should seek the guiltless joys that I describe,
Allured by my report: but sure no less
700 That, self-condemned, they must neglect the prize,
And what they will not taste must yet approve.
What we admire we praise; and when we praise,
Advance it into notice, that its worth
Acknowledged, others may admire it too.
I therefore recommend, though at the risk
Of popular disgust, yet boldly still,
The cause of piety, and sacred truth,
And virtue, and those scenes which God ordained
Should best secure them and promote them most;
710 Scenes that I love, and with regret perceive
Forsaken, or through folly not enjoyed.
Pure is the nymph, though liberal of her smiles,
And chaste, though unconfined, whom I extol;
Not as the prince in Shushan, when he called,
Vain glorious of her charms, his Vashti forth
To grace the full pavilion. His design
Was but to boast his own peculiar good,
Which all might view with envy, none partake.
My charmer is not mine alone; my sweets,
720 And she that sweetens all my bitters too,
Nature, enchanting Nature, in whose form
And lineaments divine I trace a hand
That errs not, and find raptures still renewed,
Is free to all men—universal prize.
Strange that so fair a creature should yet want
Admirers, and be destined to divide

With meaner objects even the few she finds.
Stripped of her ornaments, her leaves, and flowers,
She loses all her influence. Cities then
730 Attract us, and neglected nature pines,
Abandoned as unworthy of our love.
But are not wholesome airs, though unperfumed
By roses, and clear suns though scarcely felt,
And groves, if unharmonious, yet secure
From clamour, and whose very silence charms,
To be preferred to smoke, to the eclipse
That metropolitan volcanoes make,
Whose Stygian throats breathe darkness all day long,
And to the stir of Commerce, driving slow,
740 And thundering loud, with his ten thousand wheels?
They would be, were not madness in the head,
And folly in the heart; were England now
What England was, plain, hospitable, kind,
And undebauched. But we have bid farewell
To all the virtues of those better days,
And all their honest pleasures. Mansions once
Knew their own masters, and laborious hinds
Who had survived the father, served the son.
Now the legitimate and rightful lord
750 Is but a transient guest, newly arrived,
And soon to be supplanted. He that saw
His patrimonial timber cast its leaf
Sells the last scantling, and transfers the price
To some shrewd sharper, ere it buds again.
Estates are landscapes, gazed upon awhile,
Then advertised, and auctioneered away.
The country starves, and they that feed the o'ercharged
And surfeited lewd town with her fair dues,
By a just judgment strip and starve themselves.
760 The wings that waft our riches out of sight

Grow on the gamester's elbows, and the alert
And nimble motion of those restless joints,
That never tire, soon fans them all away.
Improvement too, the idol of the age,
Is fed with many a victim. Lo! he comes,—
The omnipotent magician, Brown, appears.
Down falls the venerable pile, the abode
Of our forefathers, a grave whiskered race,
But tasteless. Springs a palace in its stead,
770 But in a distant spot, where more exposed,
It may enjoy the advantage of the north,
And aguish east, till time shall have transformed
Those naked acres to a sheltering grove.
He speaks. The lake in front becomes a lawn,
Woods vanish, hills subside, and valleys rise,
And streams, as if created for his use,
Pursue the track of his directing wand,
Sinuous or straight, now rapid and now slow,
Now murmuring soft, now roaring in cascades,
780 Even as he bids. The enraptured owner smiles.
'Tis finished! and yet, finished as it seems,
Still wants a grace, the loveliest it could show,
A mine to satisfy the enormous cost.
Drained to the last poor item of his wealth,
He sighs, departs, and leaves the accomplished plan
That he has touched, retouched, many a long day
Laboured, and many a night pursued in dreams,
Just when it meets his hopes, and proves the heaven
He wanted, for a wealthier to enjoy.
790 And now perhaps the glorious hour is come,
When having no stake left, no pledge to endear
Her interests, or that gives her sacred cause
A moment's operation on his love,
He burns with most intense and flagrant zeal

To serve his country. Ministerial grace
Deals him out money from the public chest;
Or if that mine be shut, some private purse
Supplies his need with a usurious loan,
To be refunded duly, when his vote,
800 Well managed, shall have earned its worthy price.
Oh innocent, compared with arts like these,
Crape and cocked pistol, and the whistling ball
Sent through the traveller's temples! He that finds
One drop of Heaven's sweet mercy in his cup,
Can dig, beg, rot, and perish, well content
So he may wrap himself in honest rags
At his last gasp; but could not for a world
Fish up his dirty and dependent bread
From pools and ditches of the commonwealth,
810 Sordid and sickening at his own success.

Ambition, avarice, penury incurred
By endless riot, vanity, the lust
Of pleasure and variety, despatch,
As duly as the swallows disappear,
The world of wandering knights and squires to town.
London ingulfs them all. The shark is there,
And the shark's prey; the spendthrift and the leech
That sucks him. There the sycophant, and he
Who, with bareheaded and obsequious bows,
820 Begs a warm office, doomed to a cold jail,
And groat per diem, if his patron frown.
The levee swarms, as if, in golden pomp,
Were charactered on every statesman's door,
"BATTERED AND BANKRUPT FORTUNES MENDED HERE."
These are the charms that sully and eclipse
The charms of nature. 'Tis the cruel gripe
That lean hard-handed Poverty inflicts,

The hope of better things, the chance to win,
The wish to shine, the thirst to be amused,
830 That at the sound of Winter's hoary wing
Unpeople all our counties of such herds
Of fluttering, loitering, cringing, begging, loose
And wanton vagrants, as make London, vast
And boundless as it is, a crowded coop.

835–848

Oh thou, resort and mart of all the earth,
Chequered with all complexions of mankind,
And spotted with all crimes; in whom I see
Much that I love, and more that I admire,
And all that I abhor; thou freckled fair,
840 That pleasest and yet shockest me, I can laugh
And I can weep, can hope and can despond,
Feel wrath and pity, when I think on thee!
Ten righteous would have saved a city once,
And thou hast many righteous.—Well for thee!
That salt preserves thee; more corrupted else,
And therefore more obnoxious at this hour,
Than Sodom in her day had power to be,
For whom God heard His Abraham plead in vain.

THE TASK.

BOOK IV.

THE WINTER EVENING.

ARGUMENT.

The post comes in.—The newspaper is read.—The world contemplated at a distance.—Address to winter.—The rural amusements of a winter evening compared with the fashionable ones.—Address to evening.—A brown study.—Fall of snow in the evening.—The waggoner.—A poor family piece.—The rural thief.—Public-houses.—The multitude of them censured.—The farmer's daughter; what she was; what she is.—The simplicity of country manners almost lost.—Causes of the change.—Desertion of the country by the rich.—Neglect of magistrates.—The militia principally in fault.—The new recruit and his transformation.—Reflection on bodies corporate.—The love of rural objects natural to all, and never to be totally extinguished.

THE TASK.

BOOK IV.—THE WINTER EVENING.

Hark ! 'tis the twanging horn ! O'er yonder bridge,
That with its wearisome but needful length
Bestrides the wintry flood, in which the moon
Sees her unwrinkled face reflected bright,
He comes, the herald of a noisy world,
With spattered boots, strapped waist, and frozen locks,
News from all nations lumbering at his back.
True to his charge, the close-packed load behind,
Yet careless what he brings, his one concern
10 Is to conduct it to the destined inn,
And having dropped the expected bag—pass on.
He whistles as he goes, light-hearted wretch,
Cold and yet cheerful : messenger of grief
Perhaps to thousands, and of joy to some,
To him indifferent whether grief or joy.
Houses in ashes, and the fall of stocks,
Births, deaths, and marriages, epistles wet
With tears that trickled down the writer's cheeks
Fast as the periods from his fluent quill,
20 Or charged with amorous sighs of absent swains,
Or nymphs responsive, equally affect
His horse and him, unconscious of them all.
But oh the important budget ! ushered in
With such heart-shaking music, who can say
What are its tidings ? have our troops awaked ?
Or do they still, as if with opium drugged,

Snore to the murmurs of the Atlantic wave
Is India free? and does she wear her plumed
And jewelled turban with a smile of peace,
30 Or do we grind her still? The grand debate,
The popular harangue, the tart reply,
The logic, and the wisdom, and the wit,
And the loud laugh—I long to know them all;
I burn to set the imprisoned wranglers free,
And give them voice and utterance once again.

Now stir the fire, and close the shutters fast,
Let fall the curtains, wheel the sofa round,
And while the bubbling and loud hissing urn
Throws up a steamy column, and the cups
40 That cheer but not inebriate, wait on each,
So let us welcome peaceful evening in.
Not such his evening, who with shining face
Sweats in the crowded theatre, and squeezed
And bored with elbow-points through both his sides,
Outscolds the ranting actor on the stage;
Nor his, who patient stands till his feet throb,
And his head thumps, to feed upon the breath
Of patriots bursting with heroic rage,
Or placemen all tranquillity and smiles.
50 This folio of four pages, happy work!
Which not even critics criticize; that holds
Inquisitive attention, while I read,
Fast bound in chains of silence, which the fair,
Though eloquent themselves, yet fear to break;
What is it but a map of busy life,
Its fluctuations, and its vast concerns?
Here runs the mountainous and craggy ridge
That tempts ambition. On the summit, see,
The seals of office glitter in his eyes;

60 He climbs, he pants, he grasps them. At his heels,
Close at his heels, a demagogue ascends,
And with a dexterous jerk soon twists him down,
And wins them, but to lose them in his turn.
Here rills of oily eloquence in soft
Meanders lubricate the course they take;
The modest speaker is ashamed and grieved
To engross a moment's notice, and yet begs,
Begs a propitious ear for his poor thoughts,
However trivial all that he conceives.
70 Sweet bashfulness! it claims, at least, this praise—
The dearth of information and good sense
That it foretells us, always comes to pass.
Cataracts of declamation thunder here,
There forests of no meaning spread the page
In which all comprehension wanders lost;
While fields of pleasantry amuse us there
With merry descants on a nation's woes.
The rest appears a wilderness of strange
But gay confusion; roses for the cheeks
80 And lilies for the brows of faded age,
Teeth for the toothless, ringlets for the bald,
Heaven, earth, and ocean plundered of their sweets,
Nectareous essences, Olympian dews,
Sermons and city feasts, and favourite airs,
Æthereal journeys, submarine exploits,
And Katerfelto, with his hair on end
At his own wonders, wondering for his bread.

'Tis pleasant through the loopholes of retreat
To peep at such a world; to see the stir
90 Of the great Babel, and not feel the crowd;
To hear the roar she sends through all her gates
At a safe distance, where the dying sound

Falls a soft murmur on the uninjured ear.
Thus sitting, and surveying thus at ease
The globe and its concerns, I seem advanced
To some secure and more than mortal height,
That liberates and exempts me from them all.
It turns submitted to my view, turns round
With all its generations; I behold
100 The tumult, and am still. The sound of war
Has lost its terrors ere it reaches me;
Grieves, but alarms me not. I mourn the pride
And avarice that make man a wolf to man,
Hear the faint echo of those brazen throats,
By which he speaks the language of his heart,
And sigh, but never tremble at the sound.
He travels and expatiates, as the bee
From flower to flower, so he from land to land;
The manners, customs, policy of all
110 Pay contribution to the store he gleans;
He sucks intelligence in every clime,
And spreads the honey of his deep research
At his return, a rich repast for me.
He travels, and I too. I tread his deck,
Ascend his topmast, through his peering eyes
Discover countries, with a kindred heart
Suffer his woes, and share in his escapes;
While fancy, like the finger of a clock,
Runs the great circuit, and is still at home.

120 O Winter! ruler of the inverted year,
Thy scattered hair with sleet like ashes filled,
Thy breath congealed upon thy lips, thy cheeks
Fringed with a beard made white with other snows
Than those of age, thy forehead wrapt in clouds,
A leafless branch thy sceptre, and thy throne

A sliding car, indebted to no wheels,
But urged by storms along its slippery way,—
I love thee, all unlovely as thou seem'st,
And dreaded as thou art. Thou hold'st the sun
130 A prisoner in the yet undawning east,
Shortening his journey between morn and noon,
And hurrying him, impatient of his stay,
Down to the rosy west; but kindly still
Compensating his loss with added hours
Of social converse and instructive ease,
And gathering, at short notice, in one group
The family dispersed, and fixing thought,
Not less dispersed by daylight and its cares.
I crown thee King of intimate delights,
140 Fireside enjoyments, homeborn happiness,
And all the comforts that the lowly roof
Of undisturbed retirement, and the hours
Of long uninterrupted evening know.
No rattling wheels stop short before these gates;
No powdered pert, proficient in the art
Of sounding an alarm, assaults these doors
Till the street rings; no stationary steeds
Cough their own knell, while, heedless of the sound,
The silent circle fan themselves, and quake:
150 But here the needle plies its busy task,
The pattern grows, the well-depicted flower,
Wrought patiently into the snowy lawn,
Unfolds its bosom; buds, and leaves, and sprigs,
And curling tendrils, gracefully disposed,
Follow the nimble fingers of the fair;
A wreath that cannot fade, of flowers that blow
With most success when all besides decay.
The poet's or historian's page, by one
Made vocal for the amusement of the rest;

160 The sprightly lyre, whose treasure of sweet sounds
The touch from many a trembling chord shakes out;
And the clear voice symphonious, yet distinct,
And in the charming strife triumphant still,
Beguile the night, and set a keener edge
On female industry: the threaded steel
Flies swiftly, and unfelt the task proceeds.
The volume closed, the customary rites
Of the last meal commence. A Roman meal,
Such as the mistress of the world once found
170 Delicious, when her patriots of high note,
Perhaps by moonlight, at their humble doors,
And under an old oak's domestic shade,
Enjoyed, spare feast! a radish and an egg.
Discourse ensues, not trivial, yet not dull,
Nor such as with a frown forbids the play
Of fancy, or proscribes the sound of mirth;
Nor do we madly, like an impious world,
Who deem religion frenzy, and the God
That made them an intruder on their joys,
180 Start at His awful name, or deem His praise
A jarring note: themes of a graver tone,
Exciting oft our gratitude and love,
While we retrace with memory's pointing wand,
That calls the past to our exact review,
The dangers we have 'scaped, the broken snare,
The disappointed foe, deliverance found
Unlooked for, life preserved and peace restored,
Fruits of omnipotent eternal love.
"Oh evenings worthy of the gods!" exclaimed
190 The Sabine bard. Oh evenings, I reply,
More to be prized and coveted than yours,
As more illumined, and with nobler truths,
That I and mine, and those we love, enjoy.

Is Winter hideous in a garb like this?
Needs he the tragic fur, the smoke of lamps,
The pent-up breath of an unsavoury throng,
To thaw him into feeling, or the smart
And snappish dialogue that flippant wits
Call comedy, to prompt him with a smile?
200 The self-complacent actor, when he views
(Stealing a sidelong glance at a full house)
The slope of faces from the floor to the roof
(As if one master spring controlled them all)
Relaxed into an universal grin,
Sees not a countenance there that speaks of joy
Half so refined or so sincere as ours.
Cards were superfluous here, with all the tricks
That idleness has ever yet contrived
To fill the void of an unfurnished brain,
210 To palliate dulness, and give time a shove.
Time as he passes us, has a dove's wing,
Unsoiled and swift, and of a silken sound;
But the world's Time is Time in masquerade.
Theirs, should I paint him, has his pinions fledged
With motley plumes; and where the peacock shows
His azure eyes, is tinctured black and red
With spots quadrangular of diamond form,
Ensanguined hearts, clubs typical of strife,
And spades, the emblems of untimely graves.
220 What should be, and what was an hour-glass once,
Becomes a dice-box, and a billiard mace
Well does the work of his destructive scythe.
Thus decked, he charms a world whom fashion blinds
To his true worth, most pleased when idle most,
Whose only happy are their wasted hours.
Even misses, at whose age their mothers wore
The backstring and the bib, assume the dress

Of womanhood, sit pupils in the school
Of card-devoted Time, and night by night
230 Placed at some vacant corner of the board,
Learn every trick, and soon play all the game.
But truce with censure. Roving as I rove,
Where shall I find an end, or how proceed?
As he that travels far, oft turns aside
To view some rugged rock or mouldering tower,
Which seen, delights him not; then coming home,
Describes and prints it, that the world may know
How far he went for what was nothing worth;
So I, with brush in hand and pallet spread,
240 With colours mixed for a far different use,
Paint cards and dolls, and every idle thing
That fancy finds in her excursive flights.

243-266 Come, Evening, once again, season of peace;
Return, sweet Evening, and continue long!
Methinks I see thee in the streaky west,
With matron step slow moving, while the Night
Treads on thy sweeping train; one hand employed
In letting fall the curtain of repose
On bird and beast, the other charged for man
250 With sweet oblivion of the cares of day;
Not sumptuously adorned, nor needing aid,
Like homely-featured Night, of clustering gems;
A star or two just twinkling on thy brow
Suffices thee; save that the moon is thine
No less than hers, not worn indeed on high
With ostentatious pageantry, but set
With modest grandeur in thy purple zone,
Resplendent less, but of an ampler round.
Come then, and thou shall find thy votary calm,
260 Or make me so. Composure is thy gift:

And whether I devote thy gentler hours
To books, to music, or the poet's toil;
To weaving nets for bird-alluring fruit;
Or twining silken threads round ivory reels,
When they command whom man was born to please;
I slight thee not, but make thee welcome still.

Just when our drawing-rooms begin to blaze
With lights, by clear reflexion multiplied
From many a mirror, in which he of Gath,
270 Goliath, might have seen his giant bulk
Whole without stooping, towering crest and all,
My pleasures too begin. But me perhaps
The glowing hearth may satisfy awhile
With faint illumination, that uplifts
The shadow to the ceiling, there by fits
Dancing uncouthly to the quivering flame.
Not undelightful is an hour to me
So spent in parlour twilight; such a gloom
Suits well the thoughtful or unthinking mind,
280 The mind contemplative, with some new theme
Pregnant, or indisposed alike to all.
Laugh ye, who boast your more mercurial powers,
That never feel a stupor, know no pause,
Nor need one; I am conscious, and confess,
Fearless, a soul that does not always think.
Me oft has fancy, ludicrous and wild,
Soothed with a waking dream of houses, towers,
Trees, churches, and strange visages expressed
In the red cinders, while with poring eye
290 I gazed, myself creating what I saw.
Nor less amused have I quiescent watched
The sooty films that play upon the bars
Pendulous, and foreboding, in the view

Of superstition, prophesying still,
Though still deceived, some stranger's near approach.
'Tis thus the understanding takes repose
In indolent vacuity of thought,
And sleeps and is refreshed. Meanwhile the face
Conceals the mood lethargic with a mask
300 Of deep deliberation, as the man
Were tasked to his full strength, absorbed and lost.
Thus oft, reclined at ease, I lose an hour
At evening, till at length the freezing blast,
That sweeps the bolted shutter, summons home
302–310 The recollected powers, and snapping short
The glassy threads with which the fancy weaves
Her brittle toils, restores me to myself.
How calm is my recess, and how the frost,
Raging abroad, and the rough wind, endear
310 The silence and the warmth enjoyed within!
I saw the woods and fields at close of day
A variegated show; the meadows green,
Though faded; and the lands, where lately waved
The golden harvest, of a mellow brown,
Upturned so lately by the forceful share:
I saw far off the weedy fallows smile
With verdure not unprofitable, grazed
By flocks, fast feeding, and selecting each
His favourite herb; while all the leafless groves
320 That skirt the horizon, wore a sable hue,
Scarce noticed in the kindred dusk of eve.
To-morrow brings a change, a total change!
Which even now, though silently performed
And slowly, and by most unfelt, the face
Of universal nature undergoes.
Fast falls a fleecy shower: the downy flakes
Descending, and, with never-ceasing lapse,

Softly alighting upon all below,
Assimilate all objects. Earth receives
330 Gladly the thickening mantle, and the green
And tender blade that feared the chilling blast
Escapes unhurt beneath so warm a veil.

In such a world, so thorny, and where none
Finds happiness unblighted, or, if found,
Without some thistly sorrow at its side,
It seems the part of wisdom, and no sin
Against the law of love, to measure lots
With less distinguished than ourselves, that thus
We may with patience bear our moderate ills,
340 And sympathise with others, suffering more.
Ill fares the traveller now, and he that stalks
In ponderous boots beside his reeking team.
The wain goes heavily, impeded sore
By congregated loads adhering close
To the clogged wheels; and in its sluggish pace
Noiseless appears a moving hill of snow.
The toiling steeds expand the nostril wide,
While every breath, by respiration strong
Forced downward, is consolidated soon
350 Upon their jutting chests. He, formed to bear
The pelting brunt of the tempestuous night,
With half-shut eyes and puckered cheeks, and teeth
Presented bare against the storm, plods on.
One hand secures his hat, save when with both
He brandishes his pliant length of whip,
Resounding oft, and never heard in vain.
Oh happy! and in my account, denied
That sensibility of pain with which
Refinement is endued, thrice happy thou.
360 Thy frame, robust and hardy, feels indeed

The piercing cold, but feels it unimpaired ;
The learnèd finger never need explore
Thy vigorous pulse ; and the unhealthful east,
That breathes the spleen, and searches every bone
Of the infirm, is wholesome air to thee.
Thy days roll on exempt from household care ;
The waggon is thy wife ; and the poor beasts
That drag the dull companion to and fro,
Thine helpless charge, dependent on thy care.
370 Ah, treat them kindly ! rude as thou appearest,
Yet show that thou hast mercy, which the great,
With needless hurry whirled from place to place,
Humane as they would seem, not always show.

Poor, yet industrious, modest, quiet, neat,
374-390 Such claim compassion in a night like this,
And have a friend in every feeling heart.
Warmed, while it lasts, by labour, all day long
They brave the season, and yet find at eve,
Ill clad and fed but sparely, time to cool.
380 The frugal housewife trembles when she lights
Her scanty stock of brushwood, blazing clear,
But dying soon, like all terrestrial joys.
The few small embers left she nurses well,
And while her infant race, with outspread hands,
And crowded knees, sit cowering o'er the sparks,
Retires, content to quake, so they be warmed.
The man feels least, as more inured than she
To winter, and the current in his veins
More briskly moved by his severer toil ;
390 Yet he too finds his own distress in theirs.
The taper soon extinguished, which I saw
Dangled along at the cold finger's end
Just when the day declined, and the brown loaf

Lodged on the shelf, half eaten without sauce
Of savoury cheese, or butter costlier still,
Sleep seems their only refuge: for, alas!
Where penury is felt the thought is chained,
And sweet colloquial pleasures are but few.
With all this thrift they thrive not. All the care
400 Ingenious parsimony takes, but just
Saves the small inventory, bed and stool,
Skillet and old carved chest, from public sale.
They live, and live without extorted alms
From grudging hands, but other boast have none
To soothe their honest pride, that scorns to beg;
Nor comfort else, but in their mutual love.
I praise you much, ye meek and patient pair,
For ye are worthy; choosing rather far
A dry but independent crust, hard earned,
410 And eaten with a sigh, than to endure
The rugged frowns and insolent rebuffs
Of knaves in office, partial in the work
Of distribution; liberal of their aid
To clamorous importunity in rags,
But ofttimes deaf to suppliants who would blush
To wear a tattered garb however coarse,
Whom famine cannot reconcile to filth;
These ask with painful shyness, and refused
Because deserving, silently retire.
420 But be ye of good courage. Time itself
Shall much befriend you. Time shall give increase,
And all your numerous progeny, well trained
But helpless, in few years shall find their hands,
And labour too. Meanwhile ye shall not want
What, conscious of your virtues, we can spare,
Nor what a wealthier than ourselves may send.
I mean the man who, when the distant poor
Need help, denies them nothing but his name.

But poverty, with most who whimper forth
430 Their long complaints, is self-inflicted woe;
The effect of laziness or sottish waste.
Now goes the nightly thief prowling abroad
For plunder; much solicitous how best
He may compensate for a day of sloth,
By works of darkness and nocturnal wrong.
Woe to the gardener's pale, the farmer's hedge
Plashed neatly, and secured with driven stakes
Deep in the loamy bank. Uptorn by strength,
Resistless in so bad a cause, but lame
440 To better deeds, he bundles up the spoil,
An ass's burden, and when laden most
And heaviest, light of foot steals fast away.
Nor does the boarded hovel better guard
The well-stacked pile of riven logs and roots
From his pernicious force. Nor will he leave
Unwrenched the door, however well secured,
Where chanticleer amidst his harem sleeps
In unsuspecting pomp. Twitched from the perch,
He gives the princely bird, with all his wives,
450 To his voracious bag, struggling in vain,
And loudly wondering at the sudden change.
Nor this to feed his own. 'Twere some excuse
Did pity of their sufferings warp aside
His principle, and tempt him into sin
For their support, so destitute. But they
Neglected pine at home, themselves, as more
Exposed than others, with less scruple made
His victims, robbed of their defenceless all.
Cruel is all he does. 'Tis quenchless thirst
460 Of ruinous ebriety that prompts
His every action, and imbrutes the man.
Oh for a law to noose the villain's neck

Who starves his own: who persecutes the blood
He gave them in his children's veins, and hates
And wrongs the woman he has sworn to love!

Pass where we may, through city or through town,
Village or hamlet, of this merry land,
Though lean and beggared, every twentieth pace
Conducts the unguarded nose to such a whiff
470 Of stale debauch, forth issuing from the styes
That law has licensed, as makes temperance reel.
There sit, involved and lost in curling clouds
Of Indian fume, and guzzling deep, the boor,
The lackey, and the groom; the craftsman there
Takes a Lethean leave of all his toil;
Smith, cobbler, joiner, he that plies the shears,
And he that kneads the dough; all loud alike,
All learnèd and all drunk. The fiddle screams
Plaintive and piteous, as it wept and wailed
480 Its wasted tones and harmony unheard;
Fierce the dispute, whate'er the theme; while she,
Fell Discord, arbitress of such debate,
Perched on the sign-post, holds with even hand
Her undecisive scales. In this she lays
A weight of ignorance; in that, of pride;
And smiles delighted with the eternal poise.
Dire is the frequent curse, and its twin sound
The cheek-distending oath, not to be praised
As ornamental, musical, polite,
490 Like those which modern senators employ,
Whose oath is rhetoric, and who swear for fame.
Behold the schools in which plebeian minds,
Once simple, are initiated in arts
Which some may practise with politer grace,
But none with readier skill! 'Tis here they learn

The road that leads from competence and peace
To indigence and rapine ; till at last
Society, grown weary of the load,
Shakes her encumbered lap, and casts them out.
500 But censure profits little : vain the attempt
To advertise in verse a public pest,
That like the filth with which the peasant feeds
His hungry acres, stinks, and is of use.
The Excise is fattened with the rich result
Of all this riot ; and ten thousand casks,
For ever dribbling out their base contents,
Touched by the Midas finger of the State,
Bleed gold for ministers to sport away.
Drink and be mad then : 'tis your country bids ;
510 Gloriously drunk, obey the important call !
Her cause demands the assistance of your throats ;
Ye all can swallow, and she asks no more.

Would I had fallen upon those happier days
That poets celebrate ; those golden times
And those Arcadian scenes that Maro sings,
And Sidney, warbler of poetic prose.
Nymphs were Dianas then, and swains had hearts
That felt their virtues : Innocence, it seems,
From courts dismissed, found shelter in the groves.
520 The footsteps of simplicity, impressed
Upon the yielding herbage (so they sing),
Then were not all effaced : then speech profane,
And manners profligate, were rarely found,
Observed as prodigies, and soon reclaimed.
Vain wish ! those days were never : airy dreams
Sat for the picture ; and the poet's hand,
Imparting substance to an empty shade,
Imposed a gay delirium for a truth.

Grant it: I still must envy them an age
530 That favoured such a dream, in days like these
Impossible, when Virtue is so scarce,
That to suppose a scene where she presides
Is tramontane, and stumbles all belief.
No: we are polished now. The rural lass,
Whom once her virgin modesty and grace,
Her artless manner, and her neat attire,
So dignified, that she was hardly less
Than the fair shepherdess of old romance,
Is seen no more. The character is lost.
540 Her head, adorned with lappets pinned aloft,
And ribands streaming gay, superbly raised,
And magnified beyond all human size,
Indebted to some smart wig-weaver's hand
For more than half the tresses it sustains;
Her elbows ruffled, and her tottering form
Ill propped upon French heels; she might be deemed
(But that the basket dangling on her arm
Interprets her more truly) of a rank
Too proud for dairy work or sale of eggs.
550 Expect her soon with footboy at her heels,
No longer blushing for her awkward load,
Her train and her umbrella all her care.

The town has tinged the country; and the stain
Appears a spot upon a vestal's robe,
The worse for what it soils. The fashion runs
Down into scenes still rural; but, alas!
Scenes rarely graced with rural manners now.
Time was when in the pastoral retreat
The unguarded door was safe; men did not watch
560 To invade another's right, or guard their own.
Then sleep was undisturbed by fear, unscared

By drunken howlings ; and the chilling tale
Of midnight murder was a wonder heard
With doubtful credit, told to frighten babes.
But farewell now to unsuspicious nights,
And slumbers unalarmed. Now, ere you sleep,
See that your polished arms be primed with care,
And drop the nightbolt ; ruffians are abroad ;
And the first 'larum of the cock's shrill throat
570 May prove a trumpet, summoning your ear
To horrid sounds of hostile feet within.
Even daylight has its dangers ; and the walk
Through pathless wastes and woods, unconscious once
Of other tenants than melodious birds
Or harmless flocks, is hazardous and bold.
Lamented change ! to which full many a cause
Inveterate, hopeless of a cure, conspires.
The course of human things from good to ill,
From ill to worse, is fatal, never fails.
580 Increase of power begets increase of wealth ;
Wealth luxury, and luxury excess :
Excess, the scrofulous and itchy plague
That seizes first the opulent, descends
To the next rank contagious, and in time
Taints downward all the graduated scale
Of order, from the chariot to the plough.
The rich, and they that have an arm to check
The license of the lowest in degree,
Desert their office ; and themselves intent
590 On pleasure, haunt the capital, and thus
To all the violence of lawless hands
Resign the scenes their presence might protect.
Authority herself not seldom sleeps,
Though resident, and witness of the wrong.
The plump convivial parson often bears

The magisterial sword in vain, and lays
His reverence and his worship both to rest
On the same cushion of habitual sloth.
Perhaps timidity restrains his arm;
600 When he should strike, he trembles, and sets free,
Himself enslaved by terror of the band,
The audacious convict, whom he dares not bind.
Perhaps, though by profession ghostly pure,
He too may have his vice, and sometimes prove
Less dainty than becomes his grave outside
In lucrative concerns. Examine well
His milk-white hand; the palm is hardly clean,—
But here and there an ugly smutch appears.
Foh! 'twas a bribe that left it: he has touched
610 Corruption. Whoso seeks an audit here
Propitious, pays his tribute, game or fish,
Wildfowl or venison, and his errand speeds.

But faster far, and more than all the rest,
A noble cause, which none who bears a spark
Of public virtue ever wished removed,
Works the deplored and mischievous effect.
'Tis universal soldiership has stabbed
The heart of merit in the meaner class.
Arms, through the vanity and brainless rage
620 Of those that bear them, in whatever cause,
Seem most at variance with all moral good,
And incompatible with serious thought.
The clown, the child of nature, without guile,
Blest with an infant's ignorance of all
But his own simple pleasures, now and then
A wrestling-match, a foot-race, or a fair,
Is balloted, and trembles at the news:
Sheepish he doffs his hat, and mumbling swears

A Bible-oath to be whate'er they please,
630 To do he knows not what. The task performed,
That instant he becomes the sergeant's care,
His pupil, and his torment, and his jest.
His awkward gait, his introverted toes,
Bent knees, round shoulders, and dejected looks,
Procure him many a curse. By slow degrees,
Unapt to learn, and formed of stubborn stuff,
He yet by slow degrees puts off himself,
Grows conscious of a change, and likes it well;
He stands erect, his slouch becomes a walk;
640 He steps right onward, martial in his air,
His form, and movement; is as smart above
As meal and larded locks can make him; wears
His hat, or his plumed helmet, with a grace;
And, his three years of heroship expired,
Returns indignant to the slighted plough.
He hates the field, in which no fife or drum
Attends him, drives his cattle to a march,
And sighs for the smart comrades he has left.
'Twere well if his exterior change were all—
650 But with his clumsy port the wretch has lost
His ignorance and harmless manners too.
To swear, to game, to drink, to show at home
By lewdness, idleness, and Sabbath breach,
The great proficiency he made abroad,
To astonish and to grieve his gazing friends,
To break some maiden's and his mother's heart,
To be a pest where he was useful once,
Are his sole aim, and all his glory now.

Man in society is like a flower
660 Blown in its native bed: 'tis there alone
His faculties, expanded in full bloom,

Shine out ; there only reach their proper use.
But man associated and leagued with man
By regal warrant, or self-joined by bond
For interest sake, or swarming into clans
Beneath one head for purposes of war,
Like flowers selected from the rest, and bound
And bundled close to fill some crowded vase,
Fades rapidly, and by compression marred,
670 Contracts defilement not to be endured.
Hence chartered boroughs are such public plagues ;
And burghers, men immaculate perhaps
In all their private functions, once combined,
Become a loathsome body, only fit
For dissolution, hurtful to the main.
Hence merchants, unimpeachable of sin
Against the charities of domestic life,
Incorporated, seem at once to lose
Their nature, and disclaiming all regard
680 For mercy and the common rights of man,
Build factories with blood, conducting trade
At the sword's point, and dyeing the white robe
Of innocent commercial justice red.
Hence too the field of glory, as the world
Misdeems it, dazzled by its bright array,
With all its majesty of thundering pomp,
Enchanting music, and immortal wreaths,
Is but a school where thoughtlessness is taught
On principle, where foppery atones
690 For folly, gallantry for every vice.

But slighted as it is, and by the great
Abandoned, and, which still I more regret,
Infected with the manners and the modes
It knew not once, the country wins me still.

I never framed a wish, or formed a plan,
That flattered me with hopes of earthly bliss,
But there I laid the scene. There early strayed
My fancy, ere yet liberty of choice
Had found me, or the hope of being free.
700 My very dreams were rural, rural too
The firstborn efforts of my youthful muse,
Sportive, and jingling her poetic bells
Ere yet her ear was mistress of their powers.
No bard could please me but whose lyre was tuned
To Nature's praises. Heroes and their feats
Fatigued me, never weary of the pipe
Of Tityrus, assembling, as he sang,
The rustic throng beneath his favourite beech.
Then MILTON had indeed a poet's charms:
710 New to my taste, his Paradise surpassed
The struggling efforts of my boyish tongue
To speak its excellence; I danced for joy.
I marvelled much that, at so ripe an age
As twice seven years, his beauties had then first
Engaged my wonder, and admiring still,
And still admiring, with regret supposed
The joy half lost because not sooner found.
Thee too, enamoured of the life I loved,
Pathetic in its praise, in its pursuit
720 Determined, and possessing it at last
With transports such as favoured lovers feel,
I studied, prized, and wished that I had known,
Ingenious Cowley! and though now reclaimed
By modern lights from an erroneous taste,
I cannot but lament thy splendid wit
Entangled in the cobwebs of the schools;
I still revere thee, courtly though retired,
Though stretched at ease in Chertsey's silent bowers,

Not unemployed, and finding rich amends
730 For a lost world in solitude and verse.
'Tis born with all : the love of Nature's works
Is an ingredient in the compound, man,
Infused at the creation of the kind.
And though the Almighty Maker has throughout
Discriminated each from each, by strokes
And touches of His hand, with so much art
Diversified, that two were never found
Twins at all points—yet this obtains in all,
That all discern a beauty in His works,
740 And all can taste them : minds that have been formed
And tutored with a relish more exact,
But none without some relish, none unmoved.
It is a flame that dies not even there
Where nothing feeds it : neither business, crowds,
Nor habits of luxurious city life,
Whatever else they smother of true worth
In human bosoms, quench it or abate.
The villas with which London stands begirt,
Like a swarth Indian with his belt of beads,
750 Prove it. A breath of unadulterate air,
The glimpse of a green pasture, how they cheer
The citizen, and brace his languid frame!
Even in the stifling bosom of the town,
A garden in which nothing thrives has charms
That soothe the rich possessor; much consoled
That here and there some sprigs of mournful mint,
Of nightshade, or valerian, grace the well
He cultivates. These serve him with a hint
That Nature lives ; that sight-refreshing green
760 Is still the livery she delights to wear,
Though sickly samples of the exuberant whole.
What are the casements lined with creeping herbs,

The prouder sashes fronted with a range
Of orange, myrtle, or the fragrant weed
The Frenchman's darling?* Are they not all proofs
That man, immured in cities, still retains
His inborn inextinguishable thirst
Of rural scenes, compensating his loss
By supplemental shifts, the best he may?
770 The most unfurnished with the means of life,
And they that never pass their brick-wall bounds
To range the fields and treat their lungs with air,
Yet feel the burning instinct; over-head
Suspend their crazy boxes, planted thick,
And watered duly. There the pitcher stands
A fragment, and the spoutless teapot there;
Sad witnesses how close-pent man regrets
The country, with what ardour he contrives
A peep at nature, when he can no more.

780 Hail, therefore, patroness of health and ease
And contemplation, heart-consoling joys
And harmless pleasures, in the thronged abode
Of multitudes unknown! hail, rural life!
Address himself who will to the pursuit
Of honours, or emolument, or fame,
I shall not add myself to such a chase,
Thwart his attempts, or envy his success.
Some must be great. Great offices will have
Great talents: and God gives to every man
790 The virtue, temper, understanding, taste,
That lifts him into life, and lets him fall
Just in the niche he was ordained to fill.
To the deliverer of an injured land
He gives a tongue to enlarge upon, a heart

*Mignonette

To feel, and courage to redress her wrongs ;
To monarchs dignity ; to judges sense ;
To artists ingenuity and skill ;
To me an unambitious mind, content
In the low vale of life, that early felt
800 A wish for ease and leisure, and ere long
Found here that leisure and that ease I wished.

1. **Lo**
in plain
and pros
Thick
words.
the *-et* of
2. **En**
weed.'
SKEAT.—
simply re
represent
scientific
example i
words tha
n many v
ion of thi
ere. Co
ith a ten
nd "*inq*
*in*sure."
Now.
un phras
3. **Unce**
, XIII. 5
e epithet
nt.—Wh
un- repla
S. G., I
-as a pr
of nega
Miry.
is the
ed word

NOTES.

BOOK III.—THE GARDEN.

1. **Long.** For 'a long *time*.' Not often used with this meaning in plain prose. Give other examples of words whose uses in poetry and prose are different.

Thickets. Brakes. From their etymology distinguish these words. Is the *-et* of *thicket* a diminutive suffix; for example, like the *-et* of *pocket?*

2. **Entangled.** *Tangle* is a frequentative verb, from *tang* 'seaweed.' *To tangle* is 'to keep twisting together like seaweed.' SKEAT.—Show the force of *en-* and *-ed.*—In composition *en-* may simply represent the English *in*; as in "*en*wrap." Or it may represent the Greek *en* (the same as our own *in*), as in many scientific or technical terms (mostly of modern formation); for example in "*en*cyclopædia." Or it may represent the Latin *in* in words that have come to us through the French; as in "*en*amour." In many words *en-*, though representing the English *in*, is an imitation of this French *en*, as in "*en*wrap," above, and in "*en*tangled," here. Compare *H. S. G.*, IV. 46. This has led to double forms, with a tendency, however, for one or other to disappear, as "*en*quire" and "*in*quire," or for the two to differentiate, as "*en*sure" and "*in*sure." Compare *H. S. G.*, IV. 40. a.

Now. Now. Parse. How can an adverb modify a noun or a noun phrase?

3. **Uncertain.** Is this word an *appositive adjective* [see *H. S. G.*, XIII. 58.] or a *misplaced attributive?*—"*Devious* is an objective epithet, *uncertain* is a subjective epithet." Criticise this statement.—What are the sources of *un-* as a prefix of negation? When is *un-* replaced by *in-* in this use? Is the rule regular? [Compare *H. S. G.*, IV. 34.] What is the difference between *un-* or *in-* and ... as a prefix of negation? What other general use has *un-* besides that of negation?

Miry. *Mire, mere, moor*, and *marsh*, are all related words; what is the common notion? *Moss*, as in *moss-trooper*, is also a related word.

Foiled. Criticise as to appropriateness here.—*Foiled* is from same root as *fuller* in "fuller's earth." See *C. E. E.*, App. C.

5. **Discomfited.** Analyze.

Slough. Literally 'a *swallowing*-place.'

6. **Plunging.** According to its derivation 'falling *like lead*.' The Latin *plumbum* 'lead' is the origin. The word has come to us through the French.

Despairing. Show the relation to *prosperous*.

Escape. The verb means literally 'to slip out of one's *cape*.' —SKEAT.

7. **Chance.** Parse.—*Chance* and *cadence* are *doublets*; *i.e.*, words derived from the same root, and having etymologically the same meaning. Each is from the Latin *cadentia* 'a falling,' and each has come to us through the French; but *chance* is from a word which was considerably modified from its original Latin form whilst passing through its French phase. Compare *H. S. G.*, I. 36, and I. 45; also *C. E. E.*, 46, 70, and App. B.

Finds. Discuss the question whether or not this verb should be in the subjunctive mood (as it is in some texts). [See *H. S. G.*, VIII. 24.]

Greensward. *Sward* originally meant 'rind,' 'skin,' or 'covering,' as of *bacon*.

Smooth. Originally 'flattened with a hammer.' SKEAT. Hence related to *smith* and *smithy*.—Is this adjective *attributive*, *predicative*, or *appositive?*

8. **Faithful to the foot.** A personal metaphor, though somewhat weakened. Why?—Expand.

9. **Cherup.** *Cherup*, *chirrup*, or *chirp*; an onomatopoetic or imitative word. As a transitive verb, rarely used.

Ear-erecting. See *H. S. G.*, IV. 31.—"A proleptic epithet." —STORR. Why?

Steed. Why not *horse?* [Poetic diction is *archaic*, and often averse to the use of colloquial words. See *A. & S.*, 40 and 41.]

10. **Way.** What part of the sentence? [See *H. S. G.*, XIII. 36. a.]

And winds. MR. STORR thinks this line faulty in style. Another critic considers it a fair example of Imitative Harmony.

suggesting ease of movement. Are both right? [See *H. S. G.*, XVIII. 7.] The latter critic also considers that line 3 suggests difficulty of movement. Why so? [See *H. S. G.*, XVIII. 10.]

11. **Designing.** 'Intending'; a *secondary* meaning.

Other themes. The poet here seems to recognize a pre-formed intention of treating only of the beauties and felicities of rural life, and by way of contrast, the infelicities of the life of towns and cities; but his moralizing habit, become inveterate for lack of intercourse with the world, continually disposed him to wander, in spite of himself, into regions little suited to his muse; hence at the end of the previous book there is a long digression (indeed, compared with the main purpose of the poem, the whole book is a digression) upon the evils that result from the want of discipline in the universities, this breeding Profusion, and this again being "the sire of the whole family of plagues that waste our vitals," (lines 667-674); but now he says "with pleasant pace a cleanlier road I mean to tread."

11-12. **Called to adorn the Sofa.** "The history of the following production is briefly this: A lady [Lady Austen. See INTRODUCTORY], fond of blank verse, demanded a poem of that kind from the author, and gave him the SOFA for a subject. He obeyed; and, having much leisure, connected another subject with it [see lines 106-127, and following, of Book I., *The Sofa*]; and, pursuing the train of thought to which his situation and turn of mind led him, brought forth at length, instead of the trifle which he at first intended, a serious affair—a Volume." *Author's Advertisement.*

12. **Due.** Compare with its doublet *debt*. See *C. E. E.*, 70 (i.) and (iii.), and App. B.

14. **Have rambled wide.** Referring to the digressive moralizings of Book II.

Wide. Account for the frequent use in poetry of the adjective form instead of the adverb form.

14-15. **Seat of academic fame.** Referring to the allusion to Cambridge (his brother had been a student at Benet College there) in line 785 of the previous book; or, perhaps, to colleges and halls of learning in general, the subject of his satire in lines 699-779.

15. **Academic.** Derive. [See *C. E. E.*, App. A.]

Howe'er deserved. Expand this parenthetical clause so as to show its position in the sentence.

16. **Scarcely**. We have here a good illustration of the exceeding complexity of our language. *Scarce*, one of our commonest words, is a doublet of *excerpt*, a very uncommon word. An *excerpt* is 'something that is *culled* or *selected*'; it comes to us directly from the Latin *excerptum* or *ex-carptum*. *Scarce* comes to us from the same word, but through the French, and also means 'picked out,' 'culled,' 'select,' and therefore 'rare.' Compare *H. S. G.*, I. 45. And *scarcely*, which first meant 'rarely,' came to mean 'scantily,' then 'barely,' and, finally, 'hardly,' its most frequent meaning at present.

1-16. **As one . . . at last**. This long sentence is an example of what is sometimes called "loose construction." It is beyond strict analysis. The difficulty, however, lies in lines 4-10. If "who" be inserted after "or" in line 3, and made the subject of "cherups" and "winds," "he" in line 9 being omitted, and if "his spirits rise" be changed into the absolute phrase "his spirits rising," the analysis can be effected, the meaning remaining the same as it is. It is a question, however, whether "or" in line 4, should not be changed to "and." The practice of beginning a comparison, or an extended simile, with a clause having a relative clause subordinate to it, and continuing it by clauses introduced by co-ordinating conjunctions, or by independent clauses without conjunctions, obtains in all grandiose poetry, from Homer downwards, and indeed, in Greek, had the authority of a regular construction. For example, notice the fourth, fifth and sixth lines of the following stanza from MR. WORSLEY's translation of the *Odyssey*:—

Sweet as to swimmers the dry land appears,
Whose bark Poseidon in the angry sea
Strikes with a tempest, and in pieces tears,
And a few swimmers from the white deep flee,
Crested with salt foam, and with tremulous knee
Spring to the shore exulting; even so
Sweet was her husband to Penelope,
Nor from his neck could she at all let go
Her white arms, nor forbid her thickening tears to flow.

Even a more irregular construction appears in the following passage from *Paradise Lost* (Book IX., 445-457), where (as the

editor of the Clarendon Press edition of *The Task* points out) the simile is very much like the one in the text :—

> As one who, long in populous city pent,
> Where houses thick and sewers annoy the air,
> Forth issuing on a summer's morn, to breathe
> Among the pleasant villages and farms
> Adjoined, from each thing met conceives delight,—
> The smell of grain, or tedded grass, or kine,
> Or dairy, each rural sight, each rural sound ;
> If chance with nymph-like step fair virgin pass,
> What pleasing seemed, for her now pleases more,
> She most, and in her look sums all delight :
> Such pleasure took the serpent to behold
> This flowery plat, the sweet recess of Eve
> Thus early, thus alone.

Apposite illustrations of this loose construction in comparisons, may also be found in GOLDSMITH'S *Traveller*, lines 51-62, and in the *Deserted Village*, lines 287-302. Nineteenth century poets are chary in the use of it. But see *H. S. Reader*, page 254, lines 14-17. MATTHEW ARNOLD, a Homer among moderns, does indeed often use the construction ; but he, too, frequently, by a suitable punctuation, or by a recapitulary word or phrase, avoids it ; in the following beautiful passage, however, we have a fine illustration of this time-honoured usage, more anacoluthic than ordinary, perhaps :—

> As when some hunter in the spring hath found
> A breeding eagle sitting on her nest,
> Upon the craggy isle of a hill-lake,
> And pierced her with an arrow as she rose,
> And followed her to find her where she fell
> Far off ;—anon her mate comes winging back
> From hunting, and a great way off descries
> His huddling young left sole ; at that, he checks
> His pinion, and with short uneasy sweeps
> Circles above his eyry, with loud screams
> Chiding his mate back to her nest ; but she
> Lies dying, with the arrow in her side,
> In some far stony gorge out of his ken,
> A heap of fluttering feathers—never more
> Shall the lake glass her, flying over it ;
> Never the black and dripping precipices

Echo her stormy scream as she sails by—
As that poor bird flies home, nor knows his loss,
So Rustum knew not his own loss, but stood
Over his dying son, and knew him not.

—*Sohrab and Rustum.*

It seems as if the poet, carried away by his sense of the possibilities of his image, dwells upon it with lingering fondness, introducing far more details than are necessary to the comparison in view; and forgetting the construction with which he set out, suddenly adopts one at variance with it but quite suited to his purpose. There is little doubt but that in this way the anacoluthic constructions of the ancients are to be accounted for. With many modern poets, however, it is often a matter of imitation, or, perhaps, of affectation.

17. **Cleanlier.** Analyze. Is the *-er* inflectional? [See *H. S. G.* III., 21.]

17-18. **A cleanlier road I mean to tread.** The poet seems to have been conscious that his muse was often employed on unpoetic themes.

18. **Mean.** By derivation distinguish this word from its homonym.

Tread. Show the connection of this word with *trade.*

At large. What part of the sentence is this phrase? [See *H. S. G.*, XIII. 49 and 51.]

19. **Refreshed.** *Fresh* is a true English word descended to us from the Saxon, while *refresh* comes to us through the French. How are these facts to be reconciled? [See *H. S. G.*, I. 6, and I. 28.*]

18-20. **I feel . . . new.** Show that this sentence appropriately continues the comparison begun in the first sentence.

20. **Awaits.** What is the force of *a-* here? [See *C. E. E.*, 113.] *Wait* (through the French) and *wake* are from the same root. The "Christmas waits" were '*watchers* on Christmas eve.' A "wake" is 'the *watching* of a dead body prior to burial.' See *C. E. E.*, 399.

New. Is this adjective *appositive*, or *attributive?*

21. **Since pulpits fail.** Referring to the inertness of spiritual life and the prevalence of immorality in the eighteenth century. See *H. S. Reader*, pages 409-411.

Sounding-boards. Once very common, especially in large churches and cathedrals ; now, owing to the greater attention paid to acoustics in the construction of public edifices, but little used.

Pulpits. Sounding-boards. What figures of speech ? [See *W. P. E.*, XXXIV.]

Reflect. "The figure called in Greek *Catachresis*."—STORR. Criticise.

21-22. **And sounding-boards . . . sound.** See *H. S. Reader*, page 409, sentences 5-8.

22. **Most Part.** Before a superlative, *the* is generally used. See *H. S. G.*, VII. 55. a. Why is it omitted in this phrase ?—Parse "part."

23. **Chance.** Parse.

So. Parse. [See *H. S. G.*, XVII. 19.]—Why does *so* as an adverb modifying an adjective, or another adverb, require a complement ?

24. **Nor.** Equivalent to *and not*, and so to be parsed.

Manners. How can Cowper be said to have been "not conversant with manners" ? *Manner* (from the Latin *manus* 'hand') properly means 'the method of *handling* anything.' Show how the meaning of the word in the text is derived from this primitive meaning.

25. **To purpose.** We should now say "to *some* purpose." What is the force of "to" here ? *To the purpose* means 'in accordance with what is *purposed*, *proposed*, or *intended*' ; but the phrase here seems to be used, perhaps loosely, for 'to an *effect*,' or '*effectively*.'

Better. What is the value of the *-er* here ? [See *H. S. G.*, VII. 26.]

Better hope. Justify the comparative here.

26. **Crack the satiric thong.** *Lash*, *whip*, *scourge*, have all been used metaphorically as instruments of satiric punishment. The *flagellum*, Horace's "*horribile flagellum*," which the poet may have had in mind when writing this line, was indeed "dreadful," being composed of "thongs" of leather (knotted with bones, and having iron hooks at their ends) attached to a stock or handle, and brandished like a whip before each stroke. It was used for the

punishment of slaves. Hence "flagellation" is the supreme effort of satire. Cowper, with his kindly heart, is contented with the hope of simply "*cracking*" his thong.

Satiric. *Satire* was for a long time supposed to be connected with the Greek word *satyr*, the name given to certain mythical rural deities, half men and half goats. The Greek *satyric drama* was a sort of play of burlesque character in which the chorus was taken by *satyrs*. But the Roman word *satire*, which denoted 'a poem ridiculing or reprobating current vices and follies,' was originally applied to any poem made up of parts incoherent in subject and varied in form ; it literally meant 'a dish *filled full* with numerous kinds of fruits,' and so 'an olio,' 'a hodge-podge,' 'a medley.' It is akin to our words *sate, satisfy, saturate*.

'Twere wiser. The equivalence of the past subjunctive and the conditional modal phrase in subordinate clauses [see *H. S. G.*, VIII. 132] begets (perhaps by mistaken analogy) a similar equivalence in principal clauses.—What is the duty of "it" here? [See *H. S. G.*, VI. 26. a.]

Far. Justify the position of the adverb. [See *H. S. G.*, XVIII. 3. a., and 6. iv.]

27. **For.** What is the duty of "for" here? [See *H. S. G.*, II. 39, 1., and X. 11. b.]

Enamoured of. Distinguish between *enamoured of* and *enamoured with*.

Sequestered. A curious history belongs to this word. In old Roman times a candidate seeking office by virtue of the votes of electors, knew (as sad to say he knows only too well now-a-days) that money is to many a more persuasive argument than reason. But as bribery was illegal he did not care to deal corruptly with the electors personally, but secretly, through agents. These were called *sequestres* (Latin *sequi* 'to follow') because they *followed him about* in his canvass ; but the money by which the votes were got was retained in their hands, "*sequestered*," as it was said, till the votes were cast. Hence, *sequestered* means literally 'put into the hands of a secret trustee' ; and so has come also to mean 'set apart,' 'separated,' 'secluded,' 'retired,' 'obscure.'

Scenes. Show the relation to *shadow*, *shame*, *sham* ; also to *escutcheon*, *esquire*. [See *C. E. E.*, 515.]

29. **Beneath elm or vine.** What part of the sentence is this phrase?

30. **Languid.** Give other words derived from the root LAG.

Limbs. The *-b* is epithetic; as in *crumb*, *thumb*, etc. See *H. S. G.*, IV. 45. e. (3).

Sears. *Sear* and *sere*, though identical, have come to have different meanings, *sear* being generally used as a verb (as in the participial form *seared*) meaning frequently 'to cauterize,' 'to make callous'; while *sere* is generally used as an adjective, and is almost confined to poetry. See *Fourth Reader*, page 67, second line.

30-31. **My Languid....rages** The alliteration results in Imitative Harmony.

32. **Sheltered.** *Shelter*, once spelled *sheltron*, literally means a 'shield-troop,' and hence 'a guard,' 'a protection.' [See *C. E. E.*, 16.] Account for the present spelling. [Perhaps, as in *H. S. G.*, IV. 45. c., from the *-on* weakening into *-en* and then into *-e*, and finally the *-re* suffering metathesis. But it should be noted that some etymologists consider *shelter* a simple derivative from *shield.*]

Nitrous air. "The name given by Priestley to oxygen gas, whose researches into its nature were nearly contemporaneous with the writing of these lines." This note by MR. BENHAM has been adopted in all the annotations that I have seen, but I do not think it is correct. Priestley, in announcing, in 1774, his discovery of the gas we now know as oxygen, denominated it "dephlogisticated air." At that time "air" and "gas" were synonymous terms, the latter word being rarely heard. "Nitrous air" (sometimes "nitrous gas") was used by Priestley as the name for the gas we now know as nitric dioxide, and was a term of quite frequent occurrence in his "Observations on Different Kinds of Air" (or "Gases," as we should say); but it is very doubtful whether Cowper ever heard of this work, as it was merely a communication to the Royal Society; and even if he had heard of it he would scarcely have ventured to read it, Priestley being a Unitarian, and in those days a special object of orthodox denunciation, if not persecution. As a matter of fact, the term had already become embodied in literature; as for example in THOMSON'S *Winter*:—

> The joyous winter days,
> Frosty, succeed; and through the blue serene,
> For sight too fine the ethereal nitre flies.

Thomson certainly knew nothing of oxygen. The phrase was really the expression of a theory very general in the 18th century, and propounded as early as 1665 by HOOKE in his *Micrographia;* to wit, that atmospheric air contains a substance analogous to, if not identical with, that fixed in nitre; combustion being simply the dissolving of the combustible body in this solvent substance. MAYOW, in 1669, denominated this solvent *spiritus nitro-aereus*, a name of which Thomson's "ethereal nitre" is a mere translation. The similarity or absolute identity of air and saltpetre was a curious fancy of all the earlier chemists, and even Priestley was captured by it. Practically, then, "nitrous," as an epithet applied by the poets to the air, meant 'combustion-supporting,' and hence 'oxygen-containing'; but the meaning which this last phrase has for us they never dreamed of.—In his *Autumn* (line 5) Thomson uses "nitrous" as an epithet of "wintry frost," this being a metonymical expression for "winter air." He thus describes the "winter air" as 'life-creating,' or 'life-supporting'—that which supports life and that which supports combustion, even in these early days, being recognized as more or less identical. It is an easily-accounted-for fancy that assigns to the air of winter an unusual degree of this life-sustaining, fire-sustaining quality.

33. **Feeds.** Conjugate. Is this verb of the old or the new conjugation? [See *H. S. G.*, VIII. 94.]

Blue flame. The air, in passing up through the coals, first forms carbonic dioxide; this gas, as it comes in contact with the hot coals above it, becomes changed into carbon monoxide. It is this latter gas, meeting with oxygen in the air at the top of the grate, and becoming changed again to carbon dioxide, that gives rise to the fitful blue flames so characteristic of a coal fire with good draft and a plentiful supply of fuel. It is easy to see how the poet connects the "nitrous air" and the "blue flame" with "the raging of rough winter." We all fancy that fire burns better in winter than in summer. It may be something more than a fancy, perhaps, as the air contains volumetrically more oxygen then than in hot weather.

Cheerful. *Cheer* is an example of words which "*appreciate*" in respect of significance. It originally meant *countenance* simply; as in "Be of good cheer." See *C. E. E.*, 601.

34. **Undisturbed.** Analyze.—Parse.

Undisturbed by Folly. Define Metonymy. [See *W. P. E.*, XXXIV. 8.] Distinguish between Personification and Personal Metaphor. Can a Personification be expanded into a Simile? [See *A. & S.*, 82, 83, 86; but see also *W. P. E.*, XXXVI.]

Apprised. Compare in meaning with its doublet *apprehended*. See *H. S. G.*, I. 45.

35. **How great . . . her.** What part of the sentence?

36. **Muse.** *Muse* is from the same root as *muzzle*. "The image is that of a dog scenting the air when in doubt as to the scent."—SKEAT.

37. **Remarks.** Compare *mark* and *remark* with *fresh* and *refresh*. [See *Note*, line 19.]

Remarks that gall so many. Animadversions upon "the world," its wickedness and its frivolities, as in so many places in the previous book of *The Task*. There may also be an allusion to the reception given to the poet's first volume, published about a year before, which, to one of its reviewers at least, appeared to be "no better than a dull sermon," although on the whole, the critics pronounced favorably though somewhat tardily, in its favor. In a letter to the Rev. John Newton, Cowper thus explains the title of *The Time-piece*:—"The book to which it belongs is intended to strike the hour of approaching judgment." The poet's religion was of the straitest evangelicalism of the day, and would have effectually shut out his sympathies from much that was innocent and delightful, had it not been for his innate buoyancy of spirit, and the leavening effect upon his opinions of his own genius. Although his fits of depression were frequent and occasioned much morbid introspection and bewailment, his good humor and his good sense could not for long together be kept restrained.

Gall. I am inclined to think that "gall" here includes the meaning of 'giving bitterness to' as well as of 'excoriating,' although, of course, etymologically, these meanings are in no way connected. Compare with the frequent Biblical use of "gall."

38. **My partners in retreat.** If a personal reference is intended here it must be to Mrs. Unwin and Lady Austen.

Disgust concealed. That is, 'to conceal disgust'; a Latinism, which, as far as I know, is not often imitated in English. Compare

with "*Hope deferred* maketh the heart sick"; which, however, is not an exact parallel. The classical student may refer to HORACE, *Carm.*, IV. 8. 16 :—"*Rejectaeque retrorsum Hannibalis minae . . . clarius indicant laudes*"; or to *Carm.*, IV. 11. 25 :—"*Terret ambustus Phaethon avaras spes.*" This last is almost an exact parallel.

39. **Ofttimes.** Is the *-s* a plural or a genitive ending? [See *H. S. G.*, IX. 5.f.]

40. **Beyond.** Analyze. [See *C. E. E.*, 98.]

RETROSPECTIVE.—1–40. (1) Show clearly what ideas are compared in the opening sentence. Does the second sentence form any part of the comparison? Show how "slough" and "smooth greensward" are appropriate elements in the comparison. (2) Why should "Sofa" be written with a capital? (3) In what consists the appropriateness of the words "toil" and "dangers new," in line 20? (4) What is meant by "sound" in line 22? (5) Is one who is "not conversant with men or manners much," the worse or better fitted, by reason of this inexperience, to fill the part of public censor? Show how Cowper's inexperience affected his judgment. (6) What is the danger of "disturbing Folly"? (7) Does the poet keep his own counsel and really "muse *in silence*"? (8) Give synonyms or synonymous expressions for: "faithful to the foot"; "eulogium"; "enamoured of sequestered scenes"; "when summer sears the plains"; "muse"; "proof of wisdom"; "obstinate"; "cure beyond our reach." (9) What words in these lines have homonyms?

---

41. **Domestic happiness.** What is *Apostrophe*?

Only. Analyze. [See *H. S. G.*, VI. 66. b., and IV. 12.]

Bliss. Is this word ever used as a verb? [See *Fourth Reader*, page 205, stanza vii.]—*Bliss* literally means *blitheness.* See *C. E. E.*, 177. (ii).

43. **Though few.** What is the principal clause to which the clauses introduced by these words are subordinate?

Taste. *To taste* originally meant 'to handle' or 'to feel.' Show how the meaning in the text is derived from this primitive meaning. Compare also with the primitive and metaphorical meanings of *tact*.

Unimpaired. Analyze. Is the adjective *attributive*, *appositive*, or *predicative*?

44. **Tasting.** A Latinism; an adverbial subordinate clause being condensed into a participle appositively modifying the subject. See *H. S. G.*, XV. 22 and 23.

44-46. **Infirm. Incautious. Unmixed.** Construe.—Express by clauses. Refer to *H. S. G.*, XIII. 58, page 304.

46. **Of bitter.** Is "bitter" used by *Enallage* for *bitterness*, or is the phrase an example of the regular substantive function of the adjective? Compare *H. S. G.*, V. 71.

47. **Temper.** Does "temper" here necessarily mean '*ill-temper*'?

Sheds. Is this word used with perfect appropriateness?

Crystal cup. Is there Metonomy here? If not, what is the function of "crystal"?

48. **Thou art the nurse of Virtue.** Explain. Is any particular virtue meant? Show the interdependence of the *Home* and *Morality*.

In thine arms. Show the appropriateness of this phrase. Why not some such phrases as "beside thee," or "in thy company"?

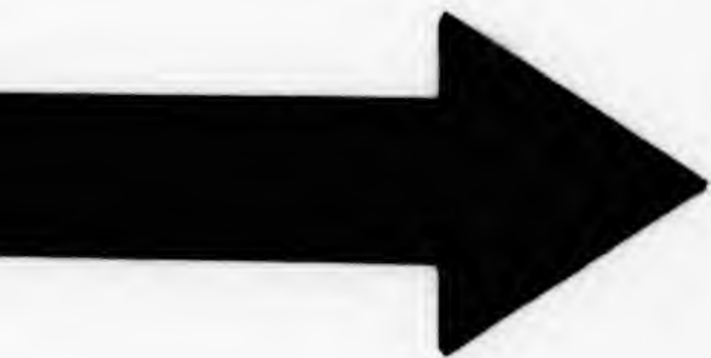
49. **As.** Construe. [See *H. S. G.*, VI. 64, also XIV. 14. c.]

50. **Heaven-born.** "Poetry assumes a certain license of inventing terse and euphonious compounds not allowed in prose." *A. & S.* Compare *H. S. G.*, IV. 25, and VII. 10. b.

Destined to the skies again. Compare with:—

> Love is indestructible:
> Its holy flame forever burneth;
> From Heaven it came, to Heaven returneth.
>
> SOUTHEY.—*The Curse of Kehama.*

51. **Pleasure.** In common with other moralizing poets of his age, Cowper somewhat indiscriminatingly personifies the reprehensible gratifications under "Pleasure," a term which usually refers to innocent enjoyments, and certainly always includes them. It was not merely the lack of a suitable term which led to the adoption of this misleading appellative; to the narrowness of mind begotten by the religious asceticism of their sects some share of the reason for this hasty generalization must be ascribed.



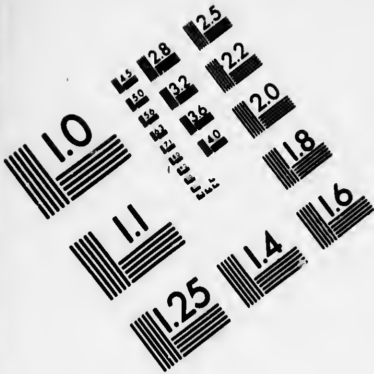
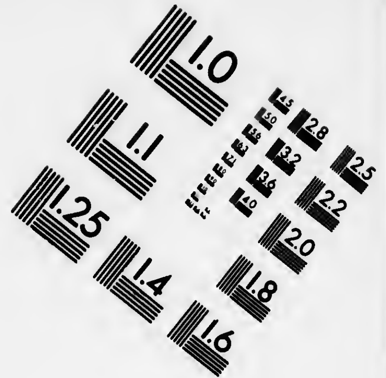
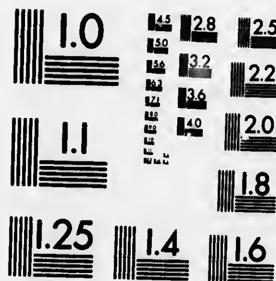
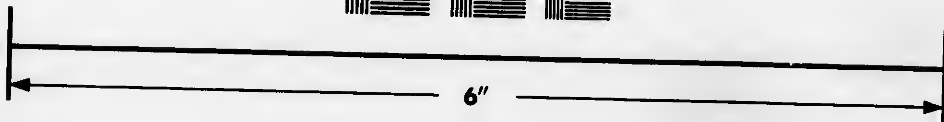
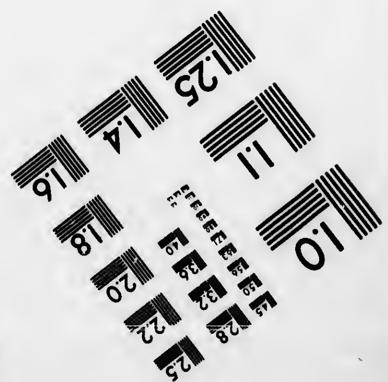



IMAGE EVALUATION
TEST TARGET (MT-3)



Photographic
Sciences
Corporation

23 WEST MAIN STREET
WEBSTER, N.Y. 14580
(716) 872-4503

52. **Reeling.** A euphemistic opprobrious epithet implying *intoxication*, and hence *shamelessness.* The annual festivals of Dionysus, the ancient god of "pleasure," were attended by women, his priestesses, who by drinking wine were supposed to become inspired. "Reeling," "wandering eyes" and "leaning on the arms" of attendants, were evidences of inspiration whose potency could scarcely have been gainsaid, even if its divinity might have been questioned.

With the zoneless waist. Another opprobrious epithet. In classical Roman times the principal outer vestment worn by men, especially by those of the upper classes, was the *toga*, a sort of semi-circular garment which was wrapped around the body, extending from the shoulders to the feet. But instead of the toga, women wore the *stola*, which was fastened round the body by a girdle or "zone," and had attached to it, at the bottom, a flounce by which the feet were hidden. But women of loose character, the *meretrices* and those convicted of adultery, were not allowed to wear the stola, but the toga only; and so were called *togatæ*, being thus *discinctæ*, *ungirdled*, or "zoneless."

Waist. *Waist* etymologically is 'that part of the body which most *waxes;* that is, grows in size and strength.'

53. **Wandering.** *Wander*, *wand*, *wind*, *wend*, *went*, are all from the same root; what is the common notion?

54. **Novelty.** In a painting depicting this scene, should "Novelty" be represented by a male or by a female figure?

Fickle. Frail. Show the appropriateness of these epithets.

55. **Meek, constant, hating change.** Show that these words really express the antithesis intended.

55-56. **Hating. Finding.** Do these words *logically* introduce ideas subordinate to, or co-ordinate with, those expressed by "meek" and "constant." [Compare *H. S. G.*, XV. 23, and XIV. 14.c.]

56. **Truth-tried.** What is the meaning? Refer also to *H. S. G.*, IV. 25 and 31.

57. **Stormy.** Antithetic to "calm"; implying great excitements with their necessary reactions.

Raptures. *Rapture* literally means 'a being-carried-away.' Develop its secondary meaning.

58. **Forsaking.** *Forsake* literally means 'to contend against,' and hence, 'to oppose,' 'to renounce,' 'to desert.' In the phrase "for his sake," *sake* literally means 'contention,' 'suit at law,' and hence, 'cause,' 'account.'

What shipwreck have we made. What is St. Paul's phrase?

58-61. **What shipwreck . . . streets.** See *H. S. Reader*, page 409, last sentence. See also GREEN'S *Short History*, page 707, sentences 6 and 7 (Chapter X., near beginning).

60. **Prostitution.** Why not written with a capital?

61-63. **Senates seem . . . bond.** In England the constitution of marriages remained a province of the ecclesiastical courts down to the passing of the Divorce Act of 1858. These courts would not annul a marriage once legally consummated; for adultery or cruelty, divorces might be granted, but not absolutely, only *a mensa et thoro*, "from bed and board"; those once espoused could not contract another marriage. But while the general law remained thus, in particular cases private Acts of Parliament were made to accomplish what ecclesiastical courts refused to effect; that is, absolutely to annul the marriage tie. These Acts, very infrequent before the eighteenth century, became quite common under the Georges. As they were expensive affairs, and were only passed after a suit in an ecclesiastical court for a divorce *a mensa et thoro* had been successful, as well as one in a civil court for damages, they were rarely obtained except by the wealthy nobility, and so, owing to the usually exalted position of the parties to the suit, occasioned much gossip and scandal.

62. **Convened . . . less.** A scarcely just censure, inasmuch as the private Acts referred to above were always passed as a matter of form. The bills for divorce were argued before the "law lords" of the House of Lords by professional advocates, and generally neither the House of Commons nor the lay lords interfered.

63. **To release . . . bond.** This censure, too, is scarcely fair. The proceedings were never undertaken in the interests of the adulteress, but in the interests of the injured husband. In Cowper's time even the injured and innocent wife could rarely obtain redress either from the ecclesiastical courts or by Act of Parlia-

ment. The first divorce granted to a wife by Parliament was in 1801. [A friend writes me that the statement of the poet is almost literally true of our Canadian Senate. Is the aspersion groundless?]

Release. *Release, lease, lessee, leash, lazy*, are all cognate with *lax*: trace the common meaning in all these words.

Adultress. For *adulteress*. The form in the text is from *adulter*, the original Latin word; as *arbiter, arbitress*. The final *-er* of *adulterer* is unnecessary.

64. **Angry.** Criticise the appropriateness of this word.

65. **Provocation.** Though literally meaning only 'a calling out,' this word now nearly always means 'an incitement to anger,' as in the common phrase "Do not *provoke* me." What peculiar specific meaning has "provocation" in the Bible and Prayer Book? [See *Psalms*, xcv. 8.]

Indignant. What is the literal meaning of this word?

66. **Disdain.** Literally 'to deem unworthy.' From same root as "indignant."

67. **Nauseous.** Literally, 'exciting *nausea*, that is *sea-sickness*'; it is from the same root as *nautical* and *naval*.

Task. Literally 'a labor imposed on one as a *tax*.' See *C. E. E.*, 337.

To paint her as she is. What part of the sent[illegible] What is the force of "to" here? [Compare *H. S. G.*, XV. [illegible]

68. **Abandoned.** The word literally means 'given liberty,' 'left at liberty,' and hence 'deserted'; but here it means not 'deserted by others,' but, with reflexive force, 'having given one's self up to liberty,' that is, 'self-devoted to license.'

Shame. Literally 'the sensation that arises when *covering*, that is, *concealment*, is desired.' See *C. E. E.*, 515. Compare with *sham*, which literally is 'something that causes, or ought to cause, the feeling of shame.'

69. **No.** What is the function of this word here? Is it a mere interjection, or does it stand for a sentence?

Along. See *H. S. G.*, IX. 5. h.

70. **Guilty.** *Guilt* literally means 'something *to be paid for*, that is, for which something is to be *yielded*'; hence, also, *guild*, or *gild*, is 'a club in which each member *pays* something towards the

common fund.' But some etymologists greatly extend the family relationship and include *gold*, 'that which *is paid*,' and other words related to *gold* (which is primarily 'the *shining*-stuff'). See *C. E. E.*, 694.

Guilty splendour. What figure here? Compare also :—

> No surly porter stands in guilty state,
> To spurn imploring famine from the gate.
> —*Deserted Village*, 105-106.

Shake. Justify the use.

71. **The frequency . . . white.** An ironical objurgation on society scarcely deserved. What would be the change in meaning if the tense of the verb were made present? Would the statement then be weaker or stronger than it now is? Compare with POPE's well-known dictum, *H. S. Reader*, page 98, lines 3-6.

White. What is meant by a *factitive objective predicate?* [See *H. S. G.*, XIII. 51.]

72. **Verse.** Verse literally means 'a *turning*, as of the plough at the end of a furrow,' and hence 'a furrow,' 'a row,' 'a line.' From this develop the meaning in the text.

Of mine. For some remarks concerning this much debated phrase, see *H. S. G.*, XIII. 67., and *How to Parse*, 432-4.

Brand. A *brand* is 'a *burning*' (as a *sword* is called a "brand," from its *gleaming*, like fire); *to brand* therefore is 'to burn,' 'to mark so as to scar, *as by fire*'; hence 'to put an indelible mark upon,' 'to stigmatize'—this latter word, indeed, having exactly this meaning.

Wretch. Literally, 'one *wrecked* or cast ashore,' and so, 'one banished'; and thus 'an outcast,' 'an utterly miserable person.'

73. **Matrons.** Used as HORACE used *matronæ*, in contrast to the *togata* of line 64.

Unsmirched. *Smirch* and *smear* are akin, the root meaning being 'something fatty or greasy.'

74. **Chaste.** 'Pure.' Compare with *caste*, that is, 'a *pure* breed.' The origin is Latin *castus* 'pure.' Compare *C. E. E.*, App. B.

Are not ashamed to own. That is '*to recognize*.' The social life of England, that is of fashionable England, in the second half of

the eighteenth century, can be best studied in the letters of Horace Walpole, and in the Selwyn correspondence. An easily accessible account, however, is to be seen in THACKERAY'S *Four Georges*, in Chapter III., near the beginning. The following quotation is apposite :—

"This good, clever, kind, highly-bred Lord Carlisle, was one of the English fine gentlemen who were well-nigh ruined by the awful debauchery and extravagance which prevailed in the great English society of those days. Its dissoluteness was awful: it had swarmed over Europe after the Peace; it had danced and raced and gambled in all the courts; it had made its bow at Versailles; it had run its horses on the plain of Sablons, near Paris, and created the Anglomania there; it had exported vast quantities of pictures and marbles from Rome and Florence; it had ruined itself by building great galleries and palaces for the reception of the statues and pictures; it had brought over singing-women and dancing-women from all the operas of Europe, on whom my lords lavished their thousands, whilst they left their honest wives and honest children languishing in the lonely, deserted splendours of the castle and park at home. Besides the great London society of those days, there was another unacknowledged world, extravagant beyond measure, tearing about in the pursuit of pleasure; dancing, gambling, drinking, singing; meeting the real society in the public places (at Ranelaghs, Vauxhalls, and Ridottos, about which our old novelists talk so constantly), and outvying the real leaders of fashion in luxury and splendour and beauty. For instance, when the famous Miss Gunning visited Paris as Lady Coventry, where she expected that her beauty would meet with the applause which had followed her sister through England, it appears she was put to flight by an English lady still more lovely in the eyes of the Parisians. A certain Mrs. Pitt took a box at the opera opposite the Countess, and was so much handsomer than her ladyship that the *parterre* cried out that this was the real English angel, whereupon Lady Coventry quitted Paris in a huff. The poor thing died presently of consumption, accelerated, it was said, by the red and white paint with which she plastered those luckless charms of hers. We must represent to ourselves all fashionable female Europe, at that time, as plastered with white and raddled with red."

66-74. **But I disdain . . . to own.** These lines are sometimes quoted as an example of *Paraleipsis.* Why?

75. **In old time.** An inveterate delusion. Compare *H. S. Reader*, page 252, first ten lines.

78. **Prudery's sake.** *Prude* is of uncertain etymology; it is a word, however, of depreciated meaning. It signified originally 'a woman of *chaste character*'; now it means 'one who is affectedly finical in matters of conduct.' For "sake" see above under "forsaking," line 58.

79. **Wrong.** *Wrong, wring, wrench, wrinkle, wriggle, wrangle, wry*, are all allied; what is the common notion?

80. **Perhaps.** "A clumsy hybrid compound."—SKEAT. Why? [Compare *H. S. G.*, IV. 33.]

Here and there. What part of the sentence? [Compare *H. S. G.*, IX. 10.]

Waif. A word of Scandinavian origin, coming to us through the French, signifying originally 'an odd or stray article that no one lays claim to'; hence 'someone neglected or abandoned,' 'a homeless wanderer.' So the verb *to waive* meant 'to lay no claim to.'—How may words of Scandinavian origin have come into our language? [See *H. S. G.*, I. 26 and 28.] What is the usual meaning of *waif* now-a-days?

81. **Desirous.** Literally 'turning one's eyes *from* the *stars*, as with regret;' from Latin *sidus* 'a constellation,' and *de* 'from.' Compare with *consider*, which means 'to look upon a constellation with fixed attention,' and hence, 'to ponder.' Both words refer back to the old practice of augury.

Received. Construe.

82. **Wholesome.** That is '*hale*some.' The *w*- is "prosthetic" [see *H. S. G.*, IV. 45. e. (1).], or "unoriginal" [SKEAT]. So also is the *w*- of *whoop* 'to shout.' With *wholesome* compare *holy*, which simply means 'whole' or 'perfect'; and for a derived word compare also *halibut* or *holibut*, 'a fish good for eating on *holy* days,' -*but* meaning 'plaice,' a sort of fish. Our commonest words show us many wonderful affinities when we study them sufficiently.

Rigour. Literally 'stiffness?' Derive the meaning in the text.

Main. The root is the same as in *may* and *might*, and means 'power,' 'strength.' The phrase 'with might and main' is an instance of reduplication for the sake of effect.

83. **Taught**. Of what conjugation? [See *H. S. G.*, VIII. 98.]

Unblemished. Literally 'unspotted with wounds.' Connect with *blow* and *blue*; also with *flagellation*. [See *C. E. E.*, 451, and *H. S. G.*, XIX. 15.]

84. **Whose**. Should *whose*, properly, refer to common nouns? [See *H. S. G.*, VI. 52.]

85. **Nice**. Literally 'of no knowledge,' from Latin *ne* 'not' and *sci-re* 'to know.' This word, which for a long time appreciated in meaning, seems now to be depreciating. Compare *C. E. E.*, 92. See also EARLE's *Philology*, Art. 424.

In those days. A utopian epoch—not known to chronologists.

86. **Offenders**. Analyze. [See *C. E. E.*, 457.]

Well. That is 'duly'; not with the idea of excess, as in the phrase "He flogged them well."

Sharped. *Enallage*, as the word is not used as a verb in good prose. Compare with the phrase, "sharp practice."

87. **Pocketed**. Analyze.

Fraud. Distinguish from *deceit* and *deception*.

88. **Shunned**. *Shy* is a related word; what is the common notion?

89. **Country**. From Latin *contra* 'against' (through the French from a Low Latin word) and literally meaning 'the land *opposite* or before us.'

Slack. The root is the same as in *lax*, the *s*- being prosthetic. See *H. S. G.*, IV. 45. e. (1).

She. Why not "*he*"?

90. **Every**. *Every* literally meant 'ever-each.' See *H. S. G.*, VI. 66. c.

His every nerve. What would be the prose form?

Nerve. Used here in its literal sense of 'sinew.'

At stretch. What part of the sentence? [See *H. S. G.*, XIII. 50.]

91. **Paid**. *To pay* originally meant 'to pacify,' 'to establish peace by means of.'

Blood. Literally 'the *bloom* of life.'

Basely. Connect the metaphorical meaning of *base* with its literal meaning.

92. **Price.** Show the relation in meaning between *price* and its doublet *praise.*

88-92. **He that . . . his default.** Several annotators judge these lines to refer to the execution of Admiral Byng, in 1757, for alleged cowardice, shown, it was said, in retreating in the Mediterranean before a French fleet which he had been especially sent out to encounter. This may possibly be true, and if the subsequent mismanagement of affairs in America had been animadverted upon, the antithesis would have been sustained. But, it seems to me, the ensuing lines show that the poet was thinking of *social misdoings;* if so, there was but little ground for considering that the age of Walpole and of Newcastle had been in any way superior to that which he was then describing.

92. **But now—yes, now.** *Epizeuxis,* some would say.

93. **Are become.** What is the function of "are" here? Compare with the phrases *are loved* and *have become.* [See *H. S. G.*, VIII. 131.]

Candid. Literally 'white' (Latin, *candidus*); develop from this the ordinary meaning, and also the depreciated meaning sometimes attached to the word.

94. **So liberal in construction.** Express by a paraphrase.

95. **Charity.** Literally 'dearness' (Latin *carus* 'dear'); develop the modern meaning.

Good-natured. Analyze. To what part of speech is *-ed* properly added as an adjective suffix? Is *moneyed* a warrantable derivative? Is *cultured?* Does the rule receive any extension in compounds? We say "good-natured"; may we say "natured"?

92-95. **But now . . . age!** A good example of *Irony.*

96. **Either sex.** Is the employment of "either" here in accordance with good usage? [See *H. S. G.*, VI. 66.a.]

97. **Transgress.** Connect the metaphorical meaning of this word with the literal. Construe. [See also *H. S. G.*, XVI. 16.]

97-98. **Well dressed, well bred, well equipaged.** Construe. [See *H. S. G.*, XV. 7.]

98. **Equipaged.** Analyze. What is the function of *-age* in composition?—As there is no verb *to equipage* from which the participial form *equipaged* can be derived, its use here should, strictly speaking, be considered a poetical license. But the old rules respecting this matter are breaking down. See note under line 95, above.

Is. Justify the construction. [See *H. S. G.*, XIII. 20 (2). a. (b). (1).]

Ticket. From the old French *etiquet* which meant 'a little note or bill *stuck* up,' the root being the same as in *stick;* hence 'a little note, bill, card, or label.'

Good enough. Is "good," here, *restrictive* or *descriptive?* [See *H. S. G.*, VII. 3, and XIII. 58.] How does *enough* differ from most other adjectives and adverbs in respect of collocation?

100. **Hypocrisy.** Literally 'playing a part on a stage'; a degraded word.

Detest. A very strong word, from Latin *de*, an intensive prefix, and *test-i* 'to call to witness'; in its Latin form it meant 'to invoke the aid of deity in cursing.' Express a similar meaning by synonyms. For construction compare with "transgress," line 97.

As. Construe. [See *H. S. G.*, XVII. 11.]

101. **Her.** Why not "*him*"?

102. **That.** Construe. For the origin of the conjunctive function of *that* see *H. S. G.*, XI. 7.a.

103. **Mimics.** Show the appropriateness of this word. [The origin is the Latin *mimus* 'an actor.' See note under line 100, above.]

104. **Virtue. Applause.** Construe. [See *H. S. G.*, XIII. 38 and 39.]

Indirect. Explain.

Applause. Literally 'noise made by clapping the hands,' a common meaning even now-a-days. Obtain the meaning in the text.

105. **Burned her mask.** The allusion is to the custom of Greek and Roman actors wearing a mask (covering the whole head) in nearly all dramatic representations. Hypocrisy, in our ordinary sense of the word, is first personified; then the Greek origin of the

word suggests an image which seems to be present in the poet's mind for some time, as witness the terms, "mimics," "applause," "semblances." Of course, the image is not adhered to in all its details, for while the wearing of the mask was a regular practice with all ancient actors, it is here referred to as something adopted by "Hypocrisy" for the purpose of deception—the mask being discarded when the deception is thought no longer necessary.

Here. Where?

106. **Where.** See *H. S. G.*, IX. 5. g., and XI. 8.b.

Allowance. Distinguish the meaning from its doublet *allocation*.

107. **Specious.** Originally 'pleasing to the eye,' 'beautiful'; but now degraded, and meaning 'showy,' 'plausible'; demonstrating a very general belief in the moral of the proverb "all is not gold that glitters."

Semblances. "In *semblance* the idea is active, in *similarity*, a closely allied word, it is neuter." Criticise.

RETROSPECTIVE.—41-107. (1) Is the apostrophe to Domestic Happiness (line 41) suggested by antecedent ideas? (2) If domestic happiness is the only bliss survived to us from the fall, how can we—how could Cowper—account for all the other happinesses which we now enjoy? (3) To what is the poet referring in line 43? [Perhaps to marriages *de convenance*, at all times sufficiently frequent in aristocratic society (that which the poet was by birth and education most in sympathy with, and to which, no doubt, his verses were unconsciously addressed); but now happily, much rarer and much more generally reprehended than in his days. Hogarth's masterpiece, "Marriage *à la Mode*" (1745), is a wonderful depiction of the tragical consequences of these godless alliances.] (4) GOLDSMITH (*Deserted Village*, line 415) calls Poetry "the nurse of every virtue;" Cowper (line 48) calls Domestic Happiness "the nurse of Virtue." Are the two statements incompatible? Which is the juster of the two? (5) Is the antithesis in lines 56-57 anything more than verbal? (6) Is "shipwreck," in line 58, suggested by "stormy," in the previous line? (7) What is the appropriateness in the use of "elbows," line 60? (8) What is the function of "herself," in line 77; is it grammatical or rhetorical? Are lines 92-99 descriptive of the public sentiment of to-day?

108. **I was a stricken deer.** A favorite metaphor with the poets.

Stricken. Compare *H. S. G.*, VIII. 43.d., and 84 ; also XV. 20, and IV. 40.a.

108-109. **I was . . . long since.** Referring to his mental distresses (occasioned without doubt by physical debility, though intensified by morbid religious despondency) in the terrible days that preceded his first illness—when the thought that he had committed the "unpardonable sin" drove him to make attempt after attempt against his own life ; also to his subsequent retreat to the lunatic asylum at St. Albans. There is something very pathetic in the expression "that left the herd," betokening an act of voluntary isolation in expectancy of death, whether it be taken as referring actually to a wounded animal, or to the poor despairing human being who thus likened himself to one. The pathos is intensified when one remembers that to Cowper the expectation was not simply of "natural death," but of "spiritual death," veritable "eternal perdition."

109. **Since.** *Since*, which formerly meant 'after that time,' 'from that time,' and hence 'from then and until now,' now also means 'before *this* time,' that is, 'ago.'

Many an. For an explanation of this much belabored collocation, see *H. S. G.*, VII. 40.

Infixed. That is '*firmly set* in,' involving the original meaning of *fix*. What are some of the more common derived meanings of *fix?*

110. **Panting.** Metonymically applied to "side." Express in prose phraseology.

Charged. Criticise appropriateness of use here. Connect the meaning with *caricature*. [See *C. E. E.*, 327.]—Cowper's distresses were real enough to him, and he was certainly "overladen" by them. But does it not seem sad that medical science is unable to cope with these disorders of the mind, nothing more nor less than brain disturbances? and that by many worthy people they should be so frequently mistaken for spiritual disorders requiring spiritual remedies?

Withdrew. What is the force of *with-* in composition? [See *C. E. E.*, 106.]

111. **Tranquil.** Literally 'more than quiet,' the roots being Latin *trans* 'beyond,' and hence 'very,' and *qui* as in "quiet."

Shades. Point out the metonymy here. Distinguish *shade* from *shadow*. What are the secondary meanings of *shade?*

To seek . . . shades. Referring, as before, to his retreat to the asylum at St. Albans.

113. **Archers.** Poetical, for 'hunters,' or 'huntsmen,' carrying on the metaphor begun in line 108. *Archer* is frequently used in Scripture for *hunter;* as for example in *Genesis*, xxi. 20.

113-114. **In His side . . . scars.** Notice the poetic art by which the metaphor is sustained.

114. **Cruel scars.** What is meant by Transferred Epithet?

Scars. Literally, 'wounds made by *burning*,' the root word meaning 'a hearth,' 'a fireplace,' and hence, by Transfer, 'the marks left by any sort of wounds.' Not to be confounded with *scars* 'rocks,' which literally mean 'parts *sheared* off from the mainland,' and hence 'isolated rocks,' 'detached naked rocks.'

115. **Soliciting.** A beautiful poetical use of the word. *Solicit* literally means 'to arouse *wholly* or thoroughly' (compare Latin *solus* 'whole'), hence 'to disturb,' 'to urge,' 'to induce.'

116. **He drew . . . me live.** "Cowper has given us a full account of his recovery. It was brought about, as we can plainly see, by medical treatment wisely applied, but it came in the form of a burst of religious faith and hope. He rises one morning feeling better; grows cheerful over his breakfast, takes up the Bible, which in his fits of madness he always threw aside, and turns to a verse in the Epistle to the Romans. 'Immediately I received strength to believe, and the full beams of the Sun of Righteousness shone upon me. I saw the sufficiency of the atonement He had made, my pardon in His blood, and the fulness and completeness of His justification. In a moment I believed and received the Gospel.' Cotton [Dr. Cotton, who was in charge of the asylum] at first mistrusted the sudden change, but he was at length satisfied, pronounced his patient cured, and discharged him from the asylum after a detention of eighteen months."—GOLDWIN SMITH—in the *English Men of Letters* Series. As a note to this passage, MR. SMITH also says: "Cowper thought for a moment of taking orders, but his

dread of appearing in public conspired with the good sense which lay beneath his excessive sensibility, to put a veto on the design."

117. **Since. Then.** Parse.—"Then" is here used in correspondence to its original function; that is, as accusative of the pronominal *that* [compare *H. S. G.*, IX. 5. g.], and "since" is prepositional.

Few. Distinguish from "*a* few." Compare also *H. S. G.*, VII. 38.

Few associates. After the illness above described, the poet was taken by his brother (in 1765) to Huntingdon, where he lived in great retirement, at first quite alone, then merely with the Unwins,—father, wife, son, and daughter. Two years later, Mr. Unwin was accidentally killed by a fall from his horse; and her children having started in life for themselves, Mrs. Unwin thought it best to remove to Olney, and the poet accompanied her. Cowper remained an inmate of her house for many years—until her death in 1796. At Olney, at least for a great portion of his stay there, his life was even more that of a recluse than it had been at Huntingdon.

117-118. **In remote and silent woods I wander.** A reminiscence of the foregoing metaphor.

119. **My former . . . scene.** Referring to his life in London previous to his illness. "Cowper at all events studied law by the genteel method; he read it almost as little in the Temple as he had in the attorney's office. . . . His time was given to literature, and he became a member of a little circle of men of letters and journalists which had its social centre in the Nonsense Club, consisting of seven Westminster men who dined together every Thursday. In the set were Bonnell Thornton and Colman, twin wits, fellow-writers of the periodical essays which were the rage in that day, joint proprietors of the *St. James's Chronicle*, contributors both of them to the *Connoisseur*, and translators, Colman of Terence, Bonnell Thornton of Plautus, Colman being a dramatist besides. In the set was Lloyd, another wit and essayist and a poet, with a character not of the best. On the edge of the set, but apparently not in it, was Churchill, who was then running a course which to many seemed meteoric, and of whose verse, sometimes strong but always turbid, Cowper conceived and retained an extravagant admiration.

Churchill was a link to Wilkes; Hogarth, too, was an ally of Colman. . . . The set was strictly confined to Westminsters. Gray and Mason, being Etonians, were objects of its literary hostility and butts of its satire. It is needless to say much about these literary companions of Cowper's youth; his intercourse with them was totally broken off, and before he himself became a poet its effects had been obliterated by madness, entire change of mind, and the lapse of twenty years."—GOLDWIN SMITH.

121. **Ruminate.** Literally 'to chew the cud' (Latin *rumen* 'gullet'). It is hardly possible that the metaphor was intended to be continued thus far; but the collocation is, perhaps, unfortunate.

As much I may. What is the meaning of this phrase?

122-123. **Other. Others.** See *H. S. G.*, VII. 29, [illegible] VI. 66. d.

122. **With.** What is the force of "with" here?

121-123. **Here much . . . life to come.** In one of his letters Cowper says, referring to the religious cast of *The Task*:—"Were I to write as many volumes as Lope de Vega or Voltaire, not one of them should be without this tincture. If the world like it not, so much the worse for them. I make all the concessions I can, that I may please them, but I will not please them at the expense of my conscience." Upon which GOLDWIN SMITH remarks:—"The passages in *The Task* penned by conscience, taken together, form a lamentably large proportion of the poem."

123. **To come.** What is the function of this infinitive?

124. **Gone astray.** What is the parallel expression in *Isaiah*?

125. **Delusions.** *Illusion* is objective, 'that which we see, or rather, think we see, but which deceives us, being unreal.' *Delusion* is subjective; it is a mental error, and may arise either from an illusion, or from a thing actually existing.

Lost. 'Wholly absorbed.'

126. **Fancied.** Explain.

Still. Literally 'motionless,' the root being the same as in *stall* 'a *standing* place,' *stale* 'that which has *stood* too long,' and so on. Hence the adverb means 'fixedly remaining,' 'continually,' and so 'ever.' But the word has various derived meanings, as for example in the next sentence.

124-129. **I see . . . disappointed.** The illusive nature of human hopes is a favorite theme with poets. Compare with DRYDEN's well-known lines :—

> When I consider life, 'tis all a cheat ;
> Yet, fooled with hope, men favour the deceit ;
> Trust on, and think to-morrow will repay :
> To-morrow's falser than the former day ;
> Lies worse ; and, while it says, "We shall be blest
> With some new joys," cuts off what we possest.
>
> *Aureng-Zebe*, Act IV., sc. i., lines 33-38.

And with :—

> All promise is poor dilatory man,
> And that through every stage : when young, indeed,
> In full content we sometimes nobly rest
> Unanxious for ourselves ; and only wish,
> As duteous sons, our fathers were more wise.
> At thirty man suspects himself a fool ;
> Knows it at forty and reforms his plan ;
> At fifty chides his infamous delay,
> Pushes his prudent purpose to resolve ;
> In all the magnanimity of thought
> Resolves ; and re-resolves ; then dies the same.
>
> YOUNG.—*Night Thoughts*, lines 412-422.

And also with :—

> Where now, ye lying vanities of life !
> Ye ever-tempting, ever-cheating train !
> Where are you now ? and what is your amount ?
> Vexation, disappointment, and remorse :
> Sad, sickening thought ! and yet deluded man,
> A scene of crude, disjointed visions past,
> And broken slumbers, rises still resolved,
> With new-flushed hopes, to run the giddy round.
>
> THOMSON.—*Winter*, lines 209-216.

The same sentiment is also found in POPE's famous couplet [see *H. S. Reader*, page 96, lines 19-20] :—

> Hope springs eternal in the human breast :
> Man never is, but always to be, blest.—*Essay on Man.*

129. **Rings.** Criticise the position of the verb. See *H. S. G.*, XVIII. 6, iv. and v.

130-131. **Sum. Add.** The clauses introduced by these words are elliptical. The full meaning depends on line 132.

133. **Dreams, empty dreams.** Compare with *Ecclesiastes*, i. 2.

The million. See *W. P. E.*, XXXV. 7.

Flit. *Flit*, *float*, *fleet*, *flutter*, are all allied words; what is the common notion? See *C. E. E.*, 378.

134. **As if created.** For some remarks on this construction, see *H. S. G.*, XVII. 11 and 9.

Like the fly. Compare *H. S. G.*, XIII. 40.

135. **Motley.** Literally 'spotted' (hence the derivative *mottled*), but by specialization [see *H. S. G.*, IV. 40. a.] now meaning 'of several different colors.'

Eye of noon. "Eye of day" (compare with *daisy*) is a common metaphorical expression for 'sun;' the phrase here was, no doubt, suggested by it; of course, it means 'in the bright (or brightest) light of the sun.'

136. **To sport.** What is the construction of the infinitive here? [See *H. S. G.*, XV. 12.]

Season. The primitive is the Latin *satio*, *sation-em*, *i.e.*, 'sowing-time,' reminding us that agriculture is the industry of permanent and universal interest.

133-136. **The million . . . no more.** MR. STORR refers very appositely to GRAY'S *Ode on the Spring*:—

> To Contemplation's sober eye
> Such is the race of Man:
> And they that creep, and they that fly,
> Shall end where they began.
> Alike the Busy and the Gay
> But flutter through life's little day,
> In Fortune's varying colors drest:
> Brushed by the hand of rough Mischance,
> Or chilled by Age, their airy dance
> They leave, in dust to rest.

Compare also with the graphic passage in MATTHEW ARNOLD'S *Rugby Chapel*, beginning:—

> What is the course of life
> Of mortal men on the earth?

[Refer to *H. S. Reader*, page 403, lines 15-29.]

133-137. **The million. The rest.** Who are "the million" and who are "the rest"?

137. **Sober.** From Latin *se* 'apart,' that is 'not,' and *ebrius* 'drunken.'

Sober dreamers. For a somewhat different appreciation of this class, compare the passage in *Rugby Chapel*, beginning :—"And there are some—." [*H. S. Reader*, page 403.]

Grave. Literally 'heavy,' and so, metaphorically, 'solemn,' 'serious.'

Grave. Wise. Ironically used ; as is also the next phrase.

138. **Discoveries.** Distinguish from *inventions.* [See *C. E. E.*, 7.]

139-172. **Some write a narrative . . . be forgot?** It is hard to believe that he who conceived the beautiful images by which *The Garden* and *The Winter Evening* are made immortal, could possibly have been the victim, much less the exponent, of the narrow opinions and prejudices that find utterance in these lines. It should be remembered, however, that in Cowper's day, there was in England, among the aristrocratic classes at least,* a general dislike of men of science, who were, for the most part, either Scotchmen, as Black ; mixed up with republicanism, as Lavoisier ; altogether revolutionary, as Franklin ; or sufficiently unorthodox to merit mobbing and house-burning, as Priestley. The English universities, where one might suppose a scientific spirit to have had some sufferance, rather prided themselves on being free from the influence of any such subversive ideas.

140-141. **The rant a history.** SMOLLET's History was completed in 1758 ; HUME's in 1762. Perhaps Cowper is thinking of both of these ; for both, for different reasons, however, must have been distasteful to him. GIBBON's history, too, had been completed only a few years before these lines were written, and it is very

*A most notable exception was Lord Shelburne, the first Marquis of Lansdowne, and the ancestor of our present Governor-General ; but even his kindly and generous patronage of Priestley had at last to be withdrawn (or at least be bestowed secretly) owing to the unpopularity in which it was involving him. Cavendish, the discoverer of hydrogen, was the brother of a duke, but he mingled little with society of any sort, least of all probably with the members of his own order, to whom, no doubt, he was much more remarkable for his enormous wealth than for his scientific attainments ; and it may be added, too, that of this wealth not one penny went to promote scientific objects.

possible that he had it also in view. In a letter written about the time *The Task* was begun (July, 1783) he says to Newton :—"I prefer your style, as an historian, to that of the two most renowned writers of history the present day has seen. . . . I will tell you why. In your style I see no affectation. In every line of theirs I see nothing else. They disgust me always; Robertson with his pomp and strut, and Gibbon with his finical French manner." With Cowper it was always easy to see surpassing merit in a friend, and to pass harsh judgments upon those whom he did not know when their general sentiments happened not to agree with his. In after years, when the attentions he received as a famous poet, had somewhat mollified his aversion to "the world," he was invited to meet Gibbon, and was much tempted to accept the invitation, but the bringing together of these two men, so unlike one another in their views of life, was finally abandoned, owing to the poet's ill-health.

144. **As they.** For this construction, see *H. S. G.*, XVII. 11.

145. **Puzzled.** *Puzzle* is a frequentative from *pose*, 'to perplex by a question.'

Skein. This word has usually the notion of entanglement associated with it, but not necessarily so. It simply means 'a quantity of thread, namely that contained from break to break.'—What is the metaphorical meaning of the word in the text?

146. **Obscurity.** The origin is the Latin *ob-*, and the root SKU 'cover.' See *C. E. E.*, 515.

Wrapped. *Wrapped* and *lapped* are doublets; what is their common meaning?

147. **The threads . . . design.** Ironical.

Threads. *Thread* is literally 'that which is *thrown*,' *to throw* originally meaning 'to twist.' This force is still seen in the common technical word "silk-thrower," or "silk-throwster," *i.e.*, 'silk-twister,' or 'silk-spinner.'

Politic. Literally 'pertaining to a *city*, that is, to the state'; a word of variable meaning, sometimes used in a good sense, sometimes in a bad. In what sense is it used here?

Shrewd. On this word the late ARCHBISHOP TRENCH comments thus :—" We may trace a constant tendency—in too many cases it

has been a successful one—to empty words employed in the condemnation of evil, of the depth and earnestness of the moral reprobation which they once conveyed. Men's too easy toleration of sin, the feebleness of their moral indignation against it, bring about that the blame which words expressed once, has in some of them become much weaker now than once, has from others vanished altogether. *To do a* SHREWD *turn*, was once 'to do a *wicked* turn.' . . . But *a shrewd turn* now, while it implies a certain amount of sharp dealing, implies nothing more; and *shrewdness* is applied to men rather in their praise than in their dispraise. And not *shrewd* and *shrewdness* only, but a great many other words—I will only instance *peevish, wayward, luxury, luxurious, uncivil*—conveyed once a much more earnest moral censure than now they do."—*English, Past and Present.*—In what sense is "shrewd" used here?

150. **Having.** Parse. [See *H. S. G.*, XIII. 58.]

139-150. **Some write . . . concealed.** We can scarcely believe that Cowper made this indictment against the historians of his day because his critical faculty rebelled against their uncritical methods; because he deplored having been born before the age of Hallam or of Stubbs, for example. This tirade, as well as the others which follow it, is prompted wholly by lack of sympathy with what the most thoughtful and earnest men of his age were engaged in doing, a lack begotten of his erroneous views respecting the importance of our present life, and the imperative duty of our not employing it idly in any sense, but of making the most of it. Men are not the less fitted for "the life to come," because they spend their best energies in enlarging the conceptions of their fellows in regard to the life that now is; nor are they the less fitted to enter the spiritual world because they endeavor to understand for themselves and to unfold to others the grandeur of the material world.

150. **Drill.** Literally 'to bore.' The root appears also in *through*, *thrill*, and *-tril* of "nostril." What is now the difference between *drill* and *bore?*

151. **Strata.** Refer to *H. S. G.*, V. 40.

There. Refer to *H. S. G.*, IX. 10.

152. **Register.** Literally 'something which *brings* the fact *back* to us,' from Latin *re* 'back,' and *ger-o, gest-um*, 'carry.'

153. **Revealed.** Literally 'removed the hiding (or obscuring) *veil* from.' The root is the same as in *veil*, which is literally, however, 'a sail,' that is, 'the *propeller* or *conveyer* of a ship'; the same root appears in *vehicle* 'something for *conveying*,' and in *vein* 'the *conveyer* of the blood.'

150-154. **Some drill . . . its age.** Of course, all this is said ironically; but the animadversion loses its force when it is remembered what is the true function of geology and what are the true scope and function of revelation. The so-called "revelation of its date to Moses" is a mere gloss of commentators, whose opinions in regard thereto are over two hundred in number and vary in respect of time by about 3,500 years. In Cowper's day, however, Archbishop Ussher's system of chronology (which assigned the creation of the world to the date 4004, B.C.) was almost universally accepted, especially by the devout; and as some of its reckonings were adopted in authorized editions of the Bible, they were regarded as absolutely unimpeachable. On the other hand, in the defence of the poet, it should be said that geological science prior to his era had been largely a matter of speculation,—at any rate there had been far more of theory than of fact in the current presentation of it. It was not until *The Task* had been completed that (in 1785) James Hutton published his celebrated *Theory of the Earth*, contending that geology must limit itself entirely to the study and interpretation of *observable facts*, and that the history of *past* cosmical changes can be understood only by *fully comprehending changes now actually going on* on the earth's surface, and so gave to the science (at least in England) its real beginning.

156. **Contrive.** Not often used transitively as here, unless with some such word as "plan," or "scheme"; more frequently intransitively with an infinitive. The etymology is disputed, but probably the word is from the Latin *con*, and the French *trouver* or *trover*, 'to find,' as in "treasure-trove," 'money or plate that has been *found*.'

157. **Peak.** The root notion is also in *pick*, *pike*, *peck*, and *peg*; what is it?

Sublimest. Used here with something of both its senses, the literal and the metaphorical.

To the . . . height. What meaning does this line metaphorically express?

158. **Whence the stars.** Refer to *H. S. G.*, XIV., 17. a.

158-159. **Fixed. Planetary.** What are "fixed stars" and what are "planetary stars"? What is the appropriateness of the word "planetary" in respect of its usual application?

159. **First.** Parse.

160. **Rotation.** Literally 'wheeling' (Latin *rota* 'wheel'). The root appears in *round, roll, rowel.* The word is, no doubt, used here as we should use "revolution," though planets both "rotate" and "revolve."

Fountain. Literally 'something that pours'; allied to *font* and to *found* ('to cast metals').

155-160. **Some . . . their light.** These lines make a most unfortunate display of their author's narrowness and of his inability to appreciate the value of scientific truths. The astronomical researches and discoveries of the eighteenth century were its chief glory; and Cowper's own era was especially distinguished, since among his contemporaries were Lagrange, Laplace, and the elder Herschel, besides many others of scarcely less monumental reputation. And what makes this animadversion all the more unpardonable, even to those whose standpoint of judgment is identical with Cowper's, is, that whatever may be said of the other scientific investigations of the day, those of the astronomers were exceedingly exact, being prosecuted entirely by means of most wonderfully careful observations, and most elaborate mathematical calculations. The celebrated Nebular Hypothesis of Laplace, (see *H. S. Geography*, page 5), to which the poet might, perhaps, have taken some exception, was not given to the world till 1799. Descartes (1596-1650) however, although he avowed his belief in the theory that "the world was in the beginning created in all its perfection," yet maintained "that if we can excogitate some extremely simple and comprehensible principles, out of which, as if they were seeds, we can prove that stars, and earth, and all this visible scene, would have originated, although we know full well that they never did originate in such a way, we shall in that way expound their nature far better than if we merely described them as they exist at present."

In this way he justified his celebrated Theory of Vortices (which among other things asserted that the earth is carried round the sun in the subtle matter of a great vortex, where it lies in equilibrium), and as it was much attacked and much defended during the ensuing century, it may be that Cowper is here making allusion to it. It is also possible that the poet alludes to the theories broached in Swedenborg's *Philosophical Explanation of the Elementary World* (1734), and in his *Final Cause of Creation* (same date), or to that wonderful anticipation of Laplace's hypothesis contained in Kant's *General History and Theory of the Heavens* (1755), although these works were not likely to have been much read in England in his time.

161. **Learned**. See *H. S. G.*, XV. 20.

161-162. **Much learned . . . combatants**. Expand the metaphor into a simile.

161-163. **Great contest . . . both**. Were the devotees of science to prosecute their investigations in accordance with a true scientific spirit—proclaiming nothing to be a fact till its verity be established by irrefragable evidence, and setting nothing forward as a "law" until it has been found that it and it alone will explain every fact that can possibly be placed under it—there would never be any occasion for the utterance of such sarcasm as these lines contain. But unfortunately, science has often been little else than so-called "philosophy" diverted to new paths; and especially in Cowper's day was there much contest between the upholders of opposing theories,—the old habit of thought by which investigators felt that they must first establish a "law" before they had examined the facts which came under the law, having too firm a hold upon the minds of thinkers to be shaken off easily. The well-known violent disputes between the "Neptunists" and the "Vulcanists" of geology, are probably the "contests" against which the poet is aiming his shafts of satire here; and there may also be an allusion to the rancour with which the phlogiston theory in chemistry was being opposed and defended at the very time these lines were in writing.

164. **Wick**. Literally 'a bit of *soft* stuff'; the root appears also in *weak*.

Life's poor shallow lamp. "Lamp of life" as a poetical phrase for 'duration of one's life,' is of great antiquity, having its origin in the time of the old Grecian torch-races; in these, each runner, as he finished his part of the course, passed his torch over to the next, who also had to keep it burning and pass it over to his successor; hence the common phrase "*tradere lampada vitæ*," 'to hand one's lamp of life over,' that is, 'to die.' "Shallow" is partly an ornamental epithet here, and partly essential. All ancient lamps were shallow, but from the transitoriness of human life, the poet is disposed to speak of the "lamp of life" as being especially shallow.—A somewhat similar metaphorical expression is used in *The Deserted Village*, line 87.

165. **Playing tricks with nature.** 'Experimentation.'

165-166. **In playing . . . their own.** Priestley was a Unitarian, and looked upon as no better than an atheist; the scientific coterie of Edinburgh, of which Black, the discoverer of "fixed air" was a distinguished member, admitted Hume to its fellowship; Laplace and other eminent scientists on the continent were free-thinkers; and Franklin had been a deist;—the latitudinarianism which would have admitted that any opinions worthy of credence, even in matters of pure science, could be advanced by "oracles like these," Cowper would have scouted as being in itself a surrender to infidelity. It must not be forgotten, however, that the deistic and atheistic tendencies of the day were largely a result of the spiritual deadness and moral apathy which the church for two centuries had been condoning, and against which also Cowper's own narrow, but well meant and earnest-hearted, evangelicalism, was a reaction.

167. **Tickling.** What sort of a word is *tickle?*—Notice the art, or rather tricksy spirit, with which the ills which he allots to these men are minimized.

Tickling rheums. What is the meaning of "*rheums*"? Why is this word preferred to such an one as *catarrh*, say, which has much the same meaning? [Compare *A. & S.*, 46. (1).]

168. **Blear.** Why not "*dim*"?

169. **Oracles.** From its original meaning show the appropriateness in the use of this word here. There is an ironical antithesis implied in this sentence; between what words does it exist?

Pity. Parse.

170. **Elements.** To ascertain the elemental constituents of matter has been a problem of human speculation ever since Thales pronounced *water* to be the original principle of all things, and Anaximenes thought it to be *air*. A popular classification of the elements, universal, and running back into antiquity, at least as far as to Aristotle, is *air*, *earth*, *fire*, and *water*. The alchemists of the middle ages, and the earlier chemists, had many indefinite classifications, as for example that of Van Helmont (1577-1644), who thought *water* to be the true principle of all things (though he conceived *air* also to be an element), but that separate material things depended for their individuality upon the *archeus*, something without form and independent of the elements, which drew the individual things out of water! Stahl (1660-1734) the founder of the phlogiston theory, who for many considerations may be said to have been the father of modern chemistry, held to four elements, *water*, *acid*, *earth*, and *phlogiston*. [Phlogiston may be described as the negative or opposite of oxygen.] The Stahlian theory in one form or another was in vogue until the writing of *The Task*, and it is very possible that it is to it that the poet alludes in this passage; although, too, he may refer more generally to the system of cosmogony put forth by Descartes, or to the systems of world formation advanced by the earlier geologists.—What is the modern theory in regard to the elements of matter?

171. **Thousand.** Synecdoche and Hyperbole. See *W. P. E.*, XXXV. 7, and XXXVIII.

Each. How does the function of *each* differ from that of *every?* Compare *H. S. G.*, VI. 66. a.

His. What is the function of "his" here?

173. **Spent.** See *H. S. G.*, VIII. 90.

173-174. **What are . . . smoke?** See *H. S. G.*, XVI. 20.

174. **But. Frantic.** Parse.

Frantic. Literally 'suffering from inflammation of the *brain*, *frenzy* (the noun) being from a Greek word signifying 'inflammation of the brain.'

Smoke. Alluding to "fume," line 172.

175. **Eternity for bubbles.** Expand so as to show the full meaning; also parse the words severally.

176. **Bargain.** Parse.

175-176. **Eternity . . . bargain.** A free rendering of *Mark*, viii. 36. Compare, also, *Vision of Mirza*, in *Fourth Reader*, page 68, at the beginning.—The poet is out here both in his major premise and in his minor. His argument is :—These men of science spend their lives in "playing tricks with nature" [his phrase for "experimentation"], or in "giving laws to distant worlds" [his phrase for "discovering laws"]; but time so spent is justly rewarded by "bubbles" [a euphemistic expression for "eternal death"]; therefore, these men shall have "bubbles," that is, "eternal death," for their reward. The fallacy lies, first, in supposing that while men are ardently giving their minds up to the pursuit of scientific truth, they may not also be equally zealous in the pursuit of moral and spiritual truth; and second, in supposing that the investigation of the laws and facts of nature is in itself reprehensible.

176-177. **Such games played.** The image is that of a gambler who stakes his all on a throw which at most can win him but little.

177-179. **Power . . . in vain.** To what passages in the Bible is the poet alluding?

180. **Seeming wisdom.** What is meant?

180-182. **When I weigh . . . so false.** The poet means 'when I ascertain by my study of the Scriptures, that in respect of the result which will certainly come to it, this seeming wisdom will be so unreal, so false to all the hopes that have been placed upon it'—

182-183. **Heart dissolve.** For construction, see *H. S. G.*, XV. 4. d., and 14.

183. **Account.** What is the obsolete doublet of this word? Hence what is its primary meaning?

Learned. Is this word to be pronounced here as a dissyllable or a monosyllable?

184. **Deceived.** Parse.

180-184. **And when . . . deceived.** There is no doubt that in Cowper this commiseration was an unaffected feeling; and therefore, while we may lament his prejudices we cannot but feel pleasure in contemplating the simplicity of his character and the candour of his portraiture of it.—Why should he reckon "the learned, *most of all deceived*"?

185. **Alarm.** Literally 'to arms.' See *C. E. E.*, 253.

186. **Plausibly.** *Plausible* literally means 'praiseworthy.' [See note on "applause," line 104]; but now it is nearly always used in the depreciated sense of '*apparently* worthy or right.'

185-186. **It sleeps . . . amused.** That is 'the conscience of the thoughtful man sleeps while he is engaged in employments that are apparently worthy and right, but are not really so.'

187. **Defend.** See *C. E. E.*, 457; also, page 145.

Common sense. To "rely upon their common sense," is a frequent recourse of those who pride themselves upon their ignorance of science, as if there were some special merit in taking that stand; whereas, in reality, true science is the reduction of all knowledge to common sense, or rather, it is common sense so extended that all knowledge is embraced by it.

188. **Reveries.** 'Day-dreams.'

Airy. Justify.

Toil. According to SKEAT, the root is the same as in *tow*, hence it means 'labor expended in *pulling* or *tugging*'; but other etymologists differ.

189-190. **Of dropping . . . nothing up.** These lines have always been much admired for their epigrammatic point and neatness. An unkind critic might remark, however, that for some sentences back the poet has been employed in a like vain labor.

RETROSPECTIVE.—108-190. (1) Does this passage begin abruptly, or is it a natural sequel to the preceding? (2) What is meant by "the herd," line 108? (3) What is meant by "many an arrow," line 109? (4) Has "panting," line 110, any metaphorical significance? (5) Discuss the value of the influence of Mr. Newton on Cowper's life. (6) Criticise the literary effectiveness of line 131. (7) Is "motley," in line 135, an essential or an ornamental epithet? (8) Distinguish between *coeval* (line 142) and *contemporary*. (9) Have Cowper's imputations (in lines 145-150) any justification in fact? (10) Are there any theorists, now-a-days, who may be said to "contrive creation"? (11) What should be the proper attitude of religion to science, and of science to religion?

150-190. Some drill and bore . . . nothing up. The following remarks of one of Cowper's most sympathetic biographers, the REV. WILLIAM BENHAM, editor of the Globe edition of his works, are *apropos* here, and will also prove a suitable commentary on some subsequent parts of this book :—"The author loses all his power when he ceases to touch his proper sphere. His faculty of keen observation enables him to lash effectively the false pretensions and follies which he sees. But his reflections upon the world without are of the poorest kind. He foresees the end of the world close at hand. He rails at the natural philosopher who attempts to discover the causes of physical calamities, such as earthquakes and diseases [as in Book II., line 189, and following]; at the historian who takes the trouble to investigate the motives of remarkable men; at the geologist and the astronomer. For the last, especially, there is nothing but contempt. It would be hard to find a more foolish and mischievous piece of rant than that contained in *The Garden*, lines 150-190. But no man ought to sit in judgment, as he has done, who lives in retirement. We have already spoken of his censoriousness. It came from his want of knowledge of men. The hard and revolting view of religion which he took from his theological friends was not corrected by any experience of those at whom he railed. His indiscriminate abuse of pursuits that did not interest him, might just as fairly be applied to his own; fiddling or chess-playing, to say nothing of natural history studies, need not be less innocent than growing cucumbers or making rabbit hutches. It is strange that he did not see that his vaunted method of securing peace of mind failed in his own case. He mocked at the folly of others for seeking happiness in other pursuits than the simple ones in which he was engaged, and yet he was 'supremely unhappy' [Cowper's own words] the whole time. A more charitable method, if he had been taught it, might have wrought a happy change upon him."

191. Erudite. Profound. Latin, *e* 'from,' and *rudis* 'rude'; and *pro* 'forward,' and *fundus* 'bottom.' Obtain the meanings in the text.

192. Aquiline. The origin is the Latin *aquila* 'eagle.' What is the meaning of the word here? Justify its use.

Terribly . . . nose. Construe.

193. **Impending.** Literally 'hanging over' (Latin *pendē-re* 'to hang').

191-193. **One sage . . . brows.** What does the poet intend in this description? What subjective condition in him does it imply?

194. **Were. Could.** Parse and construe.

Permit. Derive the present meaning of this word from its primary meaning. See also *C. E. E.*, 211.

World. "The literal sense is 'the age of man,' or 'course of man's life,' hence 'a life-time,' 'course of life,' 'experience of life,' etc."—SKEAT. (From the Anglo-Saxon *wer* 'man,' and *eld* 'age,' akin to *old*). See also *C. E. E.*, 15. (i).

197. **As sweet as charity.** Cowper's references to his mother are always most affectionate and reverential. "She died when I completed my sixth year, yet I remember her well. I remember, too, a multitude of the maternal tendernesses which I received from her, and which have endeared her memory to me beyond expression." Of his father he speaks but little.

198. **Articulate.** For 'speak.' *To articulate* is literally 'to joint' (Latin *articulus* 'a joint'), that is, metaphorically, 'to put elementary sounds together so as to produce intelligible words.' Hence, even so long ago as in Homer's time, civilized men were described as "articulately-speaking," in contradistinction to savages, who were thought to speak only in rude, disjointed cries and grunts. A derived and very common meaning of the word is 'to utter *distinctly*,' that is, 'to utter a word so that its separate syllables or *joints* may be distinctly heard.'

199. **Functions.** *Function* is a word of many significations; none but one specially instructed could guess at its meaning in mathematics; and its latest use to denote 'a reception, or drawing-room, or other important solemnity, under the auspices of some one of exalted rank,' is almost equally recondite.

201. **Each other.** Refer to *H. S. G.*, VI. 68.

202. **Crimson.** *Crimson* and *carmine* are doublets. They are derivatives of *kermes*, a Persian word, the name given to a dye stuff made from the bodies of the females of certain insects found on various species of oak round the Mediterranean. See *Public School Geography*, page 132, under "Portugal" and "Greece."

Meandering. The Meander (Latin *Mæander*, Greek *Maiandros*), was a river in Phrygia (Asia Minor) proverbial for its windings. The name gave rise to a noun and an adjective in Greek and Latin ; in English we have, in addition, a verb.

203. **Catechise.** From a Greek word signifying 'to din into one's ears' (*kata* 'down,' an intensive word, and *ēcheo* 'to sound'), that is 'to teach by the sound of one's voice often repeated,' hence derivatively, 'to teach by questioning'; here used in a common depreciated sense as equivalent to 'to interrogate,' 'to cross-question.'

Glass. What is meant ?

204-205. **If . . . own.** See *H. S. G.*, XIV. 16. b.

205. **Congenial.** Here used in its literal sense of 'being of the same kindred' (Latin *genus*, 'race', or 'kin'). Develop from this the ordinary meaning. What other English words are from the same root ? [See *C. E. E.*, 388.]

206. **Subtlety.** See *C. E. E.*, 344.

207. **Wise. Skilful.** What is the function in the sentence of these words ? [See *H. S. G.*, XIII. 58.]

209. **Common.** Here used in its primitive sense of 'belonging or pertaining to (that is *of service* to) more than one' (Latin *munis*, 'ready to be of service to'). Develop from this the ordinary meaning.

203-209. **Apply . . . to the kind.** This personal protestation in behalf of the universal brotherhood of man, might well have been uttered *apropos* to the slave-trade, in which many Englishmen at that time were taking an active and unrebuked interest. But Wilberforce was 26 years younger than Cowper, and had not yet begun to lift up his voice against the iniquitous traffic, and until he began, scarcely any one else thought of doing so. Cowper's friend and mentor, the Rev. John Newton, had been a slave-trader, and had entered upon that business even after his conversion to a religious life, or as he phrased it, his "great deliverance."—Some three years after *The Task* was published (in 1788), the anti-slavery party being then newly-organized and terribly in earnest, Cowper wrote two or three short poems in condemnation of the traffic, but though as a man he undoubtedly sympathized with the efforts of the phil-

anthropists, he yet seems to have found the subject little suited to poetic treatment, and to have done nothing further.

211. **Yours.** "*Thy*" is used in line 203. In some editions the "thy" has been changed to "your," but the distinction between the two forms was often disregarded by our older writers.—What is the function of the *-s* in this word? [See *H. S. G.*, VI. 12.]

210-211. **I am . . . yours.** With how much regret does the poet speak these words?

211-213. **I cannot . . . beneath.** Referring to the celebrated experiments made by Dr. Franklin in Philadelphia, (1746–9), by which he showed that lightning and electricity are one, and, moreover, was enabled to devise conductors, by which in thunder storms the electric fluid may be conveyed harmlessly, from the clouds to the earth. Although his announcements and inventions were at first received with scorn in England, in France they were received with great favor, and soon they were accepted as authoritative throughout all Europe; while the Royal Society of England made haste to apologize for its previous remissness and indifference. At the time of the writing of these lines Dr. Franklin was perhaps the most famous man in the world. Although in his youth he had been a deist, and at no time professed to be more than an adherent of the generally accepted forms of religion, yet it was to Cowper a source of great delight when, in 1782, Franklin sent to him a critical but yet highly favorable opinion of the poet's first volume, then just published.

214. **Analyse.** Whether this and many words similar to it shall be spelled with an *s* or a *z* is a matter of much uncertainty and disputation. English authority and usage now incline to the *s* methods. Consult EARLE's *Philology*, 310-312 and 345-347.

Analyse the air. Referring to the pneumatic discoveries and investigations by which this period was distinguished; though perhaps, specifically, to Lavoisier's analysis of atmospheric air in 1775–6. Previous to that date Dr. Priestley had discovered oxygen in 1774, and nitric oxide in 1772, and had also discovered sulphurous acid gas and carbon monoxide; in 1772, also, Rutherford had discovered nitrogen; Cavendish had in 1766, discovered hydrogen, or "inflammable air"; and ten years earlier, Black, of Edinburgh, had begun this wonderful series of pneumatic discoveries by obtain-

ing carbon dioxide (which he called "fixed air") from limestone. As these gases were all known by the common name of "air" (the names by which they are now known not being then invented), and as they were all the subject of much investigation and experiment, it is most probable that the poet refers generally to the subject, and not specifically to Lavoisier's analysis.

215. **Parallax.** A technical astronomical term, meaning either (1) 'the angle subtended at any heavenly body by the radius of the earth which passes through the observer's position', in this case called *diurnal* or *geocentric parallax*; or (2) 'the angle subtended by that radius of the earth's orbit which is at right angles to the line joining the heavenly body and the centre of the earth', called *annual* or *heliocentric parallax*. To obtain accurately the parallax (geocentric) of the sun is one of the noblest problems in astronomy, as it is by means of it alone that the sun's distance from the earth can be reckoned. It cannot be obtained by direct observation, and must indirectly be found by observations taken during the few-and-far-between transits of Venus. The transit of 1769 had been especially taken advantage of for this purpose by the astronomers of the day (for example, Captain Cook went out to the South Pacific with one party of observers), and no doubt, the poet had heard it much talked of. The next transit of Venus did not occur till 1874.

Of yonder luminous point. This evidently is intended to refer to the fixed stars; but though the parallaxes of the moon (as long ago as by the illustrious Hipparchus, about 130, B.C.,) of some of the planets, and of the sun, had by this time been ascertained, the parallax of any of the fixed stars was still unknown. None of the fixed stars have any appreciable *geocentric* parallax; and it has only been with the utmost refinement of modern methods that the *annual* parallax of a few have been arrived at, the first being obtained in 1840, by Bessel. Hence the poet is anticipating somewhat.

216. **Quenched. Immense. Abyss.** Show that these words are peculiarly appropriate here.

215-216. **Yonder . . . immense abyss.** The poet, in these two lines, unconsciously pays a tribute to astronomical science; at one time it was supposed that the stars were all placed in a hollow sphere, whose surface was a short distance beyond the planet Saturn. The Copernican theory, when it was received, did much to

dispel this delusion ; but the credit of dissipating it forever is due to Sir William Herschel, Cowper's own contemporary, who not only discovered (in 1781) a planet, Uranus, far beyond the orbit of Saturn, but also from his observations upon the Milky Way, obtained unassailable proof that the stellar universe is indeed an "abyss immeasurable," or to use his own word, "fathomless."

218. **Headlong.** Refer to *H. S. G.*, IX. 5. d., and IV. 46. a.

Rage. Literally, 'madness,' from the Latin *rabies;* the root meaning is found also in *rabid.*

220. **Bone. Souls.** Construe.

Bone of my bone. What is the prototype of this expression? [Refer to *Genesis*, ii. 23.]

RETROSPECTIVE.—191-220. (1) State in simple words the poet's argument in these lines. (2) How far does the poet's conclusion (lines 217-220) justify his abjuration of scientific studies?

---

221. **God never meant.** The conceit of reading into the mind and character of God, attributes which fit in with our own prejudices, and of denying the existence there of such as are opposed to our notions, is one that we all find it pleasant to indulge in.

Scale. *Scale* (the noun) is literally a 'ladder.'

Scale the heavens. The phrase, no doubt, refers to the old mythical tales of the Giants and Titans, who were said in their ambition to have attempted "to scale the heavens." The fable, in one form or another, was frequently alluded to by the older writers ; as for example, thus by LUCIAN :—"Homer, the poet, says that, once upon a time, the sons of Aloeus, they being two in number only, and while yet youths, wished, having torn up Ossa from its roots, to put it on Olympus, and then Pelion on it, thinking thus to have a strong ladder and a way of approach to heaven."

222. **Strides.** See *Note* on *The Winter Evening*, line 3.

Human wisdom. It is probably meant that Revelation should be thought sufficient to unfold to us the power and attributes of God. The emphasis is on "human."

223. **Though wondrous.** For the explanation of a similar, though not identical, construction, see *H. S. G.*, XV. 23 and 24.

224. **Rather.** See *H. S. G.*, IX. 7.

Where his mercy shines. The poet means that if we have sufficiently clear *apprehension* of God's mercy to us, that is of h goodness and grace, we shall then involuntarily and unhesitating acknowledge God to be the Source and Sustainer of all things,- recognize him to be not only the First Cause, but the *immedia cause*, of everything that happens in the world. The poet shoul have found fault with Philosophy, rather than with Scienc Science (that is, science properly so-called), is never anythi more than an attempt at explaining the *sequences of phenome* that is, the relationship between what are sometimes call "*immediate* causes and effects." Philosophy goes farther, an attempts the explanation of *ultimate essences*, and of *final and origin causes*—a more or less delusive effort of the human mind, from th very earliest times until now.

225. **Enlightened from above.** Paul says:—"But th natural man receiveth not the things of the Spirit of God: for the are foolishness unto him: neither can he know them, because the are *spiritually* discerned. But he that is spiritual discerneth a things." From this discuss whether the poet could rightly infe that the "mind, enlightened from above," becomes sufficientl acquainted with the world without, by virtue of that enlightenmen simply. Is it not rather that, so enlightened, it becomes able t discern the *spiritual significance* of that world?

From. Above. Parse.

226-227. **Ascribes . . . effect.** May not the Christian scientist be equally devout with the poet in acknowledging the all-power and all-wisdom of the "grand cause," and yet at the same time be none the less than others enthusiastic in studying the relationships to one another of the various links in the great chain of *intermediate* causes?

227-228. **Acknowledges . . . style.** The image is of one reading a book.

228. **Style.** A *metonymical* word; why?

229. **Philosophic tube.** What rhetorical or poetical advantage is there in using this phrase instead of "*telescope*" simply?

230-231. **Eye of observation.** What figure is here?

231. **Else.** 'Otherwise'; from base *el-*, signifying 'other.' See *H. S. G.*, IX. 5. c.

230-232. **That brings . . . worlds.** A year or two before the writing of these lines (that is in 1781) Sir William Herschel (then plain Mr. Herschel, and only an amateur astronomer), had, with a reflecting telescope made by himself, discovered the planet Uranus. As all the major planets of the solar system had been known for thousands of years, and as no new body (save comets) had been added to it since the discovery of a third moon to Saturn nearly a hundred years before, Herschel's announcement excited almost universal curiosity and enthusiasm. The poet, with (as it seems to us) his mistaken notions of what is to be understood by "doing God service," found this enthusiasm hard to brook.

234. **Mortal.** For some curious relationships, see *C. E. E.*, 277 and 276.

233-235. **Such a veil . . . divine.** What part of the sentence is this clause?

236. **Wayward.** Etymologically, for *awayward.* The suffix *-ward* is the same as in *forward*, *froward*, *onward*, *toward.*

Intellect. Literally 'the faculty that *chooses between* things.' See *C. E. E.*, 266 and 129.

236-237. **The more. More.** "More" is for "the more." See *H. S. G.*, VII. 49, and IX. 5. g.

237. **Her.** See *H. S. G.*, VI. 24. (2).

Author. The root notion appears in *augment*, *auction*, *auxiliary*, and *august;* what is it?

238. **Instrumental causes.** What are these?

Proud. Construe.

239. **Retrograde.** Literally 'going backward.' The meaning here is uncertain, but it seems to me that the word is used in the sense of 'derogatory,' and so signifies 'detracting from God's greatness.'

Mad mistake. The meaning here is also somewhat uncertain. As it is, "mistake" is grammatically governed by "proud to draw." This seems to be an instance of that sort of ellipsis (common enough in Latin) called *Zeugma.* I would suggest this as the explanation, and so understand before "mad" some such phrase as "thus making."

240. **Once.** See *H. S. G.*, IX. 5. e.—The word is used here emphatically as an equivalent for "but once."

240-241. **Shoot . . . chambers.** Translate this metaphorical language into plain prose.

241. **Heart's.** Why should *heart* be commonly used to represent the seat of mental and moral action? What is the usual limitation of the use of the word in this respect?

Chambers. From the Latin *camera;* see *C. E E.*, 70. (i).

242. **Undiscerned.** For 'undiscernible,' or 'that cannot be discerned.'

But. Parse.

243. **Baptized.** What is the primitive meaning of this word? Its secondary meaning? Its meaning here?

244. **Fountain.** Justify the use of this word here.

Of. What is the force of "of" here? Does it introduce a *subjective possessive* or an *appositive possessive?* Refer to *H. S. G.*, XIII. 63. (a) and (c).

Eternal. What is the literal meaning of this word? Which is the stronger term *eternal* or *everlasting?* What distinction is commonly made between them?

245. **Has eyes indeed.** To what expression is this antithetical?

246. **As meant.** For construction refer to *H. S. G.*, XVII. 11 (at the beginning).

247. **Forfeits.** *Forfeit* (the noun) is 'something lost by a misdeed,' from which the meaning of the verb is easily derived. The word literally means 'something *done beyond* what is lawful,' the Latin *foris* (from which the *for-* comes) meaning 'out-of-doors,' that is, 'outside,' or 'beyond.' See *C. E. E.*, 442.

248. **In other days.** The old delusion, that the times of our ancestors were purer and more reverential than our own.

248-249. **Learning . . . branches.** The image is "the tree of knowledge." [*Genesis*, ii. 9.]

250. **Prayer.** A monosyllable, and to be distinguished from *pray-er*, 'one who prays.' The primitive word is the Latin *precar-i*, 'to pray.' Hence what does *precarious* mean?

251. **Wet with Castalian dews.** A metaphorical expression modifying "lips," which is used metonymically for "minds."—

Castalia was a fountain on Mount Parnassus in Greece, held sacred to Apollo, the god of song and music, and to the Muses, the inspiring goddesses of music, poetry, art, and science. "Lips wet with Castalian dews" then means 'lips that have drunk of the Castalian fountain,' that is, 'minds inspired by the divinities of poetry, science, and art, that is, 'minds of eminent poets, artists, and men of science.' We have thus an illustration of how very greatly a poetical expression exceeds in beauty and impressiveness one of plain prose.

252. **Such.** What is the full meaning of this word here?

252-253. **Newton . . . of God.** Sir Isaac Newton (1642-1727), incomparably the greatest of natural philosophers, is of course referred to. His many discoveries, both in laws governing natural phenomena, and in pure mathematics, were the subject of much rancorous opposition, occasioned partly by the incredulity, and partly by the jealousy, of would-be rivals. The urbanity and modesty with which he defended himself in the attacks thus made upon him, gained for him at last a reputation for humble-mindedness that would seem mythical were it not substantiated by incontrovertible evidence. The epithet "child-like" here used, may possibly have been suggested by some of the wonderful stories told of Newton's extreme simplicity of character, or it may refer more specifically to the well-known words which he uttered a short time before his death :—"I know not what the world may think of my labours ; but to myself I seem to have been only like a child playing on the sea-shore, and diverting myself now and then finding a smoother pebble or a prettier shell than ordinary, whilst the great ocean of truth lay all unexplored before me."

253. **Sagacious . . . God.** The greatness of Newton's discovery of the law of gravitation lay in this, that, in so far as the knowledge of the time permitted him, he proved it *universal*, that is, to apply to the earth, the moon, and all the planets of the solar system. It was reserved to Herschel, and to the many eminent astronomers from Herschel's day to our own, to show that the law is equally interpretative of world-systems beyond our solar family. Thus it is that Newton was the first to establish that which is now reckoned as the basis of all scientific investigation—*the oneness of natural law.*

254. **And in His word sagacious.** Newton from an earl period of his life paid great attention to theological studies, an several treatises on prophecy, church history, and divinity, were le behind him in manuscript; some of these were afterwards publishe An endeavor has been made to establish that these were the pr ductions of his dotage; but this has been disproved.

Sagacious. The root, which signifies 'to be sharp or keen, is not the same as in *sage*, although from modern usage the wor would seem to be allied.

255-256. **Whose genius . . . manna.** Descriptive of the reli gious nature and spiritual significance of Milton's poetry. Wh Shakespeare has done for English history, Milton has done f theology—that is, he has imposed upon it a conventional charact that has overshadowed the reality beneath.—The metaphor these lines is, no doubt, suggested by the primary meaning "genius," that is, 'a tutelary or protecting spirit.'

256. **Manna.** *Manna* is generally supposed to be derived fro the Hebrew *man hu*, 'what is it'? See *Exodus*, xvi. 15, whe however, "It is manna" should read "What is this?"—In wh sense is the word used here?

257. **Themis.** *Themis*, a fabled goddess, was, in the Homer poems, 'the personification of the order of things established by law custom, and equity.' Here, as elsewhere frequently, the word used to denote 'the personification of justice.'

258. **Immortal Hale.** Sir Matthew Hale (1609-1676), wh is referred to, is pronounced by LORD CAMPBELL in his *Lives of t Chief Justices*, as "certainly the most eminent judge who ever fill the office [of chief baron]." He was a man of great learning, n only in law, in respect of which he seems to have read all that h ever been put into English print, but also in mathematics, and i all the sciences that were then studied. He kept strictly alo from the political parties of the time, and was honored with office both by the commonwealth and by King Charles. He discharg his duties as judge with such resolute independence that his nam has become, like that of his early predecessor, Gascoigne, a househol word for impartiality, to all time. He was an intimate friend of th most eminent divines of his day, both of the Established Church

nd Nonconformists, and he gave much of his time to religious udies and private devotions.

259. **Sound.** This word has several homonyms, derived from ifferent roots; distinguish these. The word in the text is allied o *sane.*

258-259. **Discernment. Integrity.** Qualities becoming to im as a judge.

259. **Famed.** Parse.

260. **Undefiled.** That is, 'not made *foul*'; the *-file* is from an nglo-Saxon word meaning 'to make foul.' Parse "undefiled."

258-260. **For deep . . . undefiled.** In some texts these lines e punctuated so that a comma is shifted from "integrity" to more," thus making the meaning unintelligible; as it is, although e meaning is intelligible, it is not very clear.

RETROSPECTIVE.—221-260. (1) Criticise the arrangement of words the second sentence (lines 222-224); (2) How far is the objection ised in lines 229-233 a valid argument against scientific study? Compare with Zophar's question:—"Canst thou *by searching* find ut God?"] (3) Has the poet any ground for his criticism in lines 35-239? (4) Is the conclusion reached in the next sentence (lines 40-243) a just one? *Is* everything plain to the devout servant of od? at least, so plain that investigation into the immediate causes f things is unnecessary? (5) Is the turn given in the next sennce (lines 243-247) in full harmony with the poet's previous easoning? Has he, in his previous objections (as for example in nes 176-190), attached to them any such qualification as is here ade?

---

261. **All flesh is grass.** What figures of speech are here?

262. **Dishevelled.** *Dishevel*, originally *dis-chevel*, literally eans 'to disorder the *hair*.' See *C. E. E.*, 314.

261-262. **All flesh . . . the wind.** What is the literary prootype of this sentence? [See *Isaiah*, xl. 6-7.]

263. **Riches.** See *H. S. G.*, V. 44.

Riches have wings. See *Proverbs*, xxiii. 5.

Grandeur. Distinguish from *greatness.*

261-263. **All flesh . . . dream.** In what senses are the statements in these lines true?

264. **Celebrate.** Literally 'to go in crowds to,' that is, 'to honor with frequent and large attendance'; a Latin derivative.

Must find. Express in other words.

Tomb. A differentiated and "appreciated" word, originally (in Greek) meaning 'a *heap* or *mound* made up of the ashes of a dead body that had been *burnt*.' Develop from this the meaning in the text.

265. **Worship.** The verb is derived from the noun, and this stands for *worthship*, that is, 'honor.'

Ignoble. See *C. E. E.*, 391.

Graves. Connect in meaning with *engrave* and *groove.*—Note the contrast here between "tomb" and "graves."

266. **General.** Literally, 'common to the *race*, that is to the *whole* race,' as here, and so equivalent to the usual meaning of *universal*; but more frequently used in a weakened sense.

268. **Amaranthine.** Poetical for 'fadeless.' *Amarantos* was a term applied by Pliny as descriptive of a sort of "everlasting" flower, the word literally meaning 'not-fading.' Hence Milton uses *amarant* and *amarantine*, the true forms; as in:—

> Immortal amarant! a flower which once
> In Paradise, fast by the tree of life,
> Began to bloom; but soon for man's offence,
> To heaven removed, where first it grew.
> —*Paradise Lost*, Book III.

But the word soon had an *-h* attached to it, in confusion (as SKEAT suggests) with the Greek *anthos* 'flower' [see *H. S. G.*, IV. 46], and it also became a common word with the poets to denote (as in the lines above) 'an imaginary flower which never fades.' The name is now-a-days popularly given to several kinds of flowers with so-called "everlasting" blossoms: as the cock's-comb, the prince's-feather, the love-lies-bleeding, and the globe-amaranth.

270. **'Twas Pilot's question.** Refer to *John*, xviii. 38.

271. **Truth itself.** Refer to *John*, xiv. 6.

That. Criticise the use of "that" here. [See *H. S. G.*, VI. 54 and 55.]

Deigned. *Deign* is, primarily, 'to think *worthy*.' The root appears in *dignity*, which is 'bearing becoming *worthiness*,' and in *dis-dain*, which is 'to think *not worthy*.'

Him. Parse.

Deigned him no reply. Compare with *Matthew*, xxvii. 13-14, and *John*, xix. 9.

272. **God.** The word is not (as some have thought) connected with *good*.

273. **Freely.** Parse. [See *H. S. G.*, XVII. 13.]

273-274. **Joy. Glory. Nature.** Are these words arranged here in the order of a climax ?

275. **Uncandid.** *Candid* literally means 'shining,' or 'white.' The root appears in *candle* and *kindle*. See *H. S. G.*, IV. 33.

276. **Negligent.** Literally, '*not* careful about *gathering* or *collecting*'; from the Latin *neg*, for *nec*, 'not,' and *ligĕ-re*, for *legĕ-re*, 'to gather or collect.'

Not. Parse.

Spark. Justify the appropriateness of this word as used here.

277. **Book.** *Book* originally meant 'a *beech*-tree.' "The first *books* were pieces of writing scratched on *beech*-boards."—SKEAT. Our *beech* is a derivative word. See *H. S. G.*, I. 38.

278. **Neat.** Commonly 'tidy'; here 'daintily appropriate.' The word literally means the same as *net*, which is its doublet, that is 'pure,' 'free.' Hence *net* is 'free from all extra charges.'

279. **Argument.** To *argue* is literally 'to make *clear*.' The root appears in the Latin *argentum*, 'silver' (whence our *argent*, and *argentiferous*), which is literally 'the *white* or *shining* stuff,' that is, 'the *clear bright* metal.'

280. **Minister.** A *minister*, in the ecclesiastical sense, is 'one who has authority to *administer*, that is to *serve*, the sacraments.' Refer to *C. E. E.*, 209.

282. **Praise.** A word whose meaning has appreciated (but in a metaphorical sense) from that of its doublet, *price*.

Reproach. The noun is derived from the verb, which literally means '*to bring near to*'; hence "to reproach a person with any misdeed," is 'to bring him near to it.' Refer to *C. E. E.*, 649, and 70. (iv).

280-282. **That makes . . . reproach.** These lines, and those of the next sentence, are filled with the spirit of the opening chapters of Paul's first letter to the Corinthians. Refer to *I. Corinthians*, i. 18; also, i. 23-24.

283. **That.** Parse.

God's account. Refer to *Revelation*, xx. 12.

284. **In our own.** For 'in our own *account*,' that is, 'in our own estimation.'

283-284. **That while . . . our own.** Compare with Paul's words:—"But the natural man receiveth not the things of the Spirit of God: for they are foolishness unto him." And also with:— "For the widsom of this world is foolishness with God."

285. **What pearl . . . buy.** Compare with *Matthew*, xiii. 46.

286. **Gather up.** Criticise as to appropriateness of use here.

287. **Despised.** *Despise* is literally 'to look down upon.' The root appears in *inspect*, *conspicuous*, *specious*, and so on. For the value of *de-*, see *C. E. E.*, 122.

Of. *Of* is often used, especially after a past participle, to express, in a somewhat weakened manner (that is, merely to refer to), the agent or doer. Compare with *Isaiah*, liii. 3.

288. **Unsought.** By its position in the sentence this word would naturally modify the subject of "find"; but of course it modifies the object.

Retrospective.—261-289. (1) Criticise the use of "dishevelled," line 262. (2) What does the poet mean by "the general curse of vanity" (lines 266-267)? (3) What would the poet have considered a proper answer to the question in lines 277-279? (4) Justify the antitheses in lines 277-284. (5) Is it strictly true that the "pearl," spoken of by the poet, is found by *anyone* "unsought," as stated in line 288?

---

290. **Oh.** "In practice authors do not always preserve a distinction between this particle [*O*, by definition, 'an exclamation used in earnest or solemn address, appeal, or invocation, and prefixed to the noun of address] and *oh*, a particle of emotion prefixed to a sentence or clause expressing sentiment or passion. As regards punctuation, when *O* is, or should be, the word, the mark of

exclamation, if employed at all, is placed after the noun of address; as, 'Hear, *O* Israel!' but when *oh* is the proper word, the mark is placed immediately after it; thus, 'oh!'"—*Imperial Dictionary*. Although such a rule as that here laid down would be an excellent one if duly observed, yet, so far as I have been able to gather from my own reading, the use of the one form or the other is, with most authors, a matter of indifference, or of individual whim or caprice. The rule is violated here, and in many places elsewhere throughout the poem. Compare with line 675.

Friendly. Parse.

Pursuits. See *C. E. E.*, 138.

292. **Domestic.** See *C. E. E.*, 413.

Leisure. "The spelling is bad; it should be *leiser*, or *leisir*."—Skeat. The word comes through the French from the Latin *licēre*, 'to be permitted.' The same root appears in *license*; what is the common notion?

290-292. **Oh friendly . . . passed!** The following quotation from Griffith's *Introduction to Cowper's Poems* is appropriate:—"In all ages there have been two distinct ideas of what constitutes the happiness of human life. Does it consist in Pleasure or in Peace? In nothing does the character of a man or of a nation discover itself more clearly than in the answer given to this question. Archbishop Trench has well compared the national temper of the Hebrew and the Greek by this criterion. 'The innermost distinction between the Greek mind and the Hebrew reveals itself in the several salutations of each; the "Rejoice" [*chai-re*] of the first, the "Peace" [*shalom*] of the second. The clear, cheerful, world-enjoying temper of the Greek embodies itself in the first; he could desire nothing better or higher for himself, and thus could not wish it for his friend, than to have joy in his life. But the Hebrew had a deeper longing within him, and one which finds utterance in his "Peace!"' This explains to us why the Hebrew race cherished the home and family life, as that which best secured to them the happiness of peace. And in this respect our own nation has had a closer affinity to the Hebrew than to the Greek mind. We have clung to the sanctities of domestic life, because we have sought our happi-

ness in that peace which is 'meek and constant, hating change,' rather than in pleasure :—Pleasure,

> That reeling goddess, with the zoneless waist
> And wandering eyes, still leaning on the arm
> Of Novelty, her fickle, frail support.

294. **Affect.** Here used in a depreciated sense; develop this meaning from the ordinary meaning.

293-295. **Few know . . . their own.** What is the image by which this metaphorical language is suggested?

296. **Foolish.** A *fool*, primarily, is 'one who puffs out his cheeks in grimaces like a *bellows* or *wind-bag*.' Compare with Latin *follis* 'a pair of bellows.'

Proper. Here used in its literal sense, denoting 'that which is one's own' (Latin *proprius*). The root is the same as that in *reproach*. See *Note* under line 282.

297. **Quits.** What is the common notion in *quit*, *quiet*, and *quite*?

298. **Though placed.** See *H. S. G.*, XV. 24.

Paradise. Primarily a Persian word, meaning 'garden'; it was adopted into the Greek language, and has so come down to us.

Though placed in Paradise. *Paradise* is here used in a representative sense; what then does it represent?

Earth. *Earth* (the common noun) is supposed to mean literally 'the *ploughed* land,' that is, 'home.' Refer to *C. E. E.*, 253.

300. **Substantial.** From *substance*, which is 'the *stuff standing under*,' of which all properties, such as shape, color, size, etc., are merely accidents. Hence *substantial* is 'permanently enduring.' In what *depreciated* sense is *substantially* sometimes used?

Transient. See *C. E. E.*, 195.

296-300. **But foolish . . . transient joy.** Express the meaning of the simile in plain prose.

301. **Scenes.** *Scene* (Greek *skēnē*) meant primarily 'a covered place' [compare *C. E. E.*, 515]; but the word was early applied in reference to the old Greek theatres to represent the wall at the back of the stage, which as it were *covered it in*;—there was no roof either over the stage itself or over the *theatrum* or auditorium. On this wall, or *scene*, was depicted the background, or "scenery"

as we should say, appropriate to the play. Hence the word was soon metaphorically used to denote any 'prospect'; and thence by transference it became to be synonymous with 'locality,' 'place,' and so on.

Nurse. Criticise as to appropriateness of use here.

303. **Image.** Literally 'a likeness,' 'a resemblance'; the root notion is seen in *imitate*.

304. **Reflections.** Develop from the root notion the meaning in the text.

Meliorate. Literally 'make better'; from a Latin verb formed from *melior* 'better.'

305. **Passions.** Literally, 'sufferings'; thence 'deep feelings akin to sufferings.' Develop from this the meaning in the text.

304-305. **The heart . . . the mind.** Distinguish between "heart," "passions," and "mind," as here used. Do the distinctions correspond to real physiological differences?

301-305. **Scenes . . . the mind.** Particularize the ways in which the "scenes" referred to by the poet, produce the effects described in these lines.

306-307. **'Tis his . . . with blood.** What degree of truth is there in this statement?

308. **Contagion.** 'Disease which spreads *by touching*, that is, *by contact*.' See *C. E. E.*, 337.

309. **Annihilate.** Analyze.

310. **Dale.** Akin to *dell*. [A curious bit of word history may be pardoned here:—The German form of *dale* is *thal*, from which comes *thaler*, an abbreviation for *Joachim's-thaler*, a coin first made in Joachim's-Thal, in Bohemia, in 1518. And from *thaler* comes our familiar word *dollar*, the two being of almost identical pronunciation. See *Imperial Dictionary*.]

311. **Rapt away from.** Criticise these words as to appropriateness of expression.

312. **Game-fowl.** What is the usual application of this word? What is its use here? What birds are "game-fowls," as the word is here employed? [NOTE.—Some annotators restrict "game-fowl" here to its ordinary meaning, and suppose the poet is referring to cock-fighting, a very common amusement of the last century. I do

not think, however, that this is what he meant, as this sport always had more vogue in the town than in the country.]

Hatch. Distinguish this word from its homonyms.

314. **Pageantry.** *Pageant* originally meant 'a scaffold or stage built or *compacted* of movable parts,' on which the old "mysteries" were exhibited; hence, derivatively, 'an exhibition,' 'a show,' 'a spectacle.' The root appears in *pact*, 'something put together'; hence, derivatively, 'a contract,' 'an agreement.'

315. **Quelled.** *To quell* is, primarily, the causal form of *to quail.*

316. **Self-deluded.** How so?

Nymphs. *Nymph* is literally 'a veiled one,' that is, 'a bride' (the root appears in the Latin *nubĕ-re* 'to marry,' that is literally '*to veil one's self* for the bridegroom'); but the word, for the most part, was used among the Greeks and Romans to denote one of a numerous class of inferior divinities, imagined to be beautiful maidens, not immortal, but yet endowed with perpetual youth. *Nymph* was for a long time a favourite word with English writers, especially with those who took their inspiration from the classics, as a poetical expression for 'maiden,' 'young woman,' and especially for 'beautiful maiden,' 'beautiful young woman.'

Swains. *Swain*, on the other hand, is an old Saxon word, meaning 'servant-boy,' 'servant'; but it early enlarged its meaning and came to indicate 'a young man dwelling in the country'; and then through the influence of pastoral poetry, 'a country lover'; and finally it came to be used as the correlative of *nymph*, as above.

317. **Dream.** Discuss as to appropriateness of use here.

Groves. *Grove* is akin to the verb *grave*, and primarily means 'a passage-way *cut out*, that is, *graven through*, a thick forest.'

318. **Spleen.** Used here, and often elsewhere, as almost equivalent to our adopted French word *ennui*; but more frequently it means 'melancholy,' or 'ill-humor.' The word was in very common use in the last century, but is now rarely heard except as a synonym for *spite*. The term *spleen* really refers to 'a spongy glandular organ situated in the upper part of the abdomen,' which the ancients thought to be the seat of melancholy. Compare with the literal and metaphorical meanings of *heart*.

319. **The town.** Of course 'London,' in particular, as the chief seat of society and fashion.

308-319. **Should some . . . the town!** Point out the words in these lines that are used in a sense that would not usually be attached to them in plain prose; also the words that are used as poetical substitutes for other words; also the metonymies and metaphors.

320. **They.** *They* is justly called a demonstrative pronoun; but in most instances of its use, especially in plain narrative, it refers so evidently to some antecedent, expressed or understood, that "pointing out," or "monstration," to use an old word, is a scarcely perceptible action of the mind; in fact the employment of the word to indicate an antecedent is now its normal use; and so distinctively enclitic, as a rule, is its meaning, that in reading it the voice passes over it almost without accent. But in the case before us "they" is assigned a clearly demonstrative function: its grammatical antecedent is its own consequent, and in reading it the voice naturally gives to it a marked accent.

321. **Their.** Used with an anticipatory meaning, like "they" in the previous line.

Its silence and its shade. In what measure do "silence" and "shade" really typify the delights of the country?

322. **Delights which who would leave?** For some remarks concerning dependent interrogative clauses, see *H. S. G.*, XVI. 12. This clause has also an exclamatory force.

323. **Pity.** See *C. E. E.*, 46.

324. **Cultured.** Criticise as to composition.

325. **All.** Express fully the meaning of this word here.

Savage. Literally 'pertaining to the forest.' The word comes to us, through the French, from a derivative of the Latin *silva* 'forest.'

326. **Sport.** By Aphæresis for *disport* (from the Latin *dis*, and *portā-re* 'to carry'). Refer to *H. S. G.*, IV. 45. d. (1).

327. **Another's.** *Another* normally requires that some word shall be used near it (expressed or clearly understood), with which it may stand in contrast. Its use here is at variance with this rule. —There is a fine touch of sympathy shown here in the employment

of an expression which implies that dumb creatures are our kin, of whom we should speak as "others."

328. **Sobs. Shrieks.** *Sob* is akin to *sough*; *shriek* is another form of *screech*. Doubtless all these words were primarily imitative.

329. **Dumb.** 'Speechless, but not voiceless,' as witness "shrieks" above.

Endued. SKEAT distinguishes between *endue*, which is another form of *endow*, and means 'to enrich, or furnish with *any gift* as a *dowry*,' and *indue*, which is from the Latin *induere* 'to put into,' 'to clothe with,' and means 'to invest,' 'to supply.' If this distinction be maintained the word in the text should be "*in*dued"; but their meanings are so nearly alike that there is no doubt but that the two words will in time become permanently confused; indeed by some lexicographers they are already treated as synonymous.

330. **Agonies.** *Agony* is a word of much disputed etymology. It has been referred to the sufferings of the victims sacrificed at the *agonia*, one of the most ancient festivals of Rome. The name *agonia* was no doubt connected with the Greek *agōn* 'a contest,' and thus the root meaning of *agony* appears also in *antagonist* (Greek *ant*, for *anti*, 'against,') 'an opposing contestant.'

331. **Silent.** Is this an ornamental or an essential epithet?

332. **Sighs.** See *Note* on "sobs," line 328 above.

333. **Tone.** Here used in its primary sense of 'sound,' and thus as representative of 'language' or 'speech.' The meaning is that the sounds by which the poor dumb creatures express their sufferings evoke no answering response in their persecutors of sympathetic *sounds*, much less of *words* or language befitting human beings.

Jovial. A term (Latin *Jovialis*) that arose in the old days of astrology to denote a happy or joyous temperament, because those who were said to be born under the influence of the planet Jupiter (or Jove) were supposed to be of that disposition. Here evidently used in the sense of 'rollicking,' 'merry to the degree of indifference,' 'selfishly indulgent in amusements.' Compare with *saturnine* and *mercurial*.

334. **Safe.** Through the French *sauf*, from the Latin *salvus* (whence *salvation*) 'safe.'

One sheltered hare. His own PUSS. It must not be forgotten that Cowper's keen interest in domestic animals was one of the few ties that bound him to the world of sanity. Speaking of his second great illness his biographer says :—"During this sad time Cowper employed himself in gardening. He spoke little,—never except when questioned. The first signs of improvement were seen in the garden ; he began to make remarks on the state of the trees, and the growing of them. One day, when feeding the chickens, some trifle made him smile. 'That is the first smile for sixteen months,' said Newton. His companion taking courage from this, proposed to return home. He consented, and having done so, was impatient of a few days' necessary delay. At home he again took to gardening, and also to carpentering. A friend gave him [1774] three hares [PUSS, TINEY, and BESS], which he may be said to have immortalized. [Referring, among other things, to his famous article in the *Gentleman's Magazine* in 1784, giving an account of these animals, and of his arrangements for their comfort.] His friends, pleased with his interest, gave him other animals—five rabbits, two guinea-pigs, two dogs, a magpie, a jay, a starling, and some pigeons, canaries, and gold-finches."

335. **Sanguinary.** Develop the meaning of this word here from its primary meaning.

336. **Exulting.** Literally 'jumping out or about.' Develop the transferred meaning.

334-336. **One sheltered . . . her woes.** The following lines are from the poet's *Epitaph on a Hare* (TINEY), written about two years earlier :—

> Here lies, whom hound did ne'er pursue,
> Nor swifter greyhound follow,
> Whose foot ne'er tainted morning dew,
> Nor ear heard huntsman's halloo.
>
> . . . . . .
>
> But now beneath this walnut shade
> He finds his long lost home,
> And waits, in snug concealment laid,
> Till gentler Puss shall come.

339. **Familiar.** Probably used here with something of its primary meaning of 'belonging to the household or family.'

340. **Instinctive.** Distinguish between *instinctive* impulses, and those based on *experience*. Account for the "instinctive dread" which the hare feels in regard to man.

341. **Like. Mine.** Parse.

342. **Bread.** Probably 'that which is *brewed* or fermented.'

343. **Frolic.** An importation from the Dutch; literally it means 'to be *glad-like*,' the word being originally an adjective (Old Dutch *fro* 'glad,' or 'merry').

Thou mayst . . . . floor. The hare, though instinctively possessed of a peculiar dread of man and of the dog, yet under kind domestication becomes quite as much at home in a house as a cat. Instances have been known of cats that have lost their own young taking possession of young hares and becoming their foster-mothers, and thus securing for them all the freedom of action we are accustomed to allow to our feline pets.

344. **Retire.** Literally 'to draw (or pull) back,' but now generally used reflexively. The root appears in *tear*, which is 'to draw or pull apart.'

345. **Straw.** Literally 'that which is *strawn* or *strewn*.'

Couch. See *C. E. E.*, 118-120.

Slumber. Refer to *H. S. G.*, IV. 45. e. (2).

346. **Pledged.** The literal meaning of *to pledge* is 'to give something as security for,' being nearly the same as in the modern use of *to mortgage*.—Explain clearly the meaning of the word as used in the text.

348. **Unsuspecting.** Analyze. Refer to *C. E. E.*, 143 and 241.

349. **If I survive thee.** The poet did survive his kindly befriended frolicking companion, who lived for only two years after these lines were written. TINEY's epitaph had been in English, but PUSS was honored with one in Latin.

349-351. **If I . . . a friend.** On these lines MR. STORR remarks:—"Southey calls attention to the utterly different spirit in which Byron's epitaph on his dog was written, though the words are almost the same:—

> To mark a friend's remains, these stones arise,
> I never knew but one, and here he lies."

326-351. **Detested sport . . . a friend.** Compare with this pathetic protest against cruelty to animals the well-known and oft-quoted passage of *The Winter Walk at Noon* (lines 560-589) beginning with :—

> I would not enter on my list of friends
> (Though graced with polished manners and fine sense,
> Yet wanting sensibility) the man
> Who needlessly sets foot upon a worm—

and ending with :—

> Ye, therefore, who love mercy, teach your sons
> To love it too.

A friend writes :—"Note on the other hand the absurd lengths to which the love of animals, when it becomes a mere fashionable affectation, carries people. Dainties and needless comforts are lavished upon these pampered pets, while many helpless ones of our own race, children and aged people, suffer and are in want."

RETROSPECTIVE. 290-351. (1) In what way can domestic life "passed in rural leisure" be more conducive "to thought, to virtue, and to peace," than domestic life passed in towns and cities? (2) How far can "leisure" be said to be an essential characteristic of "rural life"? (3) How do "many *affect* to understand and choose" "domestic life in rural leisure passed" "for their own"? (4) Explain the parenthetical clause of lines 298-299. (5) What are the "substantial happiness" and "transient joy," of line 300? (6) How may rural scenes cause reflections which "meliorate the heart"? (7) To what phase of English social life do lines 314-315 refer? (8) What delights did "silence" and the "shade," of line 321, typify in the poet's mind? (9) What special sports is the poet animadverting upon in lines 325-333? (10) How far is the poet's view of field-sports a just one?

---

352. **His.** Anticipatory in its use also. Refer to *Note* on "they," line 320.

Employments. For the root see *C. E. E.*, 377 ; thence develop the ordinary meaning.

World. From the primary meaning of the word develop the meaning in the text.

354. **Esteems.** See *C. E. E.*, 70. (ii), and App. B.

355. **Friends.** Parse.

357. **Nature.** Parse.

Trim. Literally, 'firmly fixed order,' from an old verb meaning 'to strengthen,' 'to set in order.'

358. **Dressed.** To one who has given no thought to the origins of English words it will seem odd that *dress* and *direct* should be doublets; but so they are. Refer to *C. E. E.*, 397.

Abroad. Literally 'on broad,' that is, 'breadth-wise' or 'width-wise'; that is, 'on either hand.' Does "abroad" here refer to the "Garden" merely, or has it a wider significance?

355-358. **Friends . . . abroad.** Point out clearly the antithesis expressed by these lines. Does "in her cultivated trim" interfere with the antithesis?

357-358. **And Nature . . . abroad.** Cowper, although the Poet of Nature, as his lovers justly call him, is not like Wordsworth, the poet of Nature unadorned. "Assistant Art" is always recognized by him as capable of contributing to her sister's beauty.

360. **Much.** Express in detail the elements of this greatness.

355-360. **Friends . . . to enjoy?** What is Erotesis?

361. **Me.** Parse.

Studious. Used here in the classical sense (Latin *studiosus*) of 'desirous.'

Laborious ease. Oxymoron is a favorite rhetorical figure with the older writers.

362. **Slothful.** *Sloth* is for *slowth*, from *slow*, as *growth* is from *grow*.

Deceive the time. That is, 'to employ the time so that it passes by unnoticed'; a pure Latinism (compare with Ovid's *decipere diem*). This whole sentence seems to be constructed on a Latin model.

363. **Waste.** Literally 'to turn into a *waste*, that is, into a desert.'

364. **Use.** Here used in its rare sense of 'interest'; but, perhaps, either of the ordinary meanings 'using,' or 'service,' may also be taken.

365. **When He shall call.** Refer to *II. Timothy*, iv. 1.

370. **Impeded.** See *C. E. E.*, 366.

371. **Divulged.** That is 'made *vulgar* or *common to all people.*' (Latin *vulgus*, 'the common people.')

In vain. Here used as equivalent to 'idly,' in a *subjective* sense, that is, 'in levity,' 'without fit consideration'; as also in *Exodus*, xx. 7 :—"Thou shalt not take the name of the Lord thy God in vain." Generally the words are to be taken in an *objective* sense, as equivalent to 'to no purpose,' 'ineffectively.'

369-371. **Though slack . . . in vain.** Alluding pathetically, yet with dignity and in perfect taste, to his tendency to melancholia. It will be remembered that he had already suffered two long lapses into insanity.

372. **Point.** A word of many secondary meanings, the origin of some of them being hard to see into; here used in the sense of 'aim,' 'purpose,' as in the sentence :—"You will gain your point if you persist."

The service of mankind. Cowper's ideal of "service to mankind" was not perhaps an exalted one; but considering the exceeding sensitiveness of his nature, the somewhat narrow ideas of the sect amidst which circumstances seemed to place him, and considering moreover his inability to engage in any more public employment of his gifts than that which fate and choice united to secure for him, there can be no doubt that he most nobly lived up to his ideal. And surely "visiting the poor, ministering to the sick, and praying at the bedside of the dying," in which occupations he is described as spending much of his time, are no mean employment even of the most brilliant talents; though it may well be doubted whether Newton's influence in requiring him to lead public devotions, when such services caused him hours of mental trepidation before each occasion of their performance, was a provocation to good works sufficiently well considered.

373. **Attends to his interior self.** Comprehensive of the two explanatory clauses following, of which "heart" and "mind" are the leading words.

376. **Dissipated.** Literally 'thrown or swept asunder,' that is, 'dispersed in worthless fragments.'

373-377. **He that . . . has business.** It is not often that there is to be met with so just an appreciation of what the busi-

ness of life ought to be. Should we all make this conception of life our ideal, and then strive to win our ideal, our lives would be far from being spent in vain; and, moreover, they would be wholesome, happy lives.

377. **Engaged.** Literally 'bound by a pledge,' *gage* being 'a pledge.'

Achieve. See *C. E. E.*, 314.

379. **Turbulence.** Derive.

380. **To be praised.** Parse. Is this phrase *substantive* or *adjective* in character? Refer to *H. S. G.*, VIII. 35. 2. a.

381. **Wisdom is a pearl.** The comparison of wisdom with precious metals and stones is a frequent rhetorical artifice. Compare with *Job*, xxviii. 12-19, and *Proverbs*, viii. 11.

383. **Storms.** The root notion appears in *stir* and *strew;* what is it?

384. **Dives.** The root notion appears in *deep* and *dip;* what is it?

382-384. **Water. Clear. Storms. Dives. Brings up.** Justify the use of these words.

381-385. **But wisdom . . . prize.** The artificiality of this metaphor, its entire strangeness to anything of which the poet could have had experience, is exceptional in his writing, especially in *The Task*. Cowper was eminently a natural poet (idiosyncratic, one might say); and perhaps would have been so to a degree beyond that which he reached, had it not been for the excessive artificiality of his contemporaries and predecessors, whose writings, though he professed to ignore them, must have had an influence upon him, though it may have been an unconscious one. "I reckon it," he once wrote, "among my principal advantages as a composer of verses, that I have read no English poet these thirteen years, and but one these twenty years. Imitation, even of the best models, is my aversion; it is servile and mechanical—a trick that has enabled many to usurp the name of an author, who could not have written at all, had they not written upon the pattern of somebody indeed original. But when the ear and the taste have been much

accustomed to the manner of others, it is almost impossible to avoid it; and we imitate in spite of ourselves, just in proportion as we admire."

RETROSPECTIVE.—352-385. (1) What is Cowper's justification in esteeming "the busy world" "an idler"? (2) What does the passage in lines 355-360 reveal to us in respect of the breadth of Cowper's *sympathies?* When writing of happiness, enjoyment, and the like, in what degree do his sympathies extend below the social class to which he belongs? (3) In what remarkable passage in the Bible is the doctrine of life, contained in lines 363-365, specifically taught? (4) In what ways (besides those referred to in the *Note* on line 372) had the poet hitherto employed his mind for "the service of mankind"? (5) To what extent is the sentiment of lines 379-385 a true one?

---

386. **Self-sequestered.** How far is this epithet essential to the drift of the poet's argument?

387. **Intend.** Refer to *H. S. G.*, XVI. 16.

388. **Inclement. Recommend.** Though Cowper had read but few English poets, those that he had read and admired—Milton, Thomson, Churchill—everywhere displayed much of that fondness for Latinisms and words of Latin derivation which was so prominent a feature of English style in the seventeenth and eighteenth centuries; and although he was the first to set going the reaction in favor of a style more racy of English soil, he naturally fell in with, and adopted in no small degree, the phraseology which for so long a time had been looked upon by English writers as classic; for, as he himself has said, "perhaps there may be an apparent resemblance [that is, to the style of his predecessors], for, although I have imitated nobody, I have not affectedly differed."

391. **Converse.** In its sense here, almost confined to poetry.

Lymph. Long supposed to be allied to *nymph*; now thought to be allied to *limpid*. In its classical use it meant 'clear, pure spring-*water*.' Justify its metonymical use here.

392. **Neatly.** Here used as equivalent to 'daintily.'

393. **Sullenly.** *Sullen* (allied to *sole* 'alone') primarily meant 'solitary'; thence it came to mean 'preferring solitude,' and thence

'hating company.' As human character degrades or ameliorates, words that describe it may, also, degrade or ameliorate in their meaning.

Perused. Analyze.

394. **In selfish silence.** Making clearer the image expressed by "sullenly."

Imparted. Parse.

395. **Aught.** Literally 'a whit,' as *naught* means 'not a whit.' *Whit*, primarily *wiht*, meant first a 'person,' then a 'thing,' a 'bit.' See *H. S. G.*, VI. 66. b.

To hear. Parse. [Refer to H. S. G., XV. 12 (page 347, near end).]

396. **Turn.** Parse.

Digested. Refer to *H. S. G.*, XV. 23.

398. **Repaid.** What word in the sentence does "repaid" *logically* modify?

Attends. By poetical usage for 'attends *to*.'

399. **Welcome.** Literally 'well come.' [NOTE.—Though this etymology has been disputed, SKEAT, in his latest work, agrees with it.]

397-399. **Or if . . . call.** Point out the personal metaphor in these lines.

400. **Lubbard.** From *lubber*, 'a clumsy awkward fellow,' a term of reproach or derision. Sailors use *lubber* to denote 'one who does not know seamanship.' *Lubbard* was probably coined by the poet after the analogy of *sluggard;* at all events, it is a rare word.

401. **Loitering.** *Loiter* by some etymologists is thought to be allied to *late*, as *linger* is connected with *long*. SKEAT, however, considers the word from which it is derived to signify 'to delay,' 'to deceive,' 'to vacillate.' "The original sense was 'to keep on stooping or sneaking about,' 'to act like a *lout*,'" that is, like 'a stooping fellow.' Either conclusion presents a clear image to the mind, but the former agrees more nearly with the modern use of the word, which implies no moral delinquency, only laziness.

402. **Unskilful.** Analyze.—For the strange family relationships which this word may claim, refer to *C. E. E.*, 518.

386-402. **The morning . . . strength.** This is another anacoluthic sentence [refer to *Note* on lines 1-16]; and the punctuation by "full stops" increases the difficulty of analysis. For the sentences introduced by "whether," line 388, and "or," line 397, refer to *H. S. G.*, XIV. 16. f. (page 328, at end); but it is uncertain whether these sentences should be considered as noun sentences in apposition with "task," line 387, or as noun sentences used adverbially, and modifying the concessive clause "intend what task he may." In line 392, after "then," some such word as "passing," "hurrying," "betaking himself," may be supplied; and, in prose construction, "well chosen" would need to be prefixed by some such words as "which is always," and "sullenly perused" by "is not," and "imparted oft" by "is."

403. **Govern.** See *C. E. E.*, 664.

404. **Performs.** See *C. E. E.*, 382.

Works. Parse.

405. **Tough.** How were English words ending in *-ough* formerly pronounced? [See *H. S. G.*, IV. 43. b., and *C. E. E.*, 54.]

To toil. Parse. Does the meaning depend upon the parsing?

406. **Employ.** Refer to *Note* on "converse," line 391.

407. **Force.** Parse.

397-407. **Or if . . . force.** Cowper, with all his faculty of sympathy, had yet much of the exclusiveness of the aristocratic class to which he belonged. It never dawned upon the poet's mind, much less upon the minds of hosts of less reflecting and more selfishly employed members of the upper classes of his day, that Labour, to whom the depreciatory epithet "lubbard" is here so ungenerously applied, merited this opprobrium through no fault of his own, but by reason of laws which for centuries had been framed, if not directly against him, yet entirely in the behalf of the classes which asserted themselves superior to him;—laws which kept him poor and ignorant, which left him no voice in the government of his country, nor in the administration of the justice to which he was amenable, and scarcely even in the choice of the religion to whose forms he was made to conform in life, and by whose creeds (to him often dreary and meaningless) he was forced to abide in the hour of death.

408. **Proud of his well-spread walls.** Alluding to the almost universal practice in England of surrounding gardens with walls from 12 to 14 feet high, which thus produce a shelter and an increase of temperature equal to that afforded by a decrease of 7° of latitude; they are said to be indispensable there for the production of all the finer kinds of out-door fruits. The trees are trained up against them, and the branches are made to assume any design at will.

409. **Interval.** From *intervallum*, an old Roman word, meaning literally 'the space between the *vallum*, (our *wall*), or rampart, and the soldiers' tents.'

410. **With pleasure . . . afford.** The training of the branches along the garden walls is work in which great skill and taste, as well as deep knowledge of the manner of growth of trees, can be most advantageously employed.

411. **Himself.** Does this refer to the logical subject of the sentence, the "self-sequestered man," line 386? or is it used generally and indefinitely, introducing a comparison?

412. **Peculiar.** Literally 'one's own.' Refer to *C. E. E.*, 357.

413. **Discipline.** The root meaning appears in *disciple* (Latin *discipulus*) 'a learner'; from this develop the meaning in the text.

415. **Distempered.** Literally 'deranged in temperament,' that is 'diseased.'

Prolific. Refer to *C. E. E.*, 256 and 189.

416. **Impaired.** Express the meaning by a clause. *Impair* means literally, 'to make worse' (Latin *im-*, with intensive force, and *peior* 'worse.'

Unrelenting. What image is suggested by this word?

417. **Dooms.** *Doom*, the noun, is literally 'something *done*, set, or decided on'; and hence 'a judgment.' The root appears in *do*, *deed*, and *deem*.

Knife. The root appears in *nip* and *nibble*, the *k-* being dropped in these words. Refer to *C. E. E.*, 58. (a).

418. **Succulent.** 'Juicy.' The similarity of *succulent* and *suck* is not accidental; they have a common, though far-off, origin.

Giant. Refer to *C. E. E.*, 389, and 58. (a).

419. **Neighbouring.** *Neighbour* is literally 'a *nigh boor*'; "boor" being 'a husbandman,' 'a farmer,'—the same word as the Dutch *boor* or *boer* (for example, the Boers of South Africa).

Twigs. The root notion appears in *two, twain, twine;* hence *twigs* are 'the little branches made by the dividing of the larger branches into *twos*.'

420. **Studded.** A word originating in the old practice of ornamenting doors, gates, trunk lids, and other coverings which needed to be strengthened by nails, with a superfluity of *studs*,—a "stud" being literally a 'prop,' but used also to denote 'a nail with a large head.' Hence we speak of the sky as "studded with stars."

421. **Gems.** Used here in its literal sense of 'buds.' Account for its metaphorical employment to denote 'precious stones when cut and polished.'

Rest. Refer to *C. E. E.*, 248 and 139.—Distinguish from its homonym.

412-426. **These therefore . . . swelling buds.** To apprehend the force of these lines it must be remembered that, in England, the cultivation of fruit trees—apples, pears, plums, cherries, apricots, quinces, nectarines, and peaches—by protecting them with walls, against which they are trained, is pursued with an art and an interest of which we in Canada have no conception. The trees are made to assume the most beautiful patterns, of which, however, a few, such as the horizontal and the fan styles, are more common than others. Pruning is, of course, the *ars artium* in all these matters.

427. **Hence.** Justify as to use here.

Autumn. Refer to *C. E. E.*, 399.*

428. **Winter.** Primarily, 'the *wet* season'; perhaps, also, the word is allied to *wind*.

Withered. Literally 'weathered,' and so very appropriate here. *Weather* is related to *wind*.

429. **Blushing.** Although *blush* is related to *blaze*, it literally means only that evanescent *fire-blaze*, which is bright for a moment and then fades away.

With blushing . . . not his own. A beautiful line, which, though the poet attributes it to Virgil, is sufficiently original to render such an ascription unnecessary.

430. **Recompense.** Parse.

Bestowed. Literally, 'stowed away,' and used here almost in that sense.

431. **Precaution.** Refer to *C. E. E.*, 315.

432. **Clime.** A poetical word. What other poetical words are to be found in this passage (lines 386-445)?

A clime so rude. The poet's home was at Olney, in north Buckinghamshire, in the basin of the Ouse, where not only is the winter fitful and often inclement, but where also chilling wet winds in spring, blowing from the North Sea, make successful horticulture, or even agriculture, a matter of great uncertainty.

433. **Churlish.** Refer to *H. S. G.*, IV. 40. d., also to IV. 43. b.

Froward. Literally, *from-ward* (*fro* 'from'); hence 'the opposite of *toward*'; that is '*un*toward,' 'perverse,' 'disagreeable.'

434. **Discovering.** Here used almost in its literal sense; refer to *C. E. E.*, 7.

Temper. "Theories, too, which long since were utterly renounced, have yet left their traces behind them. Thus the words *good humor*, *bad humor*, *humors*, and, strangest contradiction of all, DRY *humor*, rest altogether on a now exploded, but a very old and widely extended, theory of medicine; according to which there were four principal moistures or '*humors*' in the natural body, on the due proportion and combination of which the disposition alike of body and of mind depended. And *temper*, as used by us now, has its origin in the same theory; the due admixture, or *right tempering*, of these, gave what was called the happy temper, or mixture, which, thus existing inwardly, manifested itself also outwardly. In the same manner *distemper*, which we still employ in the sense of sickness, was that evil frame, either of a man's body or of his mind (for it was used alike of both), which had its rise in an unsuitable mingling of these humors. In these instances, as in many more, the great streams of thought and feeling have changed their course, and now flow in quite other channels from those which once they filled, but have left these words as lasting memorials of the channels in which once they ran."—TRENCH.—*On the Study of Words.*

435. **Her.** Why the feminine form? [Refer to *H. S. G.*, VI. 24. (2).]

436. **Had reversed its course.** Explain.

437. **Infants.** Primarily 'those that do not speak.' Refer to *C. E. E.*, 441.

438. **Delivered.** Parse.

Frown. Criticise as to appropriateness of use here.

439. **He.** Who?

Timely. What is the force of the *-ly* here? [Refer to *H. S. G.*, IV. 12, and IX. 5. a (at end).]

440. **Screening.** In all well equipped English gardens, temporary copings are, in spring, attached to the tops of the inner sides of the walls, and to the edges of these again screens of thin canvas are fastened, to be lowered (when occasion may require) toward evening and lifted again in the morning.

441. **Plenteous.** Refer to *C. E. E.*, 376.

Blast. *Blast*, *blow*, *blain* (as in "chilblain"), *blaze*, *blister*, *bluster*, are all akin; what is the common notion?

442. **Garlands.** *Garland* (etymology uncertain) generally implies the notion of *wreathing* or *plaiting*, as of flowers, leaves, or twigs.—Criticise as to the appropriateness of its use here.

442-443. **As. As. Mild.** Parse.

444. **Fence.** An abbreviation for *defence*; here used in its primary and general sense of 'guard,' 'protection.'

Beam. *Beam* literally means 'a straight, strong piece of timber, as a post, a tree,' the root appearing also in *boom*; but it has become specialized to denote 'a ray of light,'—this, perhaps, on account of its *straightness*. See *H. S. G.*, IV. 40. a.

Retrospective. 386-445. (1) This passage (as indeed may be said of most of *The Task*) abounds in metonymies and personal metaphors, upon which, indeed, much of its beauty depends: point out the most remarkable of these. (2) "Sipping calm the fragrant lymph": Why should this act, rather than many others connected with the day's repasts, especially be referred to? (3) What sympathies and tastes in the poet do lines 386-396 give evidence of? (4) What inferences may be drawn from the passage, in lines 404-445, respecting (*a*) the poet's love of nature; (*b*) his skill in investing descriptions of the affairs of every-day life with something of poetic charm? [Note.—One way of testing how far a passage like this is poetical, is to re-write

it, setting forth precisely the same ideas, but using prose methods of construction, and substituting for all poetical expressions their prose substitutes. For example, one of the sentences in the lines referred to may be thus expressed :—"All parts that show signs of weakness or disease, and those that are too old to bear, he thoroughly prunes away; and, moreover, such soft, sappy branches, as by their luxuriant growth give promise of producing nothing but wood and leaves, he removes also since these are thrifty at the expense of others which, though they may be less showy, are yet thick with buds that will in time ripen into fruit."]

446-565. **To raise the prickly . . . . when produced.** This passage has been a sort of stumbling-block to critics, in that they have not been able to reconcile its grandiose phraseology with the commonplace subject of which it treats. There is no doubt that the choice of the subject was due to the poet's fondness for his horticultural recreations, but the dignified treatment which he bestowed upon it, was, in large part, the outcome of his sense of humor,—his good taste led him to assume the mock-heroic style as the only one suitable.

446. **Gourd.** The name of the family of plants, of which the melon, the pumpkin, and the cucumber, are members. Here used, of course, representatively, for 'cucumber.'

448-449. **Else base . . . vulgar merely.** Jocular, and slightly satiric.

450. **Toiling ages.** Continuing the mock-heroic vein.

Matured. Scarcely true, as the poet would have learned, perhaps with some little mortification, had he lived till now, when cucumbers are raised in edifices no more resembling his simple hot-bed than a modern railway train resembles an eighteenth century stage-coach; and so specialized has our age become that if no further "assays in song" have been ventured upon the subject of "the prickly and green-coated gourd," it may claim at least a literature of its own in prose.

451. **Unassayed.** *Assay* and *essay* are identical in origin and often used as synonymous in meaning, though now more com-

monly the two words are specialized. Compare with *H. S. G.*, IV. 40. a.

452. **Long since.** Parse. Justify as to use here.

453. **Those sang the Mantuan bard.** Referring to Virgil's *Culex* or *The Gnat.*

Mantuan bard. Virgil (B.C., 70-19) was born near Mantua, in what is now Northern Italy.

454. **The Grecian.** Referring to a poem attributed to Homer, entitled *Batrachomyomachia* or *Battle of the Frogs and Mice.*

Ennobling. Is this an ornamental or an essential epithet?

455. **Numbers.** Justify the use of this word.

Philips. John Philips (1676-1708) one of the best of the artificial poets of the age between Drydon and Pope. His *Splendid Shilling* is a parody in tho style of Milton; it begins with the motto :—

> 'Sing, heavenly muse!
> Things unattempted yet, in prose or rhyme,'
> A shilling, breeches, and chimæras dire.

Cowper is said by MR. BENHAM to have been a warm admirer of this poem, but a reference to it here may have been purposely made to heighten the burlesque effect of the magniloquent introduction to "the praise of dressing to the taste . . . a cucumber."

455-456. **Shines. Solitary.** Justify the employment of these words.

457. **Ye sage . . . fame.** Who are meant?

458. **Ambition.** Refer to *C. E. E.*, 195.

459. **Presuming.** Here used in its primary and (except in poetry) now obsolete sense of 'venturing to do or make,' 'undertaking.'

Not less sublime. Supply the omitted terms of the comparison.

Sublime. Literally 'lofty.'

460. **Pant.** Compare with its use in line 60, Book IV.

Of. Express fully the meaning of "of" here.

461. **Sordid.** Literally, 'dirty' or 'filthy' (Latin *sordes*, 'filthiness,' 'nastiness'); develop from this primary meaning the meaning in the text.

462. **Costly.** The "*cost* of a thing" is 'what it *stands at* to us' (Latin *con*, and *sta-re* 'to stand'—through the French). Refer to *C. E. E.*, 243.

463. **Stable.** 'The *standing place* for cattle.' Refer to *C. E. E.*, 243.

Stercoraceous. The primary word is the Latin *stercus* 'dung.' This word was not coined by Cowper as some have supposed; it was here used by him no doubt because it disguises under a strange or novel exterior the disagreeable meaning which its English equivalent would expose. The use of this and other similar anglicized Latinisms, which are to be found everywhere in this digression, has been much commented upon by critics who have ascribed it to pedantry. It seems to me nothing could be further from the truth. A pleasing affectation of dignity and pomp is the essential feature of the successful mock-heroic.

464. **With quick fermenting salts.** The way in which this phrase is used would imply that the "salts" are the *causes* of the fermentation (fermenting being understood as *transitive*); in the case in question, however, the salts are principally the *results* of fermentation, being for the most part ammonium carbonate, the product of the putrefaction (or "fermentation") of the fluid matter of the "stercoraceous heap," or else the ulmate and the humate of ammonia. Fermentation is in reality not a simple chemical change occurring in fermenting bodies, but a complex change (not definitely understood) taking place among their chemical elements, owing to the presence near them and among them of living organisms (whether animal or vegetable being yet unknown) called "bacteria" and "vibriones."

465. **And potent . . . freezing blast.** Fermentation, like other chemical changes where new combinations are formed, is accompanied by the evolution of heat. It is this heat which is essential to the action of the hot-bed in "forcing" the growth of plants. Now-a-days hot-beds are often made so as to receive their heat from steam-pipes.

466. **Ere.** What are the derivatives of *ere?*

Elm. The Latin form is *ulmus;* is our word derived from it?

467. **Deciduous.** Account for the application of this word as here used.

Now. Justify as to use.

November. Explain as to derivation.

468. **Checks.** *Check* is literally 'king'; account for its present use. [It is a corruption of the Persian word *shah* 'king.' In chess, a very ancient game, when the king of an opponent is in danger, the assailant cries out "check," that is, '*shah*,' or 'king.' Hence "*to check* a person" is 'to put him in some danger,' 'to stop his progress,' 'to defeat his intention.' [See *C. E. E.*, 52.]

Plant. Explain fully the use of this word here. *Plate, plane* (the tree), *place, plant, plaster, plateau, platina, platitude,* all have a common notion; show its force in each case.

468. **Checks . . . plant.** How?

470. **Warily.** What words are cognate in derivation?

Prudent. Refer to *C. E. E.*, 417.

471. **He.** What is the grammatical antecedent?

Favoured. Criticise as to appropriateness of use here.

472. **Agglomerated.** The root appears in the Latin *glomus, glomer-is,* 'a ball of yarn'; also in *globe.*—Show the appropriateness in the use of the word here.

473. **Meridian.** See *C. E. E.*, 410, and *H. S. G.*, IV. 43. b. and d.

475. **Impervious.** Analyze.

Bids spread. Refer to *H. S. G.*, XV. 4. d. How does the present phrase come under the rule?

476. **Fern.** The word, perhaps, primarily meant 'feather.'

Littered. *Litter* is primarily 'a portable bed'; obtain from this the meaning in the text.

Imbibe. Why not "*absorb*"?

477. **Ascending.** Analyze.

475-477. **First he . . . damps.** Explain how the "littered straw" *could* imbibe the "ascending damps."

477. **The ascending damps.** Why should the "ascending damps" be prejudicial to the purposes of the hot-bed? Moisture is essential to fermentation ; it cannot go on without it.

477-478. **Leisurely. Lightly.** Why "leisurely"? Why "lightly"? [The latter, to secure a supply of air in the interstices of the "saturated straw," by which the rapidity of the fermentation is increased.]

478. **Shaking.** Parse. [Grammatically and logically it must modify the omitted subject of "spread," line 475, and "impose," line 477. Constructions such as this are rare.]

Agile. What rhetorical touch is there in the use of this word? Why not "skilful" or "rapid"?

480. **What longest binds the closest, forms secure.** This is an awkward sentence. In all the annotations I have seen "what longest" is taken as equivalent to "what is longest"; this, it seems to me, would imply an unwarrantable ellipsis of the verb, and would also imply another unwarrantable ellipsis of a coördinating conjunction before "forms secure"; and, moreover, it would join a general statement to a particular one. The only solution that occurs to me, and an unsatisfactory one at that, is to take "longest" as an adverb of time, and the whole clause "what longest binds the closest" as the subject of "forms."

Secure. In what sense is "secure" used here?

482. **By just degrees.** Explain.

483. **Sheltering.** Parse.

Projected. Why is the *past* participle used?

Eaves. Refer to *H. S. G.*, V. 44.

485. **Clear. Translucent.** Are the two epithets necessary?

486. **Settles.** *Settle* is not a frequentative verb, as might be supposed from its form; it means literally 'to seat one's self,' hence 'to adjust,' 'to fix.'

487. **Sharp.** What is the meaning here?

Secure. Parse and explain.

488. **Dashed.** How far does the proleptic use of the word add to the poetic element in the statement?

Deluge. Literally, 'a washing away, or asunder.' See *C.E.E.*, 273.

489. **And the first labour ends.** This clause and the next are classical reminiscences; the epic style is continued with unflagging gusto.

490. **Voluble.** A translation of the Latin *volubilis*, 'turning,' 'whirling.' What is the present use of the word?

491. **Axle.** This word, which is now used as equivalent to the Latin *axis*, originally meant 'the shoulder,' or 'the shoulder-joint.' Wherein consists the relationship?

Warmth. What causes it?

492. **Gathering.** Not often used in this sense. Refer to *H. S. G.*, VIII. 3., near end.

Square. See *C. E. E.*, 333. Has "square" any poetical value here?

Mass. The root meaning appears also in *macerate*, *macaroni*, and *maxillary* ('pertaining to the jaw-bone'); what is it?

494. **Pestilent. Corrosive.** Used here for the sake of effect, with some exaggeration of their literal meaning.

495. **Gross.** Trace the relationship to *grocer*.

Fog Bœotian. I take the liberty of reproducing the following note from MR. SHAW's excellent edition of *The Garden*:—"The atmosphere of Bœotia was moist and thick, and the Athenians [the literary people of Greece] used to attribute the dulness of the Bœotians to their heavy atmosphere. . . . Notwithstanding its reputation for dulness Bœotia produced many very celebrated persons: Hesiod, Pindar, Corinna, Epaminondas, Pelopidas, Plutarch, etc."

Fast. The development of *fast* 'quick,' from *fast* 'firm' (as in *steadfast*) is very curious. SKEAT traces it through the meanings 'close,' 'urgent,' thus:—'firm,' 'close,' 'urgent,' 'quick.'

496. **Dewy.** In what way is this word appropriate here?

497. **Asks egress.** Of what value is the personal metaphor here?

Which. Parse.

498. **Drenched.** Refer to *H. S. G.*, VIII. 7. c.

Conservatory. Breathes. Show the art employed in the use of these words.

499. **Dank.** Literally 'dewy.' *Dank* is a nasalized form of a Swedish word *dagg* 'dew,' whence our *daggle* 'to moisten.' The word is now almost restricted to poetry.

500. **Purified.** Parse.

Rejoices. Show the appropriateness of this word here.

To have lost. Parse. [Refer to *H. S. G.*, XV. 12., at end.]

502. **Fervour.** Show etymologically the fitness of this word here. For some curious relationships, see *C. E. E.*, 444.

503. **Reeking.** Literally, simply 'emitting vapour'; the word is now generally used with this meaning greatly intensified.

504. **Discreet.** Compare with, and distinguish from, its doublet *discrete*. See also *H. S. G.*, IV. 40. a.

505. **Preceptress.** Why is the *feminine* form used? [Refer to *H. S. G.*, VI. 24. (3).] [NOTE.—In MR. BENHAM's edition "preceptress" is followed by a semi-colon; I have changed it to a comma.]

507. **Prompt.** Derive; also develop from the primitive meaning the meaning in the text.

Catch. Show the etymological relationship of *catch* to *chase*.

508. **Auspicious.** Among the Romans from the very earliest times the belief prevailed that the flights of birds gave intimation of the will of the gods. Hence the *augurs* (Latin *augŭres*) or 'bird-cry noters' (sometimes called *auspices* or 'bird watchers') [see *C. E. E.*, 569], were of great social and religious importance; and as they were careful not to pretend to tell *what was going to happen*, but only what men *ought to do*, or *ought not to do*, their art was rarely brought into discredit, for there could be no way of proving that their opinions were not correct. The observations which they took of the actions of the birds were called *auspicia* (literally 'bird-watchings'), and the signs or omens which they professed to deduce therefrom were also called *auspicia*. Hence anything was *auspicatus*, that is, 'fortunate,' 'favorable,' or 'auspicious,' when it was done in accordance with favorable omens (*auspicia*), or "auspices," as we say. Our word *auspicious* comes from our word *auspice*, and the latter is the Latin word *auspicium* (the plural of which is *auspicia*, as above) shortened by passing through a French phase.

508-510. **Tempered heat. Vital motion. Soft fermentation.** Show the appropriateness and correctness of these phrases. [It is the re-awakening of the vitality of the embryo, and the

swelling and fermentation of the albuminous nutritive matter of the seed stored within or about the embryo, that are the first steps in the process of germination. These actions will not take place except under favorable conditions of heat and moisture. See MACOUN & SPOTTON'S *Botany*, 12 and 158.]

510. **Invite the seed.** Strictly speaking, what is it that is invited?

511-512. **Plump. Smooth. Glossy.** In what degree are these essential epithets?

514. **Treasured long.** Good earth is always "treasured" by the careful gardener, being much rarer than is generally thought. [What are the essential qualities of good earth?]

515. **And drunk . . . clouds.** Of the fertilizing constituents of good earth the most important are perhaps the organic salts (the humate and the ulmate) into which ammonia enters as a compound. In this condition the ammonia is non-volatile, but on the other hand it is exceedingly easily washed out by water.

516-517. **The warm . . . it all.** The spreading of the earth over the manure is told *by inference* only. What is the rhetorical (or poetical) value of this artifice?

Manure. Here used with the accent on the first syllable; perhaps purposely so, in order to give to the word a novel or strange sound, and thus relieve it of its repugnant associations.—The verb *manure* means literally 'to work by the hand,' that is, 'to till.' The word is a contraction of *manœuvre*, which once meant 'to work by the hand,' being derived from a noun form meaning 'a working by the hand'; the latter word came to us through the French from the Latin *manuopera* (*manus* 'hand,' and *opera* 'a working') a word of the same meaning.

518. **As time subdues.** How?

519. **Rage.** See *C. E. E.*, 70. (iv).

Plunges. Parse.

520. **Medium.** Show in what way this word is appropriate here.

521. **Tender.** Derive. [See *C. E. E.*, 58. (c).]

522. **Spongy lobes.** Immediately after the vitalization of the embryo begins, the cotyledons expand (by a sort of fermentation),

and the nutritive matter which (in the case of the cucumber) they contain is thus prepared for the sustenance of the plant's life.

523. **Pale.** From Latin *pallidus* 'pale'; refer to *C. E. E.*, 70. (i).

Wan. In what sense does *wan* differ from *pale*?

Livid. *Literally* 'bluish'; is this meaning appropriate here?

524. **Balmy.** How far is this word appropriate here?

Nutritious air. How can it be said that the air affords "nutriment" to the "spongy lobes"?

525. **Strained . . . mats.** Explain. [When the hot-bed is fully formed, and the seeds have germinated, there must be opened in the sashes *ventilators*, both to admit fresh air, and to keep the air within at a sufficiently low temperature to ensure a not too rapid growth. To prevent this access of air from being too severe (for it will be remembered that the poet's operations are referred to an inclement season), *mats*, of coarsely woven material, are sometimes placed over the openings.]

Vivid. Literally, almost the same as *vital*; develop the metaphorical meaning.

A vivid green. Is it true that the "air" causes the "vivid green" of the lobes? [The green coloring matter of plants is due to the presence of *chlorophyll*, which is normally present in the superficial cells of all leaves; but it owes its development to the action of *sunlight* rather than of air.]

526. **Two leaves . . . leaves.** Explain. Justify the use of "rough" and "indented" here.—In what sense are the "spongy lobes" not true leaves?

527. **Second.** In what sense is "second" appropriate here?

528. **A pimple.** What is this?

Sprout. *Sprout*, *spurt*, *spout*, are all allied; refer to *H. S. G.*, IV. 43. a. (for *spurt*), and to *C. E. E.*, 58. (a). (for *spout*).

530. **Branches.** Primarily 'arms' (Latin *brachia* 'the arms'). —Why should a *branched* stalk be preferred to one of natural growth? [In practice it is usual to repeat the "pinching" with the *branches*, and even with the *sub-branches*.]

531. **Harbingers.** Refer to *C. E. E.*, 16†.

536. **Blown . . . apparent fruit.** The "fruit" of the cucumber is a true botanical fruit, being simply an expanded

ovary whose wall is thickened, the rind being hard, but the interior juicy and fleshy. The flowers of the cucumber are "imperfect," that is, some are "pistillate," and some are "staminate"; but being "monœcious," both sorts are to be seen together on the same plant. On the pistillate blossoms the rudimentary fruit, or developing ovary, may be seen before the petals of the corolla drop off; these are the "golden flowers" at the "summit of the *apparent* fruit." For an account of the blossoming of the cucumber, see MACOUN & SPOTTON'S *Botany*, 52-55.

537. **These have their sexes.** Referring to the "staminate flowers" and "pistillate flowers" described in the previous *Note*.

538. **The fertilizing meal.** 'The *pollen*.' *Pollen* is Latin for 'meal' or 'flour.'

538-540 **The bee . . . appointed use.** The pollen of the staminate blossoms is conveyed by bees and other insects, or by the wind, to the stigmas of the other sort of blossoms; hence the fertilization of the latter seems to be more or less accidental, but nature takes advantage of many such casualties in the working of her economy.

542. **Office.** Here employed with something of its technical significance of 'business,' 'sacred trust.'

543. **Espousals.** See *C. E. E.*, 71. *Espousals* means literally 'things appertaining to bethrothal,' and hence is used (but both in the singular and plural form) for 'betrothing,' or 'betrothal.'

541-543. **Assistant art . . . crop.** In Cowper's time, and perhaps long afterwards, it was thought to be necessary in order to ensure the full swelling of the fruit, that the fertilization of the pistillate flowers of the cucumber should be carefully effected as described here; but modern horticulture has found out that this is not at all necessary so long as the attainment of *perfect seed* is not desired.

RETROSPECTIVE. — 446-543. This passage — which abundantly proves that Cowper was a poet who wrote of nature from an intimacy begotten of the closest personal observation, and not, as was the manner of so many of his predecessors, in time-worn general phrases, the imitation or reminiscence of what others had written—depends for its merits (which it must be confessed

are not many, owing, let it be kindly said, to the unsuitability of the theme) upon the employment of a grandiloquent style, and numerous metonymies, inverted or otherwise unusual collocations, and words used in poetic significations, and especially upon its personal metaphors. Point out such words and phrases as justify this statement.

---

544. **Grudge.** *To grudge* is literally 'to grumble.' "*Gru-dge, gru-nt, grow-l*, are all, clearly, from the same imitative base."—SKEAT.

545. **His.** Why the masculine form? Why not "*its*"?

Dainties. *Dainty* and *dignity* are doublets; show their correspondence; also distinguish them.

546. **Delicates.** Literally, 'things which *entice* one *away*' (Latin *de* 'away,' and *licĕre*, for *lacĕre*, 'to entice').

547. **Ye.** Refer to *H. S. G.*, VI. 11., and VI. 28. b.

549. **Exercised.** The noun *exercise* primarily means 'work done in driving *out* things from an *enclosure*.' Refer to *C. E. E.*, 529.

550. **Balance.** Literally 'a pair of plates.' See *C. E. E.*, 373.

Balance of suspense. Show how this phrase is appropriate.

551. **Garnish.** Originally 'to fortify,' or 'to protect'; hence 'to decorate.' The root appears also in *garment* 'a robe for protection,' and in *garrison* (which should be *garnison*) 'provision, stores, soldiers, etc., for protection.'

Regales. Literally 'entertainments'; the root is probably the same as in our word *gala* (which, however, is borrowed from the Italian) 'festive.'

553. **In wait.** Explain.

Thwart. SKEAT gives this word as an instance of the development of language; "it was originally an adverb, then an adjective, and then a verb." It is now used as a noun;—specifically, as the "*thwarts*" of a boat; also generally (but in this latter sense rarely).

557. **Dire. Cure.** Criticise the use of these words here.

558. **Obviate.** Analyze.

559. **Shifts.** *Shift* (the verb) originally meant 'to divide'; develop from this primary meaning the meaning in the text.

560. **So severe.** What must be the correlative phrase?

561. **Devises.** What is the force of *de-* here? [Refer to *C. E. E.*, 124 and 122.]

562. **Learned.** Here (as also in line 183) pronounced as a monosyllable; but usually in this sense pronounced as a dissyllable.

563. **Sarcastic.** "But seek, I would further urge you, to attain a consciousness of the multitude of words which there are, that, however now used only in a figurative sense, did yet originally rest on some fact of the outward world, vividly presenting itself to the imagination; a fact which the word has incorporated for ever, having become the indestructible vesture of a thought. If I may judge from my own experience, there are few intelligent boys in your schools who would not feel that they had gotten something, when you had shown them that *to insult* means properly 'to *leap* as on the prostrate body of a foe'; *to affront*, 'to strike him on the face'; that *to succor* means 'by *running* to place oneself *under* one that is falling, and thus to support and sustain him.' . . . They would also be pleased to learn that a man is called "*supercilious*," because haughtiness with contempt of others expresses itself by the *raising of the eyebrows* or *supercilium;* that . . . a *sarcasm* is properly 'such a lash inflicted by *the scourge of the tongue* as brings away the *flesh* after it'; with much more in the same kind."—TRENCH.—*On the Study of Words.*

Would exclaim. Justify the tense employed here.

564. **Theme.** *Theme* (Greek *thĕma*) means literally 'something *placed*, laid down, or proposed' (from a Greek verb meaning 'to place or put'); but its use in a special sense as 'that put down or placed before one for discussion' is also very ancient.

RETROSPECTIVE.—544-565. (1) Discuss the question whether, if the statement of lines 545-546 be true, it is unwise to abrogate laws which tend to the formation and perpetuation of great wealth among comparatively few individuals. (2) "Cold as its theme, and like its theme, the fruit of too much labour." How far is this self-pronounced criticism just, when taken as descriptive of the passage in lines 446-543? Discuss the question whether Cowper successfully deals as a poet with the processes of nature scientifically regarded. How far do his descriptions correspond with the exact facts? What license may be allowed to a poet in describ-

ing, or otherwise making use of, natural phenomena? If he be denied the liberty of describing natural phenomena with unscientific inaccuracy, can he treat of natural phenomena at all and yet remain poetical? Mention any undoubtedly poetical compositions in which natural phenomena are described or referred to with perfect scientific accuracy.

---

567. **Unconscious.** Analyze.—How far is it proper to attach English prefixes or affixes to words of foreign origin? [Refer to *C. E. E.*, 95 and 95*.]

Propitious. From the Latin *propitius*, which also is supposed to be an augurial word [see *Note* on line 508], and to mean literally 'flying forward.' Refer to *C. E. E.*, 370.

568. **Exotic.** The English form of a Greek word meaning 'outward', and so 'foreign'; but usually specialized so as to mean 'coming from, or pertaining to, a tropical country,' and hence sometimes by transference, 'exuberant,' 'rich,' 'magnificent.'

Warm. Snug. The collocation of these native words with such foreigners as "propitious" and "exotic," reads a little oddly.

569. **Whistle.** An imitative word; give examples of other imitative words beginning with *wh-*.

570. **Myrtle.** The myrtle is a beautiful evergreen shrub bearing white flowers. It is found wild in all countries around the Mediterranean; but in England, where it is much prized for the fragrance of its leaves, it can endure the winter only in the mildest places of the south.

Spiry myrtle. Among the Romans it was customary at feasts to encircle the heads of the guests with garlands, or wreaths of flowers and leaves. Among other plants the myrtle was much used for this purpose, since it was held sacred to Venus

Unwithering leaf. Explain.

571. **Shines there.** Much of the beauty of the myrtle depends upon its leaves, which are dark green in color, thick, and studded with little translucent oil-cysts that give them a glossy appearance.

Boast. Parse.

572. **Portugal. Western India.** Could a poet writing to-

day use these words with propriety in the sense in which they are here used?

573. **Ruddier. Paler.** Justify the comparative forms.

Lime. Perhaps used here for "*lemon*," the words being etymologically the same. The orange, the lemon, and the lime, are all varieties of the citron; the lime is much smaller than either the orange or the lemon.

574. **Polished.** Refer to *C. E. E.*, 189.

Polished foliage. Explain.

570-575. **The spiry myrtle . . . fear.** Readers of these lines will be instantly reminded of Mignon's song:—

> Kennst du das Land wo die Citronen blühn,
> Im dunkeln Laub die Goldorangen glühn,
> Ein sanfter Wind vom blauen Himmel weht,
> Die Myrthe still und hoch der Lorbeer steht?
> Kennst du es wohl?
> Dahin! Dahin!
> Möcht' ich mit dir, o mein Geliebter, ziehn.

To attempt a translation would be to spoil the rhythm, and upon their rhythm much of the beauty of these lines depends.

576. **Amomum.** *Amomum* (literally 'the *heating* plant') is a general name for a genus of plants remarkable for the pungency and aromatic properties of their seeds, and belonging to an order of which the ginger plant and the tumeric plant may be taken as representatives. They have been much cultivated in English hot-houses on account of their beautiful flowers.

577. **Geranium.** The *Pelargonium* is perhaps here meant, since all the rarer varieties of the Geranium cultivated in hot-houses are of the order Pelargonium. The Pelargonium was first introduced into England from South Africa, where it grows abundantly as a native. [See *Public School Geography*, page 151.] The modern parti-colored pelargoniums are the result of long years of skilful cultivation; in the poet's time their blossoms were doubtless unvariegated..

578-579. **The spangled beau, Ficoides.** This probably refers to the Ice-plant, which is remarkable "for the watery vescicles which cover its surface and which have the appearance of granules

of ice and sparkle in the same manner in the sun." The cultivated Ficoideæ all have fleshy leaves, and some of them have beautiful flowers; like the pelargoniums, they, too, came from South Africa.

580. **Of every leaf.** Justify "leaf" here.

582. **Ausonia.** Primarily 'the country of the Ausŏnes'; used by the Romans as a poetical name for Italy, and used here in the same sense.

583. **Levantine regions.** The *Levant* comprises the maritime regions lying around the eastern portion of the Mediterranean—Greece, Turkey, Asia Minor, Syria, Egypt; the name no doubt originated with the early Genoese and Venetian navigators, since to them these parts were 'the regions of the *rising* sun' (Italian *levante*, literally, 'rising').

584. **Jessamine.** Another form for *jasmine*, perhaps by "mistaken analogy" (see *C. E. E.*, 72); the word comes to us through the French from the Persian. Most of the species of jasmines are found in tropical Asia, but some few are found in South Africa. The jasmine most cultivated is an evergreen shrub bearing white flowers, remarkable and highly prized for their delicious perfume.

584-585. **Remote Caffraria.** Although the Dutch were at the time of the writing of this poem in possession of most of the territory now known as Cape Colony, Caffraria was still unannexed, and, as also for a long time subsequently, altogether too dangerous ground for colonization. It was thus "remote" indeed to the people of Britain. Immediately upon discovery, the native flowers of South Africa, remarkable alike for their abundance and their beauty, greatly interested the Dutch (who for centuries have been noted for their zeal in floral cultivation), and many varieties were by them soon introduced to the rest of Europe.

585. **Foreigners.** Parse.—See also *C. E. E.*, 710; also 76.

586. **Social shade.** Explain.

587. **Summons.** Refer to *H. S. G.*, V. 44.

By magic . . . Orphean lyre. An allusion to Orpheus, a mythical personage, supposed to be a poet of an age before the time of Homer. He is said to have been presented with a lyre by Apollo, and to have been instructed in its use by the Muses. His music was so enchanting that not only were wild beasts attracted by

it, but the trees of Mount Olympus, and the rocks as well, moved from their places to follow him about as he played. The story of Amphion is almost identical with the Orpheus myth, and for a very pretty poetical rendering of it, read TENNYSON's poem beginning:—

My father left a park to me,
But it was wild and barren.

588. **Just.** Is this word used in this sense now-a-days?

589. **Master's.** Explain fully.

590. **Gay.** How near to its literal sense is this word used here?

591. **Must lend its aid.** What is the difference between Personal Metaphor and Personification? Is either artifice employed here?

Illustrate. Here used with something of its original significance, 'to light up,' 'to illuminate,' and hence 'to make clear or conspicuous.'

592. **Regular. Various.** Criticise the use of these words, showing how far they are appropriate or inappropriate.

593. **Aspiring.** Parse.—Develop the meaning of the word as used here from its primary meaning.

Van. Primarily 'the front of an army, being short for *van-guard*, which is itself short for the French *avant-garde*, 'the *fore-guard* of an army.' Refer to *H. S. G.*, IV., 45. d. (1).

594. **Dwarfish.** Is this word used with strict correctness?

Rear. Through the French from the Latin *retro* 'backward,' and so 'the backward part.'

But. Explain the antithesis.

595. **Sublime.** Compare with a previous use of this word in line 459.

596. **So once . . . Rome.** Alluding to the semi-circular (or amphitheatrical) arrangement of seats in the Roman theatres.

597. **Roscius.** The most celebrated of the comic actors of Rome, and regarded by the Romans themselves as the very embodiment of histrionic art and ability. He was an intimate friend of Cicero, and of other celebrities of his day, and enjoyed as well the favor and good will of all classes of the Roman people. He amassed an immense fortune in the practice of his profession.

Trod. Justify the use of this word here.

598. **And so . . . he.** Parse the words of this line.

Garrick. David Garrick (1716-1779), called the British Roscius, and equally with the great Roman actor the favorite of fortune in respect of genius, talents, friends, reputation, and success. When he died he was buried in Westminster Abbey, with most imposing solemnities and amid an unexampled concourse of people of all ranks. He was an intimate friend of many of the great men of the day—of Johnson, who said of him that "his death eclipsed the gayety of nations, and impoverished the public stock of harmless pleasures"; of Goldsmith, who has immortalized his character (with perhaps a little pardonable tinge of satire) in his famous *Retaliation*; and of Edmund Burke, Sir Joshua Reynolds, the older Pitt, and many others.

599. **Sons.** Parse.

Albion. An ancient name for Britain, the origin and first application of which are uncertain. It was first used in literature by Ptolemy the Geographer, and by Pliny. It was probably applied by the early Celts of Gaul to describe the 'country of the *white hills*,' the chalk cliffs of Dover, as seen by them from across the channel. The word is no doubt connected with the Latin *albus* 'white,' and the root appears in *alp* 'a height or hill,' as the *Alps* of Switzerland, and in *Albany* (probably 'the hilly land'), an old name for Scotland, now like *Albion*, used only poetically.

599-600. **Fearing each . . . lips.** Garrick's wonderful popularity, early won and never lost, was, no doubt, due to the perfect naturalness of his representations, and to the unequalled vivacity of his manner and the versatility of his conceptions,—all of which was opposed to the style of stately and sonorous (though graceful) declamation which had been in vogue with actors prior to his time; as GOLDSMITH puts it:—

> On the stage he was natural, simple, affecting;
> 'Twas only, that when he was off, he was acting.

601. **And covetous . . . seen.** Garrick was the most successful theatrical manager of the last century; and his exalted position in his profession enabled him to do great service to the British stage by purifying it of much of the grossness which it had

inherited from the later Stuart period, and had until his day retained. Another service which he rendered was his restoration to popularity of the plays of Shakespeare; of these no less than twenty-four were produced under his management at Drury Lane, seventeen important parts being taken by himself.

602. **In every flash . . . eye.** Although Garrick's stature, in respect of size alone, had not that commanding appearance which actors so much prize, his eye amply atoned for this deficiency, and was an object of universal admiration.

598-602. **And so, while Garrick . . . eye.** It seems somewhat strange that Cowper should go out of his way to write these complimentary phrases in honor of Garrick, one who had been a chief ornament of that "world" which the poet never ceased to rail at. But when Cowper was a young lawyer at the Temple, and a member of the Nonsense Club, one of his fellow-members and intimate friends was Colman (now known as Colman the Elder), a dramatist and theatrical manager. Colman was an associate of Garrick's, and the author of one of the great actor's most brilliant parts. There can be little doubt that the future poet must have frequently met Garrick, and have gone to see him on the stage, as Garrick was then in the full plentitude of his powers, and the talk of the whole city; and Cowper having intuitively a discernment for what was pure and simple, no doubt conceived a fondness for Garrick's impersonations, and such a just estimate of their worth as he never afterwards lost. It may be, too, that Cowper's old-time friendship for Churchill, and his admiration of that poet's verse [see *Table Talk*, lines 670-689], had something to do with his appreciation; for in Churchill's best work, *The Rosciad*, a reckless, though amusing and very successful satire on the actors of the day —Yates, Foote, Quin, and the rest—Garrick is made to stand preeminent; for, as he thus apostrophizes him:—

> He
> Who is pleased with Nature must be pleased with thee.

604. **Marshalled.** An appreciated word; see *C. E. E.*, 92.

607. **And.** Parse.

608. **Injured.** Parse.

609. **Soil.** By its etymology connect this word with *sole*, 'the under side of the foot,' and with *exile*; also with *sole* (the fish).

609-610. **Often washed . . . salts.** Refer to *Note* on line 515.

612. **Close interwoven.** That is, by being "pot-bound."

615. **Detached.** The root is the same as in *tack*, *attach*, *attack*. See also *C. E. E.*, 66.

616. **Swept.** The root notion of *sweep* appears also in *swoop* and *swift*; what is it?

Swept. Breeding. Parse.

617. **Contagion. Disseminating.** Show that these words are here used with scientific appropriateness.

619. **Spare.** The adjective *spare* literally means 'frugal' (the root being SPAR 'scatter'). Develop the meaning of the word as used in the text.

620. **They.** What is the antecedent?

Reward. *Reward* and *regard* are doublets; show how their meanings correspond. Refer also to *C. E. E.*, 51.

621. **Scent.** "A false spelling for *sent*."—SKEAT. The root appears in *sense*, *consent*, *resent*, etc.

RETROSPECTIVE.—566-623. (1) Make a poetical analysis of this passage, showing what embellishments of trope, of arrangement, and of allusion, characterize it. (2) Express a judgment upon this passage in respect of the poetic merits of its sentiments as distinct from its phraseology.

---

626. **Wheel of time.** The "wheel" has long been used, among moderns, as the symbol of that which recurs again and again. Among the Romans, in their later history, the goddess Fortune was represented with a wheel, to signify the inconstancy of her moods, though in their earlier history the symbol was a ball. With this compare Enid's song, in TENNYSON'S *Geraint and Enid*, beginning:—

> Turn, Fortune, turn thy wheel and lower the proud;
> Turn thy wild wheel through sunshine, storm, and cloud;
> Thy wheel and thee we neither love nor hate.

627. **Still ending . . . still.** What is the force of "still" here? Explain this phrase.

628. **Deck.** Literally 'to cover,' that is, 'to *thatch*'; *thatch*, and *deck* are doublets. Compare with *Note* on "garnish," line 551.

629. **Swelled.** Is this the participle of the *transitive* or of the *intransitive* verb? How does *swelled* differ from *swollen* in use?

630. **Lawn.** Primarily *laund*, the *-d* having been dropped, and (probably) the same word as the French *lande*, 'a wild, untilled, grassy, or shrubby plain' [see *Public School Geography*, page 119, first column]; if so, then related to *land*.

631. **Emerging.** Show the appropriateness of the use of this word here.

632. **Asks.** Refer to *H. S. G.*, IV. 43. a.

633. **Well-matched.** *Match* and *mate* are doublets, each meaning primarily 'something that is *suitable* or *made suitable*'; the root notion appears also in *make*.

637. **Compost.** What is the doublet of *compost?*

638. **Elegance.** This word is here used with perfect appropriateness. *Elegance* is 'the beauty which results from forethought and design'; where those things that are suited to produce agreeable sensations have been *picked out* or *chosen* (Latin *e* 'out of,' and *legĕ-re*, 'to pick,' 'to choose,') and retained, and where everything that is disagreeable has been removed.

Chief. For relationships refer to *C. E. E.*, 314.

639. **Most attractive.** Should not this be "*the* most attractive"? if so, why?

Fair. In what sense is this word here used?

640. **Creature. Polished.** Justify the use of these words here.

641. **Gothic.** Here used in the sense of 'barbarous'; that is, 'rude,' 'uncouth'; an infrequent and (at present, at all events) scarcely justifiable use, since the word has attained a high degree of dignity from its employment to designate the grand style of pointed architecture which prevailed in Europe from the twelfth century to the sixteenth. It is true that the term was at first used in this way as one of contempt and scorn, but so much has taste changed

in this respect that it now denotes with honor that which is universally regarded as one of the noblest and completest styles of architecture ever invented.

642. **Insipid.** Here used in a transferred sense, and meaning 'wanting *æsthetic* taste.' What is the usual sense, and also the usual metaphorical sense, in which this word is used?

643. **Heath.** Primarily 'a waste,' 'a fell,' and so 'a desert' (whence the meaning of the word *heathen*); then 'the heath *plant*,' since it grows on *waste places*; then 'the moor or wild where the heath, or heather, grows'; and then, by transference, 'any unoccupied open place, grass-grown, or covered with small bushes.'

Near yonder heath. This may refer generally to any popular resort near London; or more specifically, as MR. STORR suggests, to Hampstead Heath. This heath, about four miles from London, has been from time immemorial a favorite spot with Londoners, since it occupies the summit of the highest hill in the vicinity of the metropolis. The village also has some fame as the favorite abode or resort of many men-of-letters,—from the time of Addison and Steele down to our own day.

644. **Uncouth.** Literally 'un*known*'; hence 'strange,' 'odd in appearance,' and thus 'without taste,' 'tasteless,' as here. Refer to *H. S. G.*, IV. 13.

643-645. **Where industry . . . on earth.** Referring to the style of landscape-gardening much in vogue in England in the latter part of the eighteenth century, by which trees and shrubs were disposed in rings, belts, circles, and crescents (that is, as the poet intimates, in *astronomical* patterns), and flowerbeds in somewhat similar fashions, surrounded by borders of stones closely placed or "rammed" together. The style is now obsolete, and the older or true "English style," as it is called, where perfect freedom of arrangement is allowed, art merely adorning and not transforming nature, has long since been re-introduced. If the reference be to Hampstead, it had not yet ceased to be a favorite watering place, its chalybeate springs being still abundant and much resorted to, and no doubt surrounded by such ornamental gardens as were then in harmony with the popular taste.

646. **Encumbered.** Connect etymologically with *accumulate*.

647. **Fairly.** Express exactly the force of this word by a synonym or a synonymous expression.

Zodiac. The "zodiac" is an imaginary belt in the heavens, in which most of the bodies belonging to our solar system (including all the planets known to the ancients) are seen to move. By the old astronomers it was mapped out into twelve parts or *signs*, known now as the *signs of the zodiac*, bearing the names (for the most part of animals) "Aries," "Taurus," "Gemini," etc., so familiar to us in our current almanac literature. *Zodiac* is the English for the Greek *zodiakos*; that is, for *zodiakos kyklos*; that is, '*animal circle*,' or 'belt of animals' (Greek *zōon* 'an animal,' *zōdion* 'a little animal,' and *kyklos* 'circle). Of course the term is rhetorically used here without any precise meaning: the poet exaggeratingly says that the tasteless landscape-gardeners have made images of all the heavenly bodies in their fantastically patterned beds.

649. **Sightly.** Parse.

Just. Notice again this favorite meaning of "just," that is, 'fit,' 'nice,' 'tasteful.'

650. **Trusted.** What is peculiar in the use of this word here?

653. **Each.** Parse.

654. **Conspiring.** Criticise as to appropriateness of use here.

Bright. Is there any "play" on this word?

655. **Performed.** Refer to *C. E. E.*, 133 and 382.

658. **Uninjured.** Analyze.

Expect. Analyze. Refer to *C. E. E.*, 125 and 241.

659. **Smooth shaven.** Why "smooth"?

660. **Wedded.** *To wed* is literally 'to pledge,' 'to engage,' and hence 'to betroth.'

661. **For interest sake.** Parse "interest." What is the force of "sake" here?

The living. The dead. Refer to *H. S. G.*, V. 71. b.

The living to the dead. Explain what is meant.

662. **Clothe. Feeds.** Discuss the question how far poetry, and in particular how far Cowper's poetry, depends for its beauty on the use of personal metaphors and metonymies.

662-663. **Diffused. Creeping.** Criticise the propriety of coördinating a word of *passive* meaning with one of *active* meaning.

663. **Fair.** Distinguish this word etymologically from its homonym.

664. **Thriving.** *To thrive* is literally 'to seize for one's self,' the primary meaning being 'to clutch,' 'to grasp,' 'to grip'; what sociological lesson may be learned from this fact?

Like virtue . . . little seen. How far is this statement true, either of virtue or of flowers?

665. **Aspiring.** Develop from the primary meaning the meaning in the text.

Shrub. This word is often popularly confused with *scrub*; is there any etymological reason for this?

666. **Clasping.** Refer to *H. S. G.*, IV. 43. a.

Invest. Show the appropriateness in the use of this word here.

667. **Festoon.** Primarily 'a garland' simply; in what way is the word specialized now-a-days?

668. **Chaplet.** Primarily 'a little head-dress,' and hence 'a wreath encircling the head'; the word is allied to *cape* and *cap*.

669. **Strength.** From *strong*, as *length* is from *long*. Refer also to *H. S. G.*, IV. 13.

The strength . . . they lend. This may be said to be one of the most poetical lines of the book; in what do its poetic merits lie?

670. **Rank.** "*Rank* growth" is primarily 'growth that *reaches* its maturity rapidly'; *rank*, as thus used, must be distinguished from *rank* 'a row,' which is connected etymologically with *ring*. —To what word in the sentence does "rank" *logically* belong?

671. **Noisome.** For *noy-some*, *noy* being a Middle English word for 'annoyance.' Our word *annoy* is derived from the Latin phrase *in odio*, that is, 'in hatred.' *Noisome*, therefore, is pretty much the same as '*hateful*.'

672. **Impoverished earth.** How far does the figure made use of here enhance the beauty of the expression?

673-674. **That, like . . . true worth.** Show wherein this simile is appropriate or inappropriate.

Retrospective.—624-674. This passage is perhaps one of the best in *The Garden*, marred by fewest faults, and exhibiting most

uniformly Cowper's excellences as a poet: make an analysis of it, showing what are its faults of sentiment or of diction, and what are its merits.

---

675. **Jarring.** What does the poet intend by this epithet? What is the etymological origin of *jar?*

676. **Thus.** How? Explain fully.

Retreat. Explain.

677. **Man.** In what two senses (differing in extent of application) may this word be understood here? Show how the logical use of "guilty" will vary as the one or the other of these two senses is taken.

678. **Innocence.** How far is innocence a characteristic of virtue?

Cancel. This word has a curious pedigree. It comes to us through the French, from the Latin *cancellare*, which meant 'to cancel a document by drawing lines across it, thus making a *hatchment* or *grating*'; and so was derived from the Latin *cancellus* 'grating,' or (in the plural) *cancelli* 'lattice-work.' And this word *cancelli*, is said to have been a diminutive form of *cancri*, the plural of *cancer* 'a crab.' But how *cancri* 'crabs' came to have this meaning of 'lattice-work,' is not apparent. It should be stated, however, that although SKEAT refers *cancel*, *chancel* ('that which was fenced off by a *lattice*'), *chancellor* ('the officer who stood near the *latticed screen* before the judgment-seat'), *chancery*, and so on, to *cancer* 'crab,' other etymologists do not go so far, preferring to consider the Latin *cancri* 'lattice-work,' an independent word.

680. **Assault.** See *C. E. E.*, 220.

682. **Custom.** What is the meaning of the word here?

By vicious . . . uncontrolled. Is "raging uncontrolled" used with "vicious customs," *limitingly* or *descriptively?* Express by paraphrases the differences of meaning which follow according as the *limiting* or the *descriptive* sense is understood.

683. **Desolating.** *To desolate* is literally 'to leave utterly,' from Latin *de* 'fully,' and *solare* 'to make lonely' (*solus* 'alone').

676-683. **Retreat . . . public life.** Express the poet's meaning in simple prose.

684. **Temptation.** For the etymological family relationships of *temptation*, see *C. E. E.*, 339.

Seconded. Here used with somewhat of its primary sense of 'followed.' Refer to *C. E. E.*, 225; also to *H. S. G.*, VII. 45.

686. **Tempered.** Show the appropriateness of this word here.

684-688. **When fierce . . . is safe.** What is the difference between Personal Metaphor and Personification? Which is employed here? What image is conceived by the poet in this passage? Of what nature is the value of "throbbing" to the passage, *logical* or *rhetorical?* What are meant by the "darts", which are said to be "tempered in hell"? To what is the allusion in the expression "success may *crown* us"? What is the ethical value of the conclusion to which the poet comes?

689. **Good.** Referring to *H. S. G.*, V. 71. a., it will be seen that the examples of adjectives used as abstract nouns are all accompanied by the definite article; why is the definite article omitted (or unnecessary) in the present instance?

691. **Health.** Etymologically speaking, what is *health?*

Means to improve. What is the syntactical relation of these words?

Friendship. What is the force of *-ship* in composition? [See *H. S. G.*, IV. 12.]

692. **Wanton.** Primarily 'not educated'; from *wan-*, an old negative prefix, and the Anglo-Saxon *towen* 'educated.'

Muse. The Muses, in ancient mythology, were the inspiring goddesses of song. Lyric poetry, comedy, tragedy, the chorus, erotic poetry, the epic, and the sublime hymn, each had its own presiding diety. Thus from the earliest times down to the present day, poets have been accustomed to speak of their work as "inspired," and to ascribe their success or failure in their art to the favor or disfavor (oftentimes the "willingness" or "unwillingness") of that particular deity whom alone they have feigned could be the source of their inspiration, and without whose aid they could sing or say nothing.

No loose . . . wandering muse. Put this metaphorical language into simple prose so as to express its meaning clearly. What does the poet mean by saying that his muse is "wandering"?

Was he justified in saying this?—With respect to "looseness" and "wantonness," it should be said that these qualities are very far removed from Cowper's poetry. Whatever disparaging criticisms may be pronounced upon his work, he will ever merit at least this praise, that as a poet of the affections he is as pure as the human heart is capable of being. The exquisite lines, to his life-long companion and friend, entitled *To Mary*, will continue as long as English literature shall endure, one of the sweetest and tenderest poems of pure affection in the language.

693. **And constant . . . care.** It was scarcely true that he had no care, as his income was at this time very slight, and depended for its amount upon the kindness of relatives; but when on his favorite theme—the delights of rural life—Cowper is always optimistic. Yet so far from being a generally attainable realization, which the poet seems to imply it might be, constant and congenial occupation without care, is as utopian a prescription for securing human happiness as most others that have been put forward.

694. **Blest. Bliss.** Put here in antithetical positions as if there were some correspondence of meaning between them. There is such a correspondence, but the words are not etymologically related. *Bliss* is literally 'blitheness,' and hence 'happiness.' *To bless* is literally 'to consecrate by *blood*' (the root of the word being the same as that in *blood*), hence 'to make holy,' and so 'to pronounce a solemn benediction upon,' and thus by transference, 'to make happy.'

695. **Dissipated.** Probably used here in the sense of 'frittered away in pursuit of trivialities'; the word literally means 'scattered,' 'thrown apart.'

696. **Profligate.** Literally 'struck down,' 'routed,' 'ruined' (Latin *pro*, intensively used, and *fligĕre* 'to strike') now always used in the proleptic sense 'given up to a course which will result in ruin,' that is, *moral* ruin.

Abusers. No doubt employed here in its original sense of '*mis*-users.'

697. **Much.** Parse.

698. **Joys.** Refer to *C. E. E.*, page 174, near bottom.

699. **Allured.** Literally, 'enticed by bait,' *lure* meaning 'bait' or 'decoy.'

700. **That . . . prize.** A peculiarly inverted order ; the meaning is 'that they must neglect the prize at the cost of self-condemnation'; that is, 'that they shall be self-condemned if they neglect the prize.'

702-704. **What we . . . it too.** How far does this statement agree with general experience ?

706. **Disgust.** That is 'distaste' or 'disrelish,' which is much nearer the primary meaning than 'loathing,' 'repugnance,' 'strong dislike,' the sense in which the word is generally understood.—The student will, by this time, have noticed how frequently the poet intends that words shall be understood in their original significations : this use of root meanings is, of course, not peculiar to Cowper—it is one of the ways by which poetic diction is distinguished from prose diction. Poetry demands simplicity without commonplaceness; and when a word is used in its primary signification, it is generally freed from the vulgar and commonplace associations which otherwise would attach to it.—It will thus be seen how essential some knowledge of etymology is to a just appreciation of poetic worth. Unless one has acquired the habit of closely scrutinizing words and ascertaining exactly the precise shades of meanings in which they are understood, and by this means has obtained the power of seeing quickly and, as it were, without effort, the exact forces which words have when variously used, one cannot be said to be educated sufficiently well to be able to read poetry with ease.

707-708. **Piety. Truth. Virtue.** Distinguish clearly these words as to meaning, showing their relations to character and conduct. Are they mutually exclusive ?

708-709. **Those scenes . . . them most.** This, like other statements by other enthusiasts, must not be accepted as categorically true ; it is the exaggeration which accompanies the expression of all profound belief that is based on conviction rather than on proof. But those who believe that modern civilization—with its city-massed millions and its general inappreciation of the beauties and felicities of rural life—is inimical to social well-being, are by no means absent from us, and in their RUSKIN have found an exponent equally eloquent with Cowper and possessed of a far more widely reaching voice.

712-713. Pure is . . . extol. The image is that of one singing the praises of some fair maiden, pure and joy-inspiring—the friend of all, the lover of none. Nature is of course this beneficent, self-abnegating being. The image seems to me to be unfortunately chosen; and it shows what influence the erotic poetry of the ancients has had in determining the tastes and modelling the forms of expression of the poets of all succeeding ages. Cowper was as little likely to be influenced in this way as anyone, and yet time and again he shows unconsciously that he has been so influenced.

714-716. **Not as . . . pavilion.** See *The Book of Esther*, i. 11.

715. **Vainglorious.** Analyze, and thus fully set forth the meaning of this word.

716. **Pavilion.** From the Latin *papilio, papilion-em*, 'butterfly,' from its shape being thought to be like that of the wings of a butterfly when spread out. In what way is the word specialized from *tent*—'tent' being its original meaning?

717. **Peculiar.** Show from its etymology the appropriateness of this word here. What is its common meaning now-a-days? Compare *Note* on line 706.

718. **Envy.** Refer to *C. E. E.*, 417.

Partake. For *part-take*.

719. **Alone.** Composed of *all* and *one*. Refer to *H. S. G.*, VI. 66. b.—Parse "alone."

Sweets. Parse.

720. **Bitters.** The root notion of *bitter* appears also in *bite*, *bait*, *beetle* (the insect), and *bit* (a curb for a horse); what is it? Show its force in the meanings of all these words.

719-720. **Sweets. Bitters.** Refer to *H. S. G.*, V. 71. c.

721. **Enchanting.** *To enchant*, as implied here, means 'to delight in a high degree,' that is, 'to charm'; this latter meaning is from a primary use of the word by which it meant 'to sing *songs* or *incantations* over, as in sorcery,' a use which came to us, through the French *enchanter*, from the Latin *in-cantare*, and thus from *cantare* 'to sing.' Allied words are *chant*, *cant*, *recant*, *accent*, *canticle*, *canto*, and *precentor*; show the force of the root notion in the meaning of each of these.

722. **Lineaments.** 'The *lines* by which the features of the face are characterized' (Latin *linea* 'line').

721-723. **In whose form . . . errs not.** What image is implied in this statement? How far is it true that the scenes which nature presents to us are artistically perfect?

723. **Raptures.** Obtain the meaning of the word as used here from its primary meaning.

Still. Renewed. Show the force of each of these words as used here.

724-727. **Is free . . . she finds.** As to the imagery, not by any means the sentiment, of these lines, see *Note* on lines 712-713 above.

727. **Meaner objects.** What are these?

728. **Her leaves, and flowers.** That is, those that *adorn* nature, and so are the result, in part at least, of *cultivation and taste.*

728-729. **Stripped . . . influence.** It will be noticed again that when Cowper sings of nature, it is not the nature of Burns or of Wordsworth that he sings—mountain, moorland, hill, forest, river, brook, daisy, primrose, snow-drop, laverock, cuckoo, sky-lark, "and all things wild and unconfined";—it is simply the nature that a contemplative and reflecting gentlemanly cultivator of a garden plot, who lives in a flat dull country, and has few real sympathies with the employments or recreations of the hardier and rougher people about him—it is the nature that such an one might be supposed to delight in, that he takes most interest in portraying. And yet, within his limitations, Cowper is just as faithful, just as simple and unaffected, in his portraiture, as either one of those two much greater poets with whom we have compared him; while in these qualities of simplicity and fidelity he is infinitely superior to those other poets, his predecessors and contemporaries, whose artificialities both of description and of characterization, it was his good fortune largely to bring into disrepute. The following critical comparison of Cowper with Thomson, by GOLDWIN SMITH, amply supports this statement:—

"The writer of *The Task* also deserves the crown which he has himself claimed as a close observer and truthful painter of nature. In this respect, he challenges comparison with Thomson. The range

of Thomson is far wider; he paints nature in all her moods—Cowper only in a few and those the gentlest. . . . The great waters he had not seen for many years; he had never, so far as we know, seen mountains, hardly even high hills; his only landscape was the flat country watered by the Ouse. On the other hand, he is perfectly genuine, thoroughly English, entirely emancipated from false Arcadianism, the yoke of which still sits heavily upon Thomson, whose 'muse,' moreover, is perpetually 'wafting' him away from the country and the climate which he knows to countries and climates which he does not know, and which he describes in the style of a prize poem. Cowper's landscapes, too, are peopled with the peasantry of England; Thomson's, with Damons, Palæmons, and Musidoras, tricked out in the sentimental costume of the sham idyl. In Thomson, you always find the effort of the artist working up a description; in Cowper, you find no effort; the scene is simply mirrored on a mind of great sensibility and high pictorial power."—*Cowper*, pages 67-68.

729. **Then.** Justify.

730. **Pines.** Show the etymological relationships of *pine* to *pain*, and *punishment*.

731. **As. Unworthy.** Parse.

734. **Unharmonious.** What is the force of the *un-* here?

732-736. **But are not . . . to smoke.** The poet is now contending that nature, even when "stripped of her ornaments, her leaves, and flowers," is preferable to the town; but his description of nature thus unadorned is a purely negative one—airs *un*perfumed by roses, suns *scarcely* felt, groves *un*harmonious—and lacks entirely that exuberance of feeling which overcomes the heart of Wordsworth for example, positively revelling even as a boy, in every one of nature's moods, and every one of her delights; as in this fine reminiscence of his youth:—

> All shod with steel,
> We hissed along the polished ice, in games
> Confederate, imitative of the chase
> And woodland pleasures,—the resounding horn,
> The pack loud-chiming, and the hunted hare.
> So through the darkness and the cold we flew,
> And not a voice was idle: with the din
> Smitten, the precipices rang aloud;

The leafless trees and every icy crag
Tinkled like iron; while far distant hills
Into the tumult sent an alien sound
Of melancholy, not unnoticed, while the stars,
Eastward, were sparkling clear, and in the west
The orange sky of evening died away.

—*Influence of Natural Objects.*

Or in this:—

And so I dare to hope,
Though changed, no doubt, from what I was when first
I came among these hills; when like a roe
I bounded o'er the mountains, by the sides
Of the deep rivers, and the lonely streams,
Wherever nature led. * * *
* * * For nature then
* * * * * * * * *
To me was all in all.—I cannot paint
What then I was. The sounding cataract
Haunted me like a passion: the tall rock,
The mountain, and the deep and gloomy wood,
Their colours and their forms, were then to me
An appetite; a feeling and a love,
That had no need of a remoter charm,
By thought supplied, nor any interest
Unborrowed from the eye.

—*Lines composed above Tintern Abbey.*

736. **Eclipse.** Literally 'a failure; what is the meaning here?

737. **Metropolitan volcanoes.** Justify the expression.

738. **Stygian.** The adjective form of the noun *Styx* (root *Styg-*). The Styx, according to ancient mythology, was the principal river surrounding the nether world, "the region of *the darkness of night*," this being the place of departed spirits, and fabled to be ruled over by Hades or Pluto. Compare with "*Plutonian*," in POE's *Raven* (see *H. S. Reader*, page 260, lines 1-2). But though the Stygian regions were *dark*, they were not according to the old mythology either *fiery* or *smoke-emitting*; these latter notions are of comparatively modern date.

Breathe darkness. Notice the figurative collocation.

739. **Commerce.** Refer to *C. E. E.*, 487.

736-740. **To be preferred . . . wheels?** Express this figurative language in plain prose. Explain the allusions in "driving,"

and "thundering."—Marvellous to all people as was the size of the metropolitan city of Britain in Cowper's time, it had then perhaps not more than 700,000 in population, while its population to-day is over seven times that number! On the other hand marvellously large as is the commerce of to-day, yet effected as it is by steam-transportation and along routes exclusively controlled by itself, it does not excite the interest and wonder that were inseparably associated with pre-locomotive trade. Through one little village of England, before railways were established, 500 stage coaches passed daily, whose passengers and drivers always alighted there for rest and refreshment; a much larger railway traffic now passes through the same place, but unnoticed and unnoticeable.

741-742. **Madness . . . heart.** Show that "madness" is correctly associated with "head," and "folly" with "heart."

743. **Hospitable.** Analyze. Refer to *C. E. E.*, 483.

744. **Undebauched.** *To debauch* is supposed to be, literally, 'to entice one away *from* his *workshop*.'

744-746. **But we . . . pleasures.** As has been remarked before, the decay of the good old times has been from time immemorial a favorite lamentation of moralists. In regard to this strange and persistent delusion it would be well if we all bore in mind the injunction of The Preacher, pronounced long ago:—"Say not thou, What is the cause that the former days were better than these? For it is not the part of wisdom that thou should'st enquire concerning this."

746. **Honest.** Literally 'honorable'; refer to *H. S. G.*, IV. 40. a.

Mansions. *Mansion* is literally 'a place for remaining in,' that is, 'a dwelling-place' (Latin *manēre* 'to remain'); account for its specialized use, as here.

746-747. **Mansions . . . masters.** What social evil does this satirically refer to?

747. **Hinds.** *Hind* primarily meant 'an inmate of one's house,' 'a domestic'; now it means, and with some depreciatory significance, 'a peasant,' 'an agricultural laborer.' It is possible that the poet used the word here as intending its primitive meaning; but it is more probable that "laborious hind," like "lubbard Labour" (line 400), is one of those semi-contemptuous expressions

which people who happen to be born of aristocratic parentage, and others who affect to be so considered—good, and devout, and kindly disposed, and refined, as perhaps they may be—yet find it easy (as Cowper found it) to apply to others, their fellow human beings, who happen to be less fortunate than themselves in respect of birth and wealth. Whatever faults our century may have in its account, it has at all events this merit over its predecessors, that it is the only one of the nineteen that have elapsed since the advent of Christ in which the principle of the brotherhood of man promulgated by him, has received anything like universal practical recognition.

749. **Legitimate and rightful.** Tautology.

750. **Transient.** Analyze. Refer to *C. E. E.*, 195 and 145.

751. **Supplanted.** Is the metaphor, begun in the previous line, sustained by this word?

752. **Cast its leaf.** Express in prose form.

751-753. **He that saw . . . scantling.** The meaning is not clear, but it seems to be, 'he that has *but* seen,' or 'he that has only just seen,' etc.; that is, 'he that has been in possession of his estate only long enough to see the first falling of the leaves on his trees, cuts down all the timber possible, and immediately sells it.' The timber would be cut in the winter, "when the sap is down," as the phrase is.

753. **Scantling.** What is the force of the *-ling* in this word? Is it the same as in *duckling*, for example?

754. **Ere it buds again.** Justify.

755. **Estates.** Refer to *H. S. G.*, IV. 45. e. (1.).

Landscape. As nearly as possible, *landscape* literally means 'something *shaped* like the land,' that is, 'a picture representing *land*, or rural scenery.' Refer to *H. S. G.*, IV. 12.

Estates are landscapes. Is this a metaphor?

Awhile. That is, *a* and *while;* refer to *H. S. G.*, IX. 5. f.

756. **Advertised.** With regard to the use of *-se* or *-ze* in words similar to this, it may be said that the practice in England is becoming almost universal to use *-se* in every case. Lexicons differ very much in regard to the matter, but where they do not give *-se* constantly, they follow no definite or ascertainable rule. In this country the printers prefer to use the form *-ze* for all except a very

few of the words in question. In the United States the form *-ze* is also the more common; but the form *-se* is also largely found, especially in reprints of English books. See also *Note* on line 214.

Auctioneered. Analyze; show also the force of the root in the present meaning of the word. Refer to *C. E. E.*, 399.

758. **Surfeited.** Refer to *C. E. E.*, 144 and 442.

Lewd. A much depreciated word; refer to *C. E. E.*, 91.

Her. Justify the feminine form.

Her fair dues. 'That which justly belongs to the country.'

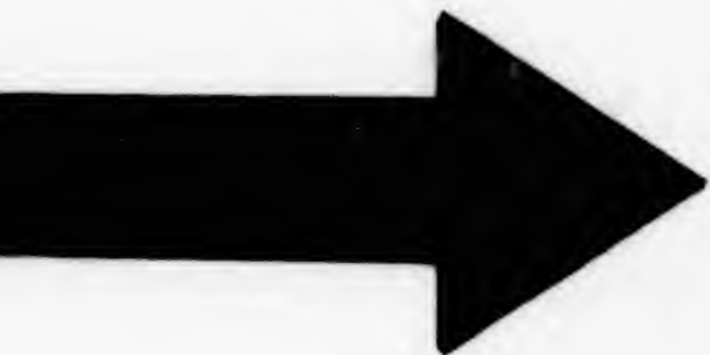
759. **By a just . . . themselves.** "Strip and starve themselves," implies activity, volition, free-will; "by a great judgment" implies passivity, obligation, necessity; how are these two opposites to be reconciled?

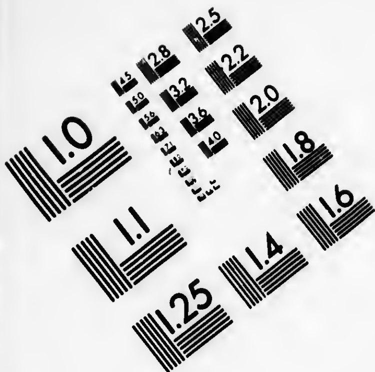
760. **The wings . . . our riches.** The emphasis is on "our"; the allusion is to *Proverbs*, xxiii. 5.

761. **Gamester's.** For the origin of the suffix *-ster*, see *H. S. G.*, I. 37. (2).

Elbows. *Elbow* is literally *ell-bow*, that is, the '*fore-arm* bow.'

760-763. **The wings . . . all away.** An example of Cowper's usual infelicity of expression when he leaves those simple natural scenes and employments amid which his life was chiefly spent.—Gaming has long been a vice to which the wealthy and aristocratic classes have been addicted, and laws have from time to time been directed against it; not, however, as a moral evil, but as "a nuisance," an "interference" with some public or private right and so on. But there is no reason for supposing that the prevalence of the vice was greater in Cowper's day than it had been ever since the Restoration—that era of moral cataclysm, when the whole nation, reacting against the unnatural restraints which had been imposed upon it during the supremacy of Puritanism, rushed into vice with a momentum which a century scarcely lessened. In fact there is little doubt but that society was much purer, and much less given to extravagance, under the influence of the simple manners and virtuous life of George III. and his Queen, than it had been in all the hundred years preceding his reign. If there was great social corruption in his time, it was but the inevitable consequence of the still greater corruption that had preceded it. As Thackeray says:—





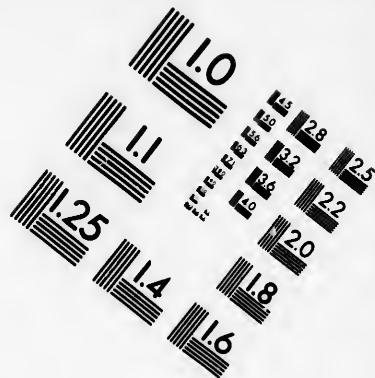
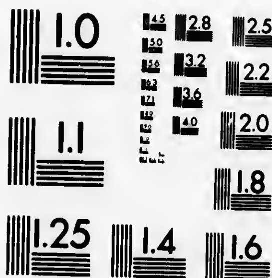
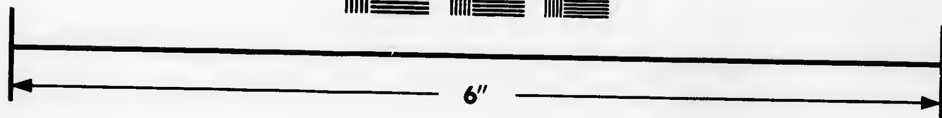


IMAGE EVALUATION TEST TARGET (MT-3)





Photographic Sciences Corporation

23 WEST MAIN STREET
WEBSTER, N.Y. 14580
(716) 872-4503

"George the Second's bad morals bore their fruit in George the Third's early years; and I believe that a knowledge of that good man's example, his moderation, his frugal simplicity, and God-fearing life, tended infinitely to improve the morals of the country and purify the whole nation."

764. **Improvement.** What is meant?

Idol. *Idol* comes, through the French, from the Latin *idolum*, Greek *eidōlon*, 'an image,' 'a form,' 'a phantom.' Refer to *C. E. E.*, 417.

765. **Is fed . . . victim.** The allusion no doubt is to the practice among pagans of propitiating their idols by making to them sacrifices of human victims. The practice has obtained also among people from whom better things might have been expected; as, for example, the men of Judah, to whom many commandments had to be addressed, not to sacrifice their children to Moloch. See *Leviticus*, xviii. 21, and xx. 2.; and *Jeremiah*, xxxii. 35.

766. **Brown.** "Lancelot Brown, a famous landscape-gardener. He was called 'Capability Brown,' from his favourite phrase about 'great capability of improvement.'"—*Clarendon Press Edition.* "'Capability Brown' realized a handsome fortune by his successes in landscape-gardening, and died just before these lines were written."—Mr. BENHAM.

768. **A grave whiskered race.** The custom of wearing the beard in full, or of shaving it away wholly or in part, has, like all fashions of dress, varied greatly at different times, following as a rule the caprice or necessity of some king or other personage of exalted social rank. In England, in early Norman times, the face was kept clean-shaven; later on, as in the military era of Edward the Third, beards were worn at full length. Later again, during the long predominance of Roman ecclesiasticism, clean shaving was an imperative fashion. But in 1503, when Julius II., who was more a soldier than a priest, was made Pope, he continued to wear his beard, and his example was followed by courtiers and courtly people in all the countries of Europe. In Elizabeth's time, therefore, beards were worn, but the fashion was to clip and trim them into the most fantastical shapes. By the middle of the seventeenth century the court people had tired of beards, and shaving came

again into vogue, or at most, only whiskers and mustaches were worn; and in the whole of the eighteenth century (including the poet's epoch) the face was kept clean shaven by almost everybody, as may be proven by referring to the many prints of the time that have come down to us. It is quite uncertain then what is the exact period to which the poet refers in the text; it is not probable that that he had any definite period in his mind at all.

768-769. **Grave whiskered. Tasteless.** These epithets are intended to have a half-playful, half-ironical reference, to his own age. Compare with this the Vicar's description of the Flamborough taste in matters of art, and of the taste also of his own family, in *The Vicar of Wakefield* (see *H. S. Reader*, page 129).

769. **Springs.** Show the appropriateness of this word as used here.

771. **Enjoy.** Show fully the meaning.

772. **Aguish.** Refer to *C. E. E.*, 302.—Why is the "east" said to be "aguish"?

773. **Acres.** *Acre* is from the root AG 'drive,' and primarily meant 'the place over which the cattle were *driven*.' See *C. E. E.*, 386 and 387.—What is the meaning of "acres" here?

774. **He speaks.** Justify this phraseology.—Justify also the use of the present tense in the verbs of the next sentence.

775. **Rise.** Criticise as to appropriateness of use here.

776. **As if . . . use.** Explain what this means.

777. **Pursue.** Refer to *C. E. E.*, 138.

Wand. Justify as to use here.—The root of *wand* is probably akin to that in *wind* (the verb), the common notion being 'twisting,' 'turning'; perhaps so from its flexibility.

779. **Murmuring.** *Murmur* is for *mur-mur*, a reduplication of the imitative word or syllable *mur*. Refer to *H. S. G.*, IV. 55, and to *C. E. E.*, 22.

774-780. **The lake . . . bids.** Cowper, with his native good-taste, saw that the style of landscape-gardening in vogue in his day —in which the effects of nature were simulated by artificial means —was incongruous with true art, and here, as often elsewhere, he mildly expresses his disapproval of it. No artistic landscape-gardener of to-day would attempt to put his work in comparison

with that of nature by contriving cascades, or water-courses, or hills, or valleys, in places where they had not naturally been. True art, with such a one, is the *idealization* of nature, that is, the heightening of natural beauty to its ideal perfection, not a vain attempting to imitate nature,—which at best can result but in caricature.

782. **Wants.** Here used in its primitive sense of 'lacks,' 'is without.'

783. **Mine.** The family of words to which *mine* belongs, seems, at first sight. a very heterogeneous one ; it includes *menace, demean, amenable, mien, promenade*, and *mineral. Mine* (the verb) is from a Low Latin word *minare*, which primarily meant 'to threaten,' then 'to drive with *threatening cries*,' and then 'to lead or conduct.' From this the corresponding French form obtained its specific meaning 'to follow *the lead* of a lode or vein in mining,' and this soon became generalized into the meaning which our word has, namely, 'to excavate.' See *C. E. E.*, 491.—Parse "mine."

Enormous. Analyze.

784. **Poor.** What is the exact force of this word here?

787. **Laboured.** The use of this word without *at* is allowable, but, at present, rare.

788. **Proves.** What is the meaning of this word here?

789. **For a wealthier to enjoy.** Parse the words of this phrase.

790. **Glorious.** What is the force of this word here?

791. **When having no stake left.** That is, 'no stake in his country left'; a phrase that rose from the fashion of calling anything that was wagered or pledged to abide the issue of an uncertain event, "a stake"; hence one is said "to have a stake in the country" when he has property which in the event of bad government, or war, will become depreciated or will be lost. The notion, however, that no one has a stake in his country who does not possess property *in land*, is a relic of the false economic theories of past ages, held to tenaciously even yet by many whom self-interest or insufficient intelligence still keep unenlightened.

792. **That.** Parse.

793. **A moment's . . . love.** An awkward and somewhat meaningless line; at all events the meaning is very obscure; perhaps it is this: 'an opportunity of exercising its influence upon his patriotism, even for a moment.'

794. **Burns. Intense. Flagrant. Zeal.** Express clearly the meanings of these words severally.

Zeal. The root of *zeal* is seen in *zeō*, a Greek word meaning 'to boil,' 'to seethe'; so that the basis of the metaphorical meaning which *zeal* now has, is 'boiling,' 'seething.'

795. **To serve his country.** That is, by becoming a member of parliament; referring to the custom, unfortunately not uncommon at that time, of seeking entrance to parliament as a means of repairing broken fortunes. Refer to *H. S. Reader*, page 410, lines 18-22; also to GREEN'S *Short History*, page 701, last 6 lines, and page 702, first 20 lines; also page 732, last 5 lines, and page 733, first 10 lines.

796. **Deals.** *Deal* ('a share,' 'a thin board,' 'to divide,'), *dole*, and *ordeal*, are akin; what is the common notion?

797. **Purse.** The English *purse* and the French *bourse* are the same word; the latter is the modern form of the Greek *byrsa*, 'skin,' or 'hide,' the first purses having been made from skins.

798. **Usurious.** *Usury*, from *use*, meant primarily nothing more than 'a using' (Latin *usus* 'used'); develop from this the modern meaning.

799. **Refunded.** What is the exact force of this word as used here? For the etymology, refer to *C. E. E.*, 458.

800. **Managed.** Trace the root notion of this word through the meanings of the following cognates:—*manual*, *amanuensis*, *manacle*, *manifesto*, *manipulate*, *manner*, *manufacture*, *manure*, *manœuvre*, *manuscript*.—What is the exact force of the word as used here?

Earned. Primarily 'harvested,' *to earn* originally meaning 'to harvest.'

801. **Oh innocent . . . like these.** Cowper's political opinions, though not advanced, were thoroughly on the side of uprightness and purity in government, and against all usurpation, either by king or lords or commons, of rights that he believed had

been enjoyed by their possessors immemorially and therefore were not to be disturbed. He describes himself as "an old Whig, as his father was before him, and an enemy of all tyrannical impositions." And again he says:—"There is no true Whig who wishes to have all power in the hands of his own party. The division of it which the lawyers call tripartite, is exactly what we desire; and we should have neither king, lords, nor commons, unequally trusted, or in the smallest degree predominant. Such a Whig am I, and such Whigs are the true friends of the Constitution." See also his reference to the dispute (of 1784) between the king and the commons, in *H. S. Reader*, page 158, lines 12-15. Though he mixed little with men of the world, Cowper kept himself well informed on all matters of public polity, and held and expressed strong opinions thereon; and while it must be said that his political insight was not acute, and that his judgments respecting the trend of political forces were often astray, yet his innate sense of what was honest, just, and right, made him a severe critic of the political immorality by which his age was disgraced.

802-803. **Crape . . . temples!** Referring to the "arts" of the highwaymen of the period. Highway robbery may be said to have enjoyed in England, from the very earliest times, the dignity almost of a profession; and it is noticeable that in almost all old plays and novels they are alluded to with very much more respect than is shown to other criminals. The superior humanity as well as gallantry of English highwaymen to "those of other nations" is always referred to with much pride by the insular narrator; and in English books (as for example in CHAMBERS' *Book of Days*) the barbarity and cruelty of French robbers are frequently animadverted upon. The following paragraphs from MORITZ's *Travels in England* (1782) are apposite, affording as they do a picture of the rogue life of the period, drawn by an observant and impartial foreigner:—

"The man who was with us in the coach pointed out to us the country seats of the lords and the great people by which we passed; and entertained us with all kinds of stories of robberies which had been committed on travellers hereabouts; so that the ladies at last began to be rather afraid; on which he began to stand up for the superior honour of the English robbers, when compared with the

French: the former he said robbed only, the latter both robbed and murdered.

"Notwithstanding this there are in England another species of villains, who also murder, and that oftentimes for the merest trifle, of which they rob the person murdered. These are called footpads, and are the lowest class of English rogues; amongst whom in general there reigns something like some regard to character.

"The highest order of thieves are the pickpockets or cutpurses, whom you find everywhere; and sometimes even in the best companies. They are generally well and handsomely dressed, so that you take them to be persons of rank; as, indeed, may sometimes be the case: persons who by extravagance and excesses have reduced themselves to want, and find themselves obliged at last to have recourse to pilfering and thieving.

"Next to them come the highwaymen, who rob on horseback; and often, they say, even with unloaded pistols, they terrify travellers, in order to put themselves in possession of their purses. Among these persons, however, there are instances of true greatness of soul; there are numberless instances of their returning a part of their booty, where the party robbed has appeared to be particularly distressed; and they are seldom guilty of murder.

"Then comes the third and lowest, and worst of all thieves and rogues, the footpads before mentioned; who are on foot, and often murder in the most inhuman manner, for the sake of only a few shillings, any unfortunate people who happen to fall in their way. Of this several mournful instances may be read almost daily in the English papers. Probably they murder, because they cannot, like highwaymen, aided by their horses, make a rapid flight; and, therefore, such pests are frequently pretty easily pursued and taken, if the person robbed gives information of his robbery in time."

Notwithstanding the general respect in which highwaymen were held, the laws against them were very severe, highway robbery being a capital offence. Their carcasses were always left exposed on the gibbets on which they were hanged, and the place of execution was selected so as to be as near as possible to the scene of their depredations. Hounslow Common, always a favorite resort of "gentlemen of the road," was usually horribly garnished by a dozen dangling bodies of those whom the law had fallen foul upon.

802. **Crape.** The stiff, dark gauze, out of which the highwaymen's masks were made.

Pistol. See *C. E. E.,* App. A., page 149.

Whistling. An imitative word. Give other examples.

803. **Traveller's.** *Travel* (the noun) once meant 'toil,' 'labor,'—precisely the present meaning of its doublet *travail.* The primary meaning was 'obstruction,' 'impediment,' perhaps from its application to denote 'a bar or beam used to restrain a vicious horse' (Latin *trabs* 'beam'). The present meaning of the word is derived from the obstructions and toil incident to travel in early times.

806. **So.** For 'provided that.'

In honest rags. That is, 'in *rags* even, so long as they are honest.'

803-807. **He that finds . . . gasp.** A noble sentiment, the very essence of the heroic element in Christian character, but not very lucidly set forth in words.

807. **Gasp.** The root is the same as in *gape.* The word is no doubt from an old but unfound word *gapsa,* and so should be *gapse,* but by metathesis it has become *gasp.* See *H. S. G.,* IV. 43. a.

But could not. That is, 'but *such a one* could not.'

808. **Dirty.** Proleptically used.

Dependent. A transferred epithet.

809. **From pools . . . commonwealth.** Satirically descriptive of the baseness of bribery. Those officials who thus wrongfully use the treasury of the commonwealth to purchase corrupt support, are but the "pools and ditches," that is, the 'meanest appendages,' of the political structure.

810. **Sordid.** Here used in its primary and now obsolete sense of 'filthy.'

Sordid. Sickening. Modifying grammatically the subject of "could not . . . fish," but of course proleptically so.

807-810. **But could not . . . success.** MATTHEW ARNOLD and other modern critics agree in describing Cowper's versification as oftentimes "a lumbering movement"; if by this is meant a want of lucidity, as well as a certain jerkiness of phraseology, these lines are an evident example of the fault. And this is the more to be

pitied, as the sentiment is "an apple of gold" well worth the setting in a "picture of silver."

RETROSPECTIVE.—675-810. (1) Express in prose form the poet's statements in lines 675-688. (2) What fallacy is implied in lines 684-688? (3) How far may the poet's ideal conditions of happiness (as stated in lines 691-693) be considered as generally accessible to those desiring them? (4) How far does the poet's implication (in lines 742-744) that his was an age of moral and social deterioration, agree with the teachings of history? (5) Discuss the question whether the poetic temperament necessarily implies in its possessor partiality in judgments. In particular, state what are the causes of Cowper's misreadings of social phenomena; are they attributable to the poetic temperament? or to the bias of his mind in religious matters? or to his want of intercourse with the world? or to a deficiency of education? or to what else?

---

811. **Ambition.** "Let me suggest some further exercises in this region of words, which I will venture to promise that you will find profitable as ministering to the activity of your own minds and as helping to call out a like activity in those of others. Do not, I would say then once more, suffer words to pass you by, which at once provoke and promise to reward inquiry, by the readiness with which they will evidently yield up the secret of their birth or of their use, if duly interrogated by us. Many we must all be content to leave, which will defy all efforts to dissipate the mystery which hangs over them, but many also announce that their explanations cannot be very far to seek. I would instance such a word as *candidate*. At a contested election, how familiar are the ears of all with this word, nor is it strange to us at other times. Now does it not argue an incurious spirit to be content that this word should thus be given and received by us an hundred times, and we never to ask ourselves, What does it mean? why is one seeking to be elected to a seat in Parliament, or otherwise offering himself to the choice of his fellows, called 'a candidate'? If the word lay evidently beyond our horizon, we might acquiesce in our ignorance here, as in such infinite other matters; but resting, as on its face it does, upon the Latin *candidus*, it challenges inquiry; and a very little of this

would at once put us in possession of the Roman custom out of which the word grew, and to which it alludes—namely, that such as intended to offer themselves to the suffrages of the people for any of the great offices of the State, presented themselves beforehand to them in a *white* toga, being called therefore '*candidati*,' with other interesting particulars. And as it so happens that in the act of seeking information on one subject we obtain it upon another, so it will probably be here; for in making yourselves fully aware of what this custom was, you will hardly fail to learn the original meaning of *ambition*, and from whence we have obtained the word."—Trench.—*On the Study of Words*, pages 224-225. See also *C. E. E.*, 195.

811-813. **Ambition . . . variety.** Show how each of the causes enumerated here, contributes in producing the effect ascribed.

814. **As duly . . . disappear.** What time of the year is this? When does the London season begin now-a-days?

815. **Knights.** *Knight* is from the Anglo-Saxon *cniht*, 'a boy,' 'a servant,' 'a military attendant'; see *C. E. E.*, 54 and 92.

Squires. *Squire* and *esquire* are doublets; refer to *C. E. E.*, 515; also to *H. S. G.*, IV. 45. e. (1).

Wandering knights and squires. Who are meant by this phrase? Show the aptness of the appellations.

816. **Shark.** *Shirk* is a derivative of *shark*; what is the common notion?

817. **Leech.** The primary meaning of the word is 'the healer'; account for its degraded meaning as used in the text.

818. **Sycophant.** From the Greek *sykon* 'a fig,' and *phainein* 'to show.' See also *C. E. E.*, page 180.—"The moral sense and conviction of men is often at work upon their words, giving them new turns in obedience to these convictions, of which their changed use will then remain a permanent record. Let me illustrate this by the history of our word *sycophant*. You probably are acquainted with the story which the Greek scholiasts invented by way of explaining a word of which they knew nothing, namely, that 'the sycophant' was a 'manifester of figs,' one who exposed others in the act of exporting figs from Attica, an act forbidden, they asserted, by

the Athenian law. Be this explanation worth what it may, the word obtained in Greek a more general sense; any accuser, and then any *false accuser* was a 'sycophant'; and when the word was first adopted into the English language, it was in this meaning: thus an old English poet speaks of 'the railing route of *sycophants*,' and Holland :—'The poor man that hath nought to lose, is not afraid of the *sycophant*.' But it has not kept this meaning; a 'sycophant' is now a fawning flatterer; not one who speaks ill of you behind your back; rather one who speaks good of you before your face, but good which he does not in his heart believe. Yet how true a moral instinct has presided over the changed signification of the word. The calumniator and the flatterer, although they seem so opposed to one another, how closely united they really are. They grow out of the same root. The same baseness of spirit which shall lead one to speak evil of you behind your back, will lead him to fawn on you and flatter you before your face,—out of a sense of which the Italians have a proverb:—'Who flatters me before, spatters me behind.'"—TRENCH.—*English, Past and Present*, page 165.

There the sycophant. Of one of the types of character intended by this phrase, the following is an excellent description:— "Selwyn has a chaplain and parasite, one Dr. Warner, than whom Plautus or Ben Jonson or Hogarth, never painted a better character. In letter after letter he adds fresh strokes to the portrait of himself, and completes a portrait not a little curious to look at now that the man has passed away: all the foul pleasures and gambols in which he revelled, played out; all the rouged faces into which he leered, worms and skulls; all the fine gentlemen whose shoebuckles he kissed, laid in their coffins. This worthy clergyman takes care to tell us that he does not believe in his religion, though, thank heaven, he is not so great a rogue as a lawyer. He goes on Mr. Selwyn's errands, any errands, and is proud, he says, to be that gentleman's proveditor. He waits upon the Duke of Queensbury—old Q.—and exchanges pretty stories with that aristocrat. He comes home 'after a hard day's christening,' as he says, and writes to his patron before sitting down to whist and partridges for supper. He revels in the thoughts of ox-cheek and burgundy—he is a boisterous, uproarious parasite, licks his master's shoes with explosions o

laughter and cunning smack and gusto, and likes the taste of that blacking as much as the best claret in old Q.'s cellar. He has Rabelais and Horace at his greasy fingers' ends. He is inexpressibly mean, curiously jolly; kindly and good-natured in secret—a tender-hearted knave, not a venomous lick-spittle."—THACKERAY.—*The Four Georges*.

820. **Jail.** For the strange family relationships of *jail*, its kinship to *cave* and *cage*, for example, see *C. E. E.*, 602.

821. **Groat.** A *groat* is literally 'a *great* coin,' since the first groats were *greater* than other copper coins previously used. The word and the coin were both originally Dutch.

If his patron frown. The want of independence among the middle classes of England—authors, politicians, artists, as well as tradespeople—in the last century,—their subserviency to their so-called social superiors—seems inexplicable in our self-dependent age. That there was any abasement in this servility seems scarcely to have been dreamed of. As Thackeray says:—"At the accession of George III., the patricians were yet at the height of their good fortune. Society recognized their superiority, which they themselves pretty calmly took for granted." As indirectly illustrative of the spirit and character of the patronage which, in the days of Cowper, the patricians extended to those who looked to them for favors, the famous letter of Doctor Johnson to Lord Chesterfield may be quoted; but it must be remembered that in those days men of Johnson's innate nobility of character and sturdy independence of act and thought, were indeed rare. The letter was written in 1755:—

"MY LORD,—I have been lately informed by the proprietor of the *World*, that two papers, in which my *Dictionary* is recommended to the public, were written by your Lordship. To be so distinguished is an honour which, being very little accustomed to favours from the great, I know not well how to receive, or in what terms to acknowledge.

"When, upon some slight encouragement, I first visited your Lordship, I was overpowered, like the rest of mankind, by the enchantment of your address; and could not forbear to wish that I might boast myself, *le vainqueur du vainqueur de la terre*—that I might obtain that regard for which I saw the world contending; but I found my attendance so little encouraged that neither pride nor modesty would suffer me to continue it. When I had once addressed your Lordship in public, I had exhausted all the arts

of pleasing which a retired and uncourtly scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little.

"Seven years, my Lord, have now passed, since I waited in your outward rooms and was repulsed from your door; during which time I have been pushing on my work through difficulties of which it is useless to complain, and have brought it at last to the verge of publication without one act of assistance, one word of encouragement, and one smile of favour. Such treatment I did not expect, for I never had a patron before.

"The shepherd in *Virgil* grew at last acquainted with Love, and found him a native of the rocks.

"Is not a patron, my Lord, one who looks with unconcern on a man struggling for life in the water, and when he has reached the ground encumbers him with help? The notice which you have been pleased to take of my labours, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known, and do not want it. I hope it is no very cynical asperity not to confess obligations where no benefit has been received, or to be unwilling that the public should consider me as owing that to a patron which Providence has enabled me to do for myself.

"Having carried on my work thus far with so little obligation to any favourer of learning, I shall not be disappointed though I should conclude it, should less be possible, with less; for I have been long wakened from that dream of hope in which I once boasted myself with so much exultation. My Lord,

"Your Lordship's most humble, most obedient servant,

"SAM. JOHNSON."

Upon which MR. LESLIE STEPHEN remarks:—"The letter is one of those knock-down blows to which no answer is possible, and upon which comment is superfluous. It was, as Mr. Carlyle calls it, 'the far-famed blast of doom proclaiming into the ear of Lord Chesterfield, and through him, of the listening world, that patronage should be no more.'" Patronage, however, did continue for some time a prominent social feature of the age; but its worst evils were seen in politics—in literature the Johnson letter was, as Mr. Stephen says, its "knock-down blow."

Pomp. Literally 'a procession'; develop the meaning of the word as used in the text.

822. **Levee.** Primarily, 'a *morning* reception'; from the French *levée*, the feminine of the past participle of the verb *lever* 'to rise.'

822-824. **The levee . . . here.** Cowper's animadversion upon the political corruption of the time is not at all too severe. Only a few years before the writing of these lines (in 1780) Burke had introduced his famous Bill for securing Economical Reform, a well intended but abortive scheme for effecting sincerity in legislation. As Burke himself phrased it, reform was impossible because, "*The King's turnspit was a member of Parliament.*" The venality of the so-called representatives of the people at this period, and the hope of reform which Burke vainly indulged in, are thus described by MR. JOHN MORLEY:—"The strength of the administration in the House was due to the gifts which the Minister had in his hands to dispense. Men voted with the side which could reward their fidelity. It was the number of sinecure places and unpublished pensions, which, along with the controllable influence of peers and nabobs, furnished the Minister with an irresistible lever: the avarice and the degraded public spirit of the recipient supplied the required fulcrum. Burke knew that in sweeping away these factitious places and secret pensions, he would be robbing the Court of its chief implements of corruption, and protecting the representative against his chief motive in selling his country. He conceived that he would thus be promoting a far more infallible means than any scheme of electoral reform could have provided, for reviving the integrity and independence of the House of Commons. In his eyes, the evil resided not in the constituencies, but in their representatives; not in the small number of the one, but in the smaller integrity of the other."—BURKE (*English Men of Letters Series*).

823. **Charactered.** Here used in its primary sense of 'cut,' 'engraved.'

824. **Bankrupt.** Refer to *C. E. E.*, 261.*

825. **Charms.** In what manner is this word used here?

Sully. Not connected with *soil*, but derived from an Anglo-Saxon word SOL, meaning 'mud', 'mire.'

828. **To win.** Parse. What is peculiar in the use of this infinitive here?

830. **The sound of Winter's hoary wing.** Show the appropriateness of this poetical expression.

831. **Unpeople.** Show how each of the causes described by the various grammatical subjects of this sentence are contributory to the "unpeopling of the counties," as stated in this and the next two lines.

Herds. What is the rhetorical effect of the use of this word, in preference to "crowds," for example?

832-833. **Of fluttering . . . vagrants.** Show how far the various epithets applied to "vagrants," here are appropriately used.

834. **A crowded coop.** The curious student who may wish to know what London was—what sort of "coop" it was—in the poet's day, may consult CHAMBERS' *Book of Days*, volume ii., pages 767-771. The account there given will well repay reading.

RETROSPECTIVE. 811-834.—(1) What causes can be assigned for the tendency which society has alway shown, of thronging to capital cities? Is London very different in this respect from other capitals? (2) Account for the doom pronounced in lines 820-821, "a cold jail and groat per diem." (3) Who were the statesmen in Cowper's era that maintained themselves in power by "mending broken fortunes" after the manner the poet insinuates? (4) Why should Poverty be described as "lean" and "hard-handed"?

---

835. **Mart.** A shortened form of *market;* refer to *C. E. E.*, 487.

836. **Chequered.** *To chequer* is literally 'to mark with squares, like those on a chess-board'; refer to *Note* on line 468.—Justify the word as used here.

Complexions. Account for the use of *complexion* to denote 'the color or hue of the skin of the face.'

837. **Crimes.** *Crime* is literally 'a judicial decision,' 'a formal accusation'; account for the ordinary meaning of the word.

839. **All.** In what sense is "all" used here? Does the poet mean that he abhors nothing outside of London?

Abhor. Primarily 'to shrink back from through terror'; account for the intenser meaning which the word now has.

Thou freckled fair. What is the image?

Freckled. What is the rhetorical touch in the use of this word?

840. **Shookest**. *Shock* and *shake*, *shackle*, and *shank*, are allied; what is the common notion? show its force in each of these words.

842. **Wrath**. *Wrath*, *writhe*, *wreathe*, *wrest*, are all akin; point out the common notion and show its force in each.

843. **Ten righteous . . . once.** To what is the allusion here?

Righteous. What is the force of the *-ous* here? [See *H.S.G.*, IV. 46. a.]

845. **That salt preserves thee.** Refer to *Matthew*, v. 13.

Corrupted. Develop from the primary meaning of the word its ordinary meaning, and also its metaphorical meaning as seen here.

847-848. **Than Sodom . . . in vain.** Refer to *Genesis*, xviii. 16-33.

848. **His Abraham.** Why is the personal pronoun used?

Retrospective. 835-848. Discuss the question whether the poet ends this part of his poem with a fitting *finale*. To what degree, in this section and in the preceding one, is the movement quicker, the thought more intense, the demand made upon the reader's interest greater, than in the other sections of the poem (that is, of *The Garden*)?

NOTES.

BOOK IV.—THE WINTER EVENING.*

1. **Hark.** To what class of verbs does this word belong? Give other examples. [See *H. S. G.*, VIII. 5. b.]

Twanging. Compare with *tang*, *tingle*, *tinkle*, and *tinker*, which come from the same root. Is the word used appropriately to express the sound of a horn? For what purpose did the postman sound his horn?

Horn. Compare with *horn-book*, *horn-owl*, *hornet*, and *corner*, in all of which may be seen the primitive meaning of the root KAR 'to be hard.'

Yonder. What poetical effect is gained by particularising the bridge?

Bridge. By some etymologists said to be related in origin to *brow*. Show what is common in the meaning of the two words.

2. **Wearisome but needful.** "This bridge [that over the Ouse at Olney] bestrides the whole valley between Olney and Emberton, this being needful in consequence of winter floods which frequently lay the whole ground under water."—BENHAM.

3. **Bestrides.** SKEAT notices, as being very interesting, that the Anglo-Saxon *stridan* meant both 'to strive' and 'to stride.' He thinks that the second meaning originated from the contention of men who, in walking side by side, *strove* to outpace each other, and so took long steps or *strides*.

Moon. From Anglo-Saxon *mona*. The root is MA 'to measure,' the moon being 'the *measurer* of time.'

4. **Unwrinkled.** Discuss whether this word attributes any quality to the surface of the flood.

Reflected. What is the relation of this word to "face"?

---

* As has been said in the PREFATORY NOTE, for the annotations to *The Winter Evening*, I am indebted to Mr. W. H. Huston, English Master of the Collegiate Institute, Toronto. But it is only fair to Mr. Huston's reputation as a teacher and an independent thinker, to say here that in making these annotations he has, at my desire, followed the line which I had marked out for myself in annotating *The Garden*.

Bright. Account for the silence of the gutturals. See *H. S. G.*, IV. 43. b.; also IV. 45. d. (3).

5. **Herald.** What is the primitive meaning of this word? [See *C. E. E.*, 16.' †.] In what respect is the word appropriate to the description of the postman?

6. **With spattered . . . frozen locks.** A rapidly executed but striking picture of the postman. The English winter, it must be remembered, is much different from the Canadian. The poet's description is especially true of the east of England, where winter floods are frequent and where a cold wind often blows from the German Ocean.

Spattered. What is the force of the suffix of this word? [See *H. S. G.*, VIII. 5. c.]

Boots. Compare with the doublet *butt* 'a barrel,' *boot* 'the luggage compartment of a coach,' and, perhaps, *bottle*, in which the original meaning 'a barrel,' is still evident. *Boots* were formerly very large, enclosing the whole of the lower portion of the leg, somewhat as a *barrel* might be said to do.

Strapped waist. For what purpose did the postman strap his waist?

7. **Lumbering.** The *b* is excrescent. [See *H. S. G.*, IV. 45. e. (2).] "This special process of word growth (called Eduction or Excrescence) arises from the drawing out of the added mute from the nasal, because the breath is checked in its otherwise continuous passage through the nose."—McElroy.—Is the word appropriately used in this passage?

8. **Charge.** Originally 'a load.' Show to what extent such words as *car*, *cargo*, and *caricature*, retain this meaning. Other words connected with the root of these words are *current*, *course*, and [see *H. S. G.*, XIX. 15] *horse*, *i.e.*, 'the courser.'

Close-packed. Is this word poetically used for *closely-packed*, or would the latter be more particular, *i.e.*, would it refer to this special load, rather than to the every-day burden, always "close packed"?

9. **Careless.** What is the meaning of this word here?—*Care* is in no sense connected with the Latin *cura*, but has grown from the root GAR 'to call.' The step from 'calling' to 'complaining' is easy,

and by a common process in language, the cause of the complaining received the name of the complaint itself.

What he brings. What is the syntactical relation of this clause?

Brings. Distinguish *bring*, *fetch*, *carry*, and *conduct*. Is there anything peculiar in the use of the last of these words in line 10?

10. **Destined inn.** Why would the postman choose an inn as the place at which to leave his budget of news?

Destined. The root meaning of the word is 'permanence,' and may be discovered in the kindred words *stand*, *station*, *stable*, *stagnate*, *establish*, *statue*, *system*, and *substance*.

11. **Bag.** The words *bag*, *bulge*, *bellows*, and *belly*, are from the same root. What meaning is even now common to these words?

Having dropped the expected bag. Discuss the special appropriateness of "dropped" and of "expected" to the description of the postman of Cowper's day.

Pass on. In what way would "*passing on*" be part of the "concern" of the postman?.

12. **Whistles as he goes.** What state of mind does the "whistling" indicate? Of what other feelings is whistling indicative?—Notice carefully this and other picturesque touches in this description of the typical postman.

Light-hearted wretch. Is this an example of Oxymoron?—Does this playful touch accord with the feelings of melancholy in which the poet indulges in the following lines?

13. **Cold and yet cheerful.** Show whether "cold" is used here in a metaphorical or in a literal sense.

Messenger. For other examples of the similar insertion of letters in English words, see *H. S. G.*, IV. 45. e. (2).

14. **Perhaps to . . . to some.** Notice the antithesis.—This line is said to indicate Cowper's prevailing pessimism. Do you agree with such a statement?

Perhaps. What is the syntactical relation of this word?

15. **Indifferent.** What is the syntactical use of the word in this passage? [The construction will be easily observed if the line is arranged as follows: "(It being) indifferent to him whether (he is a messenger of) grief or joy."]

16. **Houses.** *House* is primitively 'a hiding place'; it comes from the same root as *hide*. *Sky*, *scum*, and *obscure*, come from a slightly changed form of the same root.

Fall. The words *fall*, *fail*, *falter*, and *false*, are all connected with one root. Show to what extent they share the same notion.

Stocks. What is the primitive meaning of the word? Show that this meaning may be traced in all its uses.

17. **Births, deaths, and marriages.** "Can you account for this order of the words?"—STORR. [Cowper probably changed the usual order to avoid a commonplace collocation.]

Wet. What is peculiar in the use of the word here?

18. **Trickled.** This word is connected with *strike*, and *streak*, the *s*- of the original *strikelen* having, according to SKEAT, probably been lost through the confusion that arose in spelling the often-used expression "the teres (tears) strikelen" which became "the teres trickelen." [For a similar confusion in other words, see *C. E. E.*, 75; also *H. S. G.*, IV. 45. e. (1).]

Writer's. Should this word be in the singular number?

19. **Fast.** Criticise the use of "fast" with "trickle."

Fast as the periods. Supply the ellipsis. Is this an example of Zeugma?

Fluent. What is peculiar in the use of this word here?

Quill. Now-a-days this use of the word would be considered quite figurative, but in Cowper's time the steel pen was unknown. It is interesting, however, to note that *pen* itself originally meant 'a *quill*.'

20. **Or charged . . . absent swains.** Notice the onomatopoetic character of this verse.—It is not conventional in the poetry of our day (as it was in Cowper's time) to speak of lovers as "swains and nymphs" "sighing amorously."

21. **Nymphs.** This word is a nasalised form of a Greek word to which the Latin *nupta* 'veiled' is allied; the meaning being originally 'the veiled one,' 'the bride'; hence 'a beautiful young woman,' 'a maiden.'

Responsive. What is the syntactical relation of this word?—To what is the response supposed to be given?

22. **His horse and him.** What does the poet effect by speaking of the horse first?

Unconscious. Which is implied in this word, lack of *knowledge* or lack of *feeling?*

23. **Important.** Develop the meaning of this word from 'carrying into,' 'importing,' to 'being of interest.'

Budget. This word meant originally 'a little bag.'—What is its syntactical construction in this place?

Ushered. The primitive meaning of *usher*, 'one who stands at the door' has become generalised, and as a verb the word now means merely 'to introduce.'

24. **Heart-shaking music.** What music is referred to? What would be the meaning if "soul-stirring music" were used?

25. **Tidings.** The original meaning of the word, 'things that happen or *betide*,' has changed to 'information about things that betide.'

25-27. **Have our troops . . . Atlantic wave.** These words allude to the sleepiness, as it were, of the English forces in allowing themselves to be surrounded by the Americans at Yorktown in 1781. The event excited so much indignation in England that Cowper may well be pardoned for alluding to it at this time, some two years later than its occurrence.

27. **Snore . . . Atlantic wave.** What is the force of "to"? Is there any reference in "murmurs" to discontent or dissatisfaction?

28. **Is India free?** Expressive, perhaps, of the anxiety felt all over England at this time to hear of the results of the struggle in India under Hastings. There may also be some reference to the intensity of feeling that was occasioned by the attempt of the coalition under Fox, to pass the India Bill. See GREEN'S *Short History of the English People*, page 751.

28-29. **Her plumed and jewelled turban.** "A fine personification."—STORR.—Why does the poet speak of a "turban" as the covering of the head of "India"? Is there any allusion in the use of "plumed" and "jewelled" here? [India and the East have long by poets been used as terms synonymous with wealth and magnificence. But in this case the allusion is misleading, as few "jewels" and fewer "plumes" are found in India.]

30. **Grind.** Criticise the use of this word as regards its appropriateness in connection with the personification.—What circumstances are probably alluded to?

The grand debate. No doubt the debate on Fox's India Bill is referred to.—Who probably took part in the "grand debate"; who, in the "popular harangue"; and who, in the "tart reply"? What orators of this period were remarkable for "logic," for "wisdom," or for "wit"? [While the terms are to some extent general in their use, there can be no doubt that there are special allusions. The words are extremely applicable to the discussions of that time and would not be appropriate to the debates of to-day. A parliamentary struggle led by Fox, Burke, Sheridan, North, and Erskine, on the one side, and by Pitt, Thurlow, Dundas, and Lord Eldon, on the other, would amply deserve the description given in these lines.]

31. **Harangue.** The word literally signifies 'an address spoke in a *ring* or *rank* of people.'

34. **Imprisoned.** What is the prison referred to?

Wranglers. This word is connected by derivation with *wring*, *wrest*, *wrench*, and *wrong*. What idea is common to all?

35. **Voice and utterance.** Distinguish the meanings of *voice* and *utterance*.

36. **Now.** What is the signification of this word here? In what other senses is it sometimes used? Refer to EARLE'S *Philology*, 235.—The liveliness imparted to this and the following verse by the succession of short, imperative clauses, is very pleasing and appropriate.

Shutters. *Shut*, from which this word is derived, is akin to *shoot*; to "*shut* the door" meaning originally 'to fasten it by *shooting* forward the bolt.'

Fast. This word has now three distinct meanings: (1) 'firm,' 'fixed'; (2) 'to abstain from food'; (3) 'quick,' 'speedy.' Of these (1) is the primitive; (2) very early differentiated from (1) with the meaning 'to make firm,' 'to be strict'; while (3) has developed from (1) through the meanings 'close,' 'urgent.'

37. **Let fall.** What was the original syntactical connection of the words in this phrase? How are they now usually treated? See *H. S. G.*, VIII. 145.

Curtains. *Curtain* originally meant 'a small court'; hence 'a wall surrounding a court'; hence 'anything serving for an enclosure or protection.' Name any other words that have undergone similar changes in meaning. See *C. E. E.*, 89-93.

Sofa. Refer to *H. S. G.*, I. 54.

Wheel the sofa round. Why should the sofa be moved?

38. **Bubbling.** A comparatively new word. It is probably to be attributed to *blob* 'a blister,' of which it is a diminutive, the *l* being omitted, as in *babble* from *blab.*—Is the word appropriately used as descriptive of tea-making? What was the "urn" and how was it used? [The mode of preparing "the fragrant lymph" in vogue in the eighteenth century was much the same as that adopted by some of the most skilful mistresses of the art to-day. Pope's description of the process is instructive and interesting:

> On shining altars of Japan they raise
> The silver lamp; the fiery spirits blaze:
> From silver spouts the grateful liquors glide;
> While China's earth receives the smoking tide:
> At once they gratify their scent and taste,
> And frequent cups prolong the rich repast.]

39. **Throws up a steamy column.** Poets and essayists are fond of this picture, so indicative of domestic enjoyment. Compare with the scene in SOUVESTRE'S *The Attic Philosopher*, near the close of the second chapter.

39-40. **Cups that cheer but not inebriate.** Words that have been quoted so frequently as to become common-place. The phrase "to cheer but not inebriate" had previously been used by Bishop Berkeley, but it would be a little pedantic to impute plagiarism on that account to a writer of Cowper's undoubted originality and freshness.

40. **But not inebriate.** What would be the prose form for this phrase?—When *not* lost the emphasis it always bore in early English it lost also its emphatic position, being placed after instead of before the verb. It still retains its original position when rendered emphatic by union with *do* or *did.*

Wait. The meaning of the word is much better understood when it is remembered that *wait*, *watch*, and *wake* are from one

root, the notion in all being 'expectation.' For other words from this root, see *C. E. E.*, 399.

38-41. **And while . . . evening in.** Cowper, it is evident, was very fond of tea (see *The Garden*, line 391). In this respect he accorded with the social customs of his day. Amusing stories are told of the excesses to which tea-drinkers sometimes went. Dr. Johnson was especially famous for his drinking proclivities. He calls himself, in one of his letters, "a hardened and shameless tea-drinker, who has for many years diluted his meals with only the infusion of this fascinating plant, whose kettle has scarcely time to cool, who with tea amuses the evening, with tea solaces the midnight, and with tea welcomes the morning." His impromptu lines to Mrs. Thrale are too good to be omitted here :—

> And now I pray thee, Hetty, dear,
> That thou wilt give to me,
> With cream and sugar softened well,
> Another dish of tea.
>
> But hear, alas ! this mournful truth,
> Nor hear it with a frown,
> Thou canst not make the tea so fast
> As I can drink it down.

41. **So.** "Co-relative to 'while.'"—STORR. Is this correct? [*So* is a demonstrative adverb of manner, and must be grammatically construed as if it came immediately after "and," line 38; but perhaps it may have a slight logical reference to the dependent time-clause introduced by "while," line 38.]

42. **Not such his evening, who.** The anticipatory use of *his* or of any other possessive form in connection with a relative, which consequently has no antecedent, is frequently found in poetry. The construction is allowable in verse, but in prose such expressions as "This is the boy's book, who is here," should be avoided.—In analyzing, it is best to regard the relative clause as relating to the "*him*" implied in "his" ('of him'). A somewhat similar example is :

> Here rests *his* head upon the lap of earth,
> A *youth* to fortune and to fame unknown.

Refer also to *Note* on "They," line 320 of *The Garden*.

Shining. Account for this epithet.

43. **Crowded.** The chief purpose in the use of this word here is to indicate the discomfort of the occupants of the theatre, but there is perhaps an allusion to the prevalence of what Cowper considered a reprehensible custom.

44. **Bored with . . . his sides.** An example of the effective use of a species of Hyperbole.—Is there anything peculiar in the expression "both his sides"?

45. **Ranting.** A term of reproach applied to a profession for which Cowper had no sympathy. In what does its appropiateness consist?

46-47. **Feet throb and head thumps.** This picture of the discomfort of others is painted in strong colors, that the poet's own quiet evening may appear to advantage.—What would cause the throbbing of the feet and thumping of the head? Notice the implied meaning in the expression, reminding us of the commonly used phrase "from head to foot."

47. **To feed upon.** What characteristics of the hearer are illustrated by these words? [Cowper evidently alludes, with a tinge of irony, to the *eagerness* with which the populace *feasted* upon the unsubstantial food supplied by the professional politician.]—Whether is *purpose* or *result* expressed by the infinitive here?

The breath. Used in the depreciatory sense of 'loud, empty talk.' There seems, too, to be an allusion to the feelings of reverence with which even the slightest whispers of the speaker were received.

48. **Patriots.** This word, adopted as a distinctive title by Pitt and other opponents of Walpole, soon became the name of a party, and therefore, more or less, a term of reproach, being often used in a contemptuous sense as here. Cowper's use of the word may be better understood by comparing this passage with

> Patriots, alas! the few that have been found,
> Where most they flourish, upon English ground,
> The country's need have scantily supplied;
> And the last left the scene when Chatham died.
>
> —*Table Talk.*

And with

> But the age of virtuous politics is past,
> And we are deep in that of bold pretence.
> Patriots are grown too shrewd to be sincere
> And we too wise to trust them.
>
> —*Winter Morning Walk.*

Heroic. A pleasing satirical touch, not inappropriate to the politician of to-day.

Rage. What is the origin of this word? [See *C. E. E.*, 532., also 70. (iv).]

49. **Placemen.** 'Men holding positions in the gift of the crown. For some account of the corruption of the British Parliament under George III., see GREEN'S *Short History of the English People*, page 732, and following.

Tranquillity and smiles. Parse these words.—The contrast between this verse and the preceding is very effective in illustrating the results of political failure and success.

Smiles. *Smile*, *smirk*, *admire*, and *miracle*, are all connected with the root SMI, 'to smile.' Show the existence of this notion in the meaning of the last three words.

50. **Folio.** Shortened by the omission of the preposition *in* from the Latin *in folio* 'in a leaf.'

Pages. For the difference in the origin of *page* and its homonym, see *C. E. E.*, Appendix C.

Folio of four pages. "A sort of Oxymoron."—STORR. The oxymoron has no existence now that "page" means not 'the leaf of a book,' but 'one side of a leaf,' though, to one remembering the original signification, the oxymoron is evident, it being impossible for a "folio" to have four leaves.

51. **Critics criticize.** Cowper's first published volume of poems had been very severely handled by the *Critical Review* and he shows plainly by these words that he had not forgotten the attack. The use of "happy," in the preceding line, is, therefore, exceedingly appropriate.

Holds. Express the meaning by another word.

52. **Inquisitive.** Whether is the relation *attributive* or *predicative?*

53. **Fast bound.** What is the syntactical relation of "bound"? [Attributive to "I."]

Chains. Derived from the Latin through the French.—What other word comes direct from the same Latin root? See *C. E. E.*, 70. (iii).

Fair. Referring, no doubt, to the two ladies in whose society much of the poet's time was at this period spent.

54. **Eloquent.** Another of the effective touches, so many of which enliven this portion of the poem.

Break. For the mutation of initial consonant, see *C. E. E.*, 453.

55. **Map.** Note carefully the continuation of the metaphor in "ridge," "rills," "cataracts," etc.

56. **Fluctuations.** *Fluctuate* is 'to move like a wave,' from the Latin *fluctus* 'a wave.'

57. **Ridge.** What is the "ridge" that is referred to? Why is it called "mountainous and craggy"?

58. **Ambition.** The word meant primarily 'a *going around* asking for votes,' and is derived from Latin *ambi* 'around,' and *ire* 'to go.' Develop its present meaning from the primary.

59. **Seals of office.** What is expressed metonymically by these words?

Office. The primary meaning is 'the performance of work,' the word being derived from the Latin *opus* 'work,' and *facere* 'to do.'

60. **He climbs . . . them.** Notice the very picturesque effect of this line, accomplished, moreover, without the use of a single adjective. What would be the effect if (1) conjunctions were inserted; (2) the pronouns were omitted; (3) longer words were used?

Pants. Discuss whether the word is here used, literally, to express physical fatigue resulting from exertion, or figuratively, to denote breathless excitement caused by a contemplation of the "seals of office."

60-61. **At his heels, close at his heels.** Notice the effect of the repetition, strengthened, too, by the corrective use of "close."

A demagogue ascends. *Demagogue*, 'a leader of the people,' has depreciated in meaning [see *C. E. E.*, 91], and means an unscrupulous manipulator of the populace. Cowper seems to have been thoroughly disgusted with the politicians of his day. Compare, for example :—

> 'Tis therefore sober and good men are sad
> For England's glory, seeing it wax pale

> And sickly, while her champions wear their hearts
> So loose to private duty, that no brain,
> Healthful and undisturbed by faction's fumes,
> Can deem them faithful to the general weal.
>
> —*The Winter Morning Walk.*

62. **Dexterous.** From Latin *dexter* 'the right hand,' hence 'skilful.'

Twists. Discuss the appropriateness of the word. *Twist* is from *twi* 'double,' and the suffix *-st*, found in *blast* and similar words. The verb seems to have been derived from the substantive, which meant 'a rope made by twisting *two* threads.' *Twilight* and *twig* (the place where the branch divides) are from the same root.

63. **To lose them.** For this use of the infinitive, see *H. S. G.*, XV. 13; XIV. 23; and XIV. 14. (c).

64. **Oily.** *Oil*, primarily, is 'juice from the *olive*-tree.' Hence, by generalisation, any 'greasy liquid.' For similar changes in signification, see *H. S. G.*, IV. 40. b.

Oily eloquence. 'Soft, persuasive, flattering language'; compare the modern expression "unctuous" (*i.e.* 'oily'), as applied to a speaker. The words are used here almost in the way of an Oxymoron, since *eloquence* primarily signified 'forcible, earnest speech,' as is indicated by its derivation from the Latin, *e* 'out,' and *loquor* 'I speak.'

64-65. **Rills . . . take.** The metaphor may be expanded thus:—Just as rills of oil lubricate the channel of the course they take, so as a speaker proceeds, the eloquent and plausible statements which he utters in one part of his discourse, prepare the way for the easier reception of his subsequent arguments.

66. **Modest.** A *modest* person lives according to *mode* or rule (Latin *modus*, 'measure,' 'manner,' 'way'). From the same root come *modern*, *moderate*, *modify*, and *modulate*.

67. **Engross.** Primarily, 'to write *en gros*, *i.e.*, in large hand,' a meaning still retained in legal language; then 'to buy up a commodity, so as to make the price *large*'; then 'to monopolize.'

Moment's. *Moment* is primarily 'a movement' (Latin *momentum*, contracted from *movi-mentum*, from *moveo* 'I move'); hence 'that which is always moving or changing;' an 'instant of time.' Distinguish from its doubtlets *momentum* and *movement*.

Begs. Why is the word repeated?

68. **Propitious.** The word seems to have been a term in augury and to have meant 'flying towards,' from Latin *pro* 'towards,' and *petere* 'to fly.'

69. **Trivial.** 'Pertaining to the cross-roads,' hence 'what may be picked up anywhere,' hence 'of no value'; from Latin *trivium*, 'a place where three roads meet.' (Latin *tri*, for *tres*, 'three,' and *via*, 'a road).

70. **Sweet bashfulness.** What is the meaning of "sweet" as used here? Parse "bashfulness." What is peculiar in the use of the word here? See *H. S. G.*, IV. 32.

Praise. By metonymy for 'praise-worthy feature.'

72. **Foretells.** What is the force of the prefix? See *C. E. E.*, 107, 108; also, to prevent confusion, 99.

Us. What is the syntactical relation of "us"? [See *H. S. G.*, XIII., 38 and 46.]

To pass. Parse. See *H. S. G.*, XV., 12, and XV, 15. a.

73. **Cataracts of declamation.** What is referred to?

Declamation. What is the force of the prefix in this word? What are its other meanings? [See *C. E. E.*, 122.]

74. **Forests of no meaning.** Discuss whether the figure (referred to in *Note* on line 55) is well sustained here. What is meant by the "forests of no meaning"?

Spread. What is peculiar in the use of this word here?

75. **Wanders.** *Wander* is a frequentative of *wend*, and hence, means 'to keep wending about.'

All comprehension wanders lost. Express the meaning of this clause in prose.

Lost. What is the syntactical relation of "lost" here? [See *H. S. G.*, XIII. 28.]

76. **While.** Whether is this word *co-ordinative* or *subordinative*?

Fields. The usual derivation from the verb *fell* by which the word means 'the place where the trees have been *felled*,' though pleasing, is not authoritative. The root is uncertain, but seems to be connected with English *fell* 'a hill,' which was originally 'an open down.'

Amuse. Formed from the French *muser*, 'to gaze stupidly,' by addition of the prefix *a* with the force of the Latin *ad*. *Muser* is connected with the root of *muzzle* 'the nose.'

77. **Merry.** Distinguish, in respect of meaning, from *sportive*, *cheerful*, *gay* and *happy*.

Descants. *Descant* is literally 'a part song,' from old French *des* (Latin *dis*) 'apart,' 'separate,' and *cant* (for *chant*) 'a song.' [See *C. E. E.*, 122.]

Nation's woes. To Cowper the loss of the American colonies seemed an irreparable disaster. While many were rejoicing that peace had been concluded, he was inclined to look upon the recognition of American independence as forced upon the English people by God as a mark of His displeasure at national sins, and as a sign to the wise that the end of the world was near at hand.

78. **Appears a wilderness.** What is the syntactical construction of these words? [See *H. S. G.*, XIII., 26. d.]

Wilderness. The word in full is *wild-deer-en-ness*, where *deer* has its primary meaning of 'wild animal.' What is the force of the suffixes? [See *C. E. E.*, 180, v.; also 175, iii.]

79. **Gay confusion.** Discuss whether this is an example of Oxymoron.—What is the effect of "gay," as used here in collocation with "wilderness"?

79-80. **Roses . . . lilies.** One of Cowper's most entertaining letters is on "Face-painting," in which he finds nothing censurable in the custom as followed by Frenchwomen, but deals less gently with the women of his own country. "But in England (I am afraid) our painted ladies are not clearly entitled to the same apology. They even imitate nature with such exactness that the whole public is sometimes divided into parties who litigate with great warmth the question, whether painted or not? This was remarkably the case with a Miss B——, whom I well remember. Her roses and lilies were never discovered to be spurious till she attained an age that made the supposition of their being natural impossible. . . . I understand that in France, though the use of rouge be general, the use of white paint is far from being so. In England, she that uses one commonly uses both."

79-81. **Roses . . . bald.** "The thing that hath been it is that which shall be." The poet almost seems to be describing some of

our nineteenth century journals. Explain the references in "roses," "lilies," "teeth," etc.

81. **Ringlets for the bald.** Cowper was not above noticing these advertisements, indeed he seems even to have taken a special interest in them. Writing to Lady Hesketh in 1785, he says:—"As for me, I am a very smart youth for my years; I am not indeed grown grey so much as I am grown bald. No matter; there was more hair in the world than ever had the honor to belong to me. Accordingly, having found just enough to curl a little at my ears, and to intermix with a little of my own that still hangs behind, I appear, if you see me in an afternoon, to have a very decent head-dress, not easily distinguished from my natural growth, which being worn with a small bag and a black ribbon about my neck, continues to me the charms of my youth, even on the verge of age."

Bald. The word primarily meant 'white.' Compare the expressions *bald-faced* and *bald-coot*.

82. **Heaven, earth, and ocean.** A pleasing and effective combination of words suggestive by their comprehensiveness of "the heavens above, the earth beneath, and the waters under the earth."—Parse the words.

Plundered of their sweets. What thought does the poet wish specially to enforce by the use of these words? [The diversity of source, the fancied value of the "plunder," and the great efforts made to procure it, are sarcastically but playfully alluded to. That "plundered" is an appropriate word is seen when its generic meaning is learned from its derivation. *To plunder* is 'to strip a house of its *rags*,' hence 'to rob completely.' This primary meaning is more evident in the colloquial expression, "To take along one's *plunder*" (*i.e.*, one's rags or baggage). [Refer also to *C. E. E.*, 51.]

83. **Nectareous.** 'Abounding in nectar.' The form *nectarous* is not now used. Nectar was the fabled drink of the Olympian gods, as ambrosia was their food.

Essences. An *essence* is primarily 'a being,' hence 'what marks being,' hence 'what is peculiar to being,' the root being the Latin *esse* 'to be.'

Olympian. Olympus, a mountain in the north of Greece, was regarded by the ancient Greeks as the abode of the gods. Hence "Olympian" corresponds here in some degree to our *heavenly*.

85. **Æthereal journeys.** The French nation was, in 1783, much excited at the success of the Montgolfier brothers in their experiments with their balloon at Annonay. When the brothers visited Paris, in response to an invitation to repeat the experiment in that city, the people showed their enthusiasm by attending to witness the ascent, to the numb:r of three hundred thousand. The English people were also much interested, and read with eagerness the account of the solution of a problem which had for some time been agitating their best philosophers. In one of Cowper's letters, dated December 1783, we find him writing: "Balloons are so much the mode that even in this country we have attempted a balloon . . . A fortnight ago I received an invitation in the civillest terms, [from the poet's Catholic friend, John Throckmorton, Esq.,] in which he told me that the next day he should attempt to fill a balloon, and, if it would be any pleasure to me to be present, should be happy to see me. Your mother and I went. The whole country was there, but the balloon could not be filled. The endeavour was, I believe, very philosophically made, but such a process depends for its success upon such niceties as render it very precarious."

Journeys. *Journey* is from the Latin *diurnus* 'daily,' and primarily meant 'the work of a day.' The word gradually acquired the signification 'a day's travel,' from which, by generalisation, its present meaning has evolved. Compare the words *journal*, *diurnal*, *diary*, and *journey-man* ('a man that works by the day').

86. **Katerfelto.** A London quack, who by uniting a little real, scientific knowledge to a great amount of boasting and dishonesty, imposed very successfully upon the people. In CHAMBERS' *Book of Days* a very interesting account is given of his doings in London, and his perambulations in the provinces in an odd-looking conveyance drawn by two half-starved horses, his retinue consisting of two black servants and two black cats.

With his hair on end. An allusion, perhaps, to the effect of the electricity with which he experimented upon himself and his two cats.

87. **Wondering for his bread.** The poet here punningly alludes to the character of the performances of Katerfelto, who was accustomed to begin his advertisements and harangues with the words "Wonders! Wonders!"—The following reference to

Katerfelto, by a contemporary traveller, is apposite here. "Electricity happens at present to be the puppet-show of the English. Whoever at all understands electricity is sure of being noticed and successful. This a certain Mr. Katerfelto experiences, who gives himself out for a Prussian, speaks bad English, and understands beside the usual legerdemain tricks, with which (at least according to the papers) he sets the whole world in wonder. For in almost every newspaper that appears, there are some verses on the great Katerfelto, which some one or other of his hearers are said to have made extempore. Every sensible person considers Katerfelto as a puppy, an ignoramus, a braggadocio, and an impostor; notwithstanding which he has a number of followers."—C. P. MORITZ, *Travels in England* (1782).

36-86. **Now stir the fire . . . for his bread.** This pleasing description of the peaceful evening spent in reading the anxiously awaited journal is in Cowper's very best vein. The good-humored satire—as much like that of Horace as anything our poet has written—that is evident at intervals, running through the passage like a thread, is far more artistic and effective than his bitter and sometimes almost ill-natured treatment of men and things. The happy choice of epithets, the judicious use of antithesis, and the general appropriateness of metaphor, combine to render this a favorite selection with all, while the simplicity of language, the occasionally mock-heroic style, the absence of complexity of thought, and the active sympathy—something unusual in Cowper—with the affairs of the world, are quite in keeping with the subject. The whole extract should be committed to memory to afford pleasure in future years.

88. **Loopholes of retreat.** Expand the metaphor into a simile.

89. **To peep.** Distinguish *peep* from *gaze*, *peer*, and *pore*.

89-90. **The stir of the great Babel.** To what is the allusion? For explanation of the meaning of the word *Babel*, see *Genesis*, xi., 9.

90. **And not feel the crowd.** It was no doubt best for Cowper to live in retirement, and it was right that he should sing its praises. He is, however, wrong in looking upon a life of solitude as the ideal life. To fight—even in a losing cause—is manlier than selfishly to withdraw to a *safe distance*. It is too much the tendency

of man to exaggerate the sentiment, "ye are not of the world," and to forget "as my father hath sent me even so send I you." Whatever differences of opinion exist as to the justice of GOLDWIN SMITH's estimate of the poet, all can agree with the sentiment of the following: "Besides, in all his social judgments, Cowper is at a wrong point of view. He is always deluded by the idol of his cave. He writes perpetually on the two-fold assumption that a life of retirement is more favorable to virtue than a life of action, and that "God made the country, while man made the town." Both parts of the assumption are untrue. A life of action is more favorable to virtue, as a rule, than a life of retirement, and the development of humanity is higher and richer, as a rule, in the town than in the country."

104. **Faint.** Connected in origin with *feint* 'a pretence,' from the verb *feign*. Any pretence is characterized by more or less *weakness*, and so the form *faint* came to signify 'a state of *weakness*.'

Echo. Originally 'a sound'; then the name of a nymph who faded away into a sound through unrequited love for Narcissus; hence 'any weakened sound.'

Brazen throats. Explain the meaning.

105. **The language of his heart.** Express the meaning in other words.

106. **Sigh, but never tremble.** Cowper's fears and tremblings as here indicated, do not cause us to admire his bravery or manliness. His peculiar temperament must, however, be kept in mind. —Account for the presence of the *b* in *tremble*. See *H. S. G.*, IV. 45. e. (2).

107. **Expatiates.** Used in its primary signification of 'goes from space to space.' Now-a-days *to expatiate* is generally used figuratively, meaning 'to enlarge on a subject in speaking.'

107-108. **He . . . land.** What is the effect of the position in the sentence of the clause introduced by "so he," in indicating the subject of the comparison? Has it any other effect?

109. **Manners.** Primarily 'handlings,' from the Latin *manus* 'a hand.' Develop its present meaning from this primitive notion.

Customs. Distinguish as to meaning from *manners*, *habits*, *methods*, *morals*, and *practices*.—Account for the great change of form seen in the derivation of *custom* from the Latin *consuetudo*. See *H. S. G.*, I. 36.

Policy. The word seems to be used here in its former meaning of 'mode of conduct' (traceable to a still earlier meaning 'citizenship,' from the Greek word *politēs* 'a citizen'), which is discoverable in the much misunderstood proverb:—"Honesty is the best policy."

110. **Contribution.** 'The amount paid by a *tribe*,' *i.e.*, one of the *three* (Latin *tri*, for *tres*, 'three') original races of Rome.

111. **Sucks.** "Why does Cowper use 'sucks' instead of 'gleans,' or 'draws'"?—STORR. [Probably because the image of the bee has again returned to his thoughts.]

Intelligence. Primarily 'a choosing between,' from the Latin *inter* 'between,' and *legere* 'to choose'; hence 'discrimination,' 'understanding,' and later, 'that which gives understanding'; hence 'news.'

Clime. Connected by origin with *climax*. Show the presence of a common notion in each.

112. **Deep.** Is this word ironical here?

Research. *Search* is primarily 'to go round in a *circle*'; hence 'to hunt for a thing.' What is the force of the prefix?

113. **His return.** To whom does the pronoun refer?

Repast. The prefix is intensive. The root of this word is PA, which is the source of our words *food*, *father*, and *pastor*. [See *H. S. G.*, XIX. 15.] What is the common notion in these words?

114. **I.** Parse.

Deck. 'That which covers'; from the root TAG, found in *thatch*. Show the presence of this notion in the various other uses of the word.

115. **Ascend.** The root notion of the word is 'to jump,' and is found in *scandal*, and its doublet, *slander*.

116. **Discover.** Distinguish as to meaning from *find* and *invent*.

Countries. *Country* comes through the French from the Latin *contra* 'against.' The word was formed by the Germans, who, forgetting the existence of the Latin *regio*, and wishing to speak Latin, followed in the choice of a new word the analogy of their own language, in which the word for *country* was formed from a preposition having the meaning 'against' of the Latin *contra*.

116-117. **Kindred . . . woes.** Cowper is here willing to share the woes of the outside world, especially as they are the means of procuring pleasure for him.—The passage is marked by much vivacity and directness.

117. **Share.** What is the primary meaning of the word? Show to what extent this meaning may still be found in *shire*, *shore*, *shear*, *short*, *shred*, and *sharp*.

Escapes. *Escape* comes through the French from the Latin *ex cappa* 'out of one's *cape*,' and means 'to slip out of one's *cape* or cloak, and thus get away.'

118-119. **While fancy . . . at home.** Translate into prose.—Distinguish as to meaning *fancy* from its doublet *phantasy*.

118. **Finger.** What word would now be generally used instead of "finger" in this line? Which word is the more appropriate? The *finger* is probably 'the *fang*-er.'

119. **Runs the great circuit.** What is alluded to? Compare with lines 304-307.

RETROSPECTIVE.—88-119. "The poet's paramount aim in that work [*The Task*] is perhaps didactic." Examine this passage carefully, point out any didactic element, and criticise its effect.

---

120. **Ruler.** This reminds the reader of the introduction to THOMSON'S *Winter*:—"See Winter comes to *rule* the varied year."

Inverted. Referring, as it were, to the supremacy of winter in inverting the natural order of things, by overthrowing summer. There may, perhaps, be an allusion to the revolution of the earth and planets. THOMSON had previously written:—"And fierce Aquarius stains the inverted year"; but as this was translated from HORACE it is likely that both rendered into English a line that was well known, in a day when the study of the Latin poets formed the essential part of a gentleman's education. However this may be, Cowper informs us distinctly that in writing *The Task*, he imitated nobody.

121-143. **O Winter! . . . know.** The description of winter—a subject well fitted for poetical treatment—is forcibly and consistently carried out. By personification, life and energy are gained; while by apostrophe the effect is heightened. It is dangerous to

enter into details in personification, but Cowper is quite specific and yet in no way mars the general effect. His chief object seems to be not to portray an awe-inspiring picture, but to dwell on the beauty and comfort of the season. For a picture painted in a different spirit, compare THOMSON'S *Winter*:—

> Throned in his palace of cerulean ice,
> Here Winter holds his unrejoicing court;
> And through his airy hall the loud misrule
> Of driving tempest is forever heard:
> Here the grim tyrant meditates his wrath,
> Here arms his winds with all-subduing frost;
> Moulds his fierce hail, and treasures up his snows
> With which he now oppresses half the globe

121. **Thy scattered hair.** What characteristics of winter are indicated by this and the other details of the personification?

Sleet like ashes. These words suggest at once the biblical phrase:—"He scattereth the hoar-frost like ashes," *Psalms*, cxlvii. 16, which was no doubt quite familiar to Cowper.

Filled. Explain the meaning of this word here.

122. **Breath.** Parse.

Lips. The *lip* is 'that which *laps* or sucks up.'

123. **Fringed.** 'Bordered with *fibres* or threads,' from the Latin *fibra* 'a thread,' from which by Epenthesis came *fimbriæ* 'curled ends of threads.' The *r* has been transposed for the sake of ease in pronunciation. See *H. S. G.*, IV. 43. a.

Beard. Is this word correctly used here?

Snows. Is this word metonymically used here?

Age. Explain the way in which this word has acquired, as here, the meaning 'old age.' Compare with "a man of *experience*, *wealth* or *worth*."

124. **Wrapt in clouds.** Compare THOMSON'S *Winter*:— "Then comes the father of the tempest forth, wrapt in black glooms."—*Cloud*, *clot*, and *clod*, are forms of one word. What is the common notion?

125. **Leafless.** Notice the simplicity and suggestive power of this and the other epithets in this word-picture. The poet, in the description of natural objects, unlike many of our modern poets, does not spiritualise his pictures, nor read into them the airy mysticism

of a Shelley, or of even a Coleridge; he is rather a realist than an idealist, objective rather than subjective, and pleases by his strict fidelity to nature as she appears to the ordinary observer, rather than by painting her as seen by the intellectual and ethereally spiritual eyes of the poet. It is this absence of imaginative fancy—caused to some extent by the rigid definiteness of his religious views—that renders his poems popular, though, perhaps, not worthy of the very highest praise.

Sceptre. Throne. Develop the meaning of the words from their common primary notion of 'support' to the signification they have in the text.

126. **A sliding . . . wheels.** Express in one word. Is the periphrasis a mere caprice, or is it used with a purpose?

127. **Way.** By comparison with the kindred words, *wagon*, *vehicle*, and *wain*, show what is the generic notion of the word.

128. **All unlovely as thou seems't.** Explain what is meant. What "unlovely" features has Cowper described in the preceding lines?

As. Whether is the word a *simple* or a *relative* adverb?

129. **Dreaded.** Show the appropriateness of the word by comparing it as to meaning with *dreadful*, *awful*, and *fearful*.

Sun. Primarily 'the life giver,' from the same root as *son*.

130. **Prisoner.** What is the syntactical function of this word here?

Undawning. East. These words come from two different roots, both meaning 'to shine.' Show to what extent this meaning is still discoverable in their modern application.

131. **Shortening.** Parse.

Morn. The root of *morn* is found in *marble*. What common notion have the two words? Distinguish as to meaning from *dawn* and *morning*.

Noon. When customs change, the old name is often retained. At one time the chief meal of the day was taken at 3 p.m., *i.e.*, the Roman *ninth* (Latin *nonus*) hour. When the hour was changed the old name was still used. Exemplify this transition of meaning, referring to *H. S. G.*, IV. 40. f.

132. **Impatient.** Parse.

133. **Rosy west.** Are these words appropriate to the description of a winter sunset?

134. **His loss.** What is peculiar in this use of the possessive? [See *H. S. G.*, XIII. 63. b.]

Compensating . . . hours. Compare with the sentiment of THOMSON, *Winter*:—

> Nor is the night unwished: while vital heat,
> Light, life, and joy, the dubious day forsake.

Compensating. *Compensate* was formerly, as here, a transitive verb, meaning 'to counterbalance.' Develop the present meaning of the word from this earlier signification.

135. **Social converse.** Cowper was very fond of conversation with friends, although he was shy in the presence of visitors or strangers. Much of his time, both at Huntingdon and Olney, was spent in "social converse," as witness his letters:—"We seldom [writing from Huntingdon] sit an hour after dinner, but if the weather permits, adjourn to the garden, where with Mrs. Unwin and her son I have conversation till tea-time. If it rains or is too windy for walking, we either converse within doors or sing some hymns. At night we read and converse, as before, till supper, and commonly finish the evening either with hymns or a sermon."

Instructive ease. Explain the meaning of these words.

136. **Gathering.** Parse.

In. What word would be more correct than "in," and would probably be used in prose?

137. **Fixing.** 'Fastening,' 'rendering continuous.'—The word comes from the Latin *figĕre*, 'to fix,' 'to fasten.'

138. **Not less dispersed.** With what is the comparison?

Dispersed by daylight. Compare with:—

> Let me associate with the serious night,
> And contemplation her sedate compeer;
> Let me shake off the cares of day,
> And lay the meddling senses all aside.
>
> THOMSON.—*Winter.*

Daylight and its cares. Discuss whether this expression is here put by *Hendiadys* for "the cares of daylight."

139. **Crown thee King.** For the construction of the verb and factitive object, of which this is a peculiar example, see *H. S. G.*, XIII. 49.

King. Not connected with *cunnan*, 'to know'; but with the root of *kin*, the *king* being, in a special sense, *the kinsman.*

Intimate delights. 'Delights of the heart'; compare "inner joys," and the scriptural expression, "in the inner man."

140. **Home-born happiness.** Cowper is quite chary of his use of compound epithets, in this respect being different from Thomson. A close comparison of THOMSON'S *Winter* with *The Winter Evening* will be advantageous to the student. Explain the meaning and show the appropriateness of "home-born."

141. **Comforts.** *Comfort* comes through the French, from the Low Latin *confortāre*, 'to strengthen.' Develop from this the present-day meaning.

Lowly. Criticise the use of this word in collocation with "roof."

142. **Of undisturbed retirement.** Whether is the *subject* or the *object* of the clause modified by this phrase?

144. **Stop short.** What characteristic of the speed of travelling is indicated by this phrase? What other expressions of the passage intensify the same idea?

These. The poet gradually passes from the description of the evening pleasures of winter in general terms, to the enumeration of some of the features of his own household. The transition lends interest to the passage, besides giving the whole picture a sense of reality that it would not otherwise possess.

145. **Powdered pert.** 'The officious footman in livery.'—The alliteration is worthy of attention.

145-146. **Art of sounding an alarm.** Cowper here objects to the artificiality, and to the punctilious attention to all formalities, which were, in his opinion, specially characteristic of his time.

Alarm. An example, perhaps, of the pun. At any rate there seems to be an allusion to the effect of the commanding jerk of the footman, on the minds of those that heard the "alarming" sound.

147. **Street.** The Latin for 'street' or 'paved road' was *strata via.* Thus, *via* having been omitted, *street* is in reality a substantive descended from an adjective.

148. **Cough their own knell.** An allusion to the custom, which in Cowper's estimation was very cruel, of keeping heated horses standing in the cold.—Notice the peculiarity of the expression. The thought is, that the "cough" of the steeds is, as it were, their funeral "knell."—In parsing, "knell" may be considered as a species of cognate objective. See *H. S. G.*, XIII. 37. a.

148-149. **Heedless . . . quake.** A sarcastic reference to the formal call, with the awkward silence that took place after the customary small talk had been exhausted, and that was broken only by the coughing of the horses outside, while inside the ladies affectedly plied their fans, even although the room was so cold as to cause a shiver.—A knowledge of the part played by the fan in society during the eighteenth century, is essential to the proper appreciation of the force of the passage. We are told that at this period a lady always carried her fan, in order that by it she might quietly but effectively express such passing feelings as she cared not to put into words. The proper use of the fan was thus an important accomplishment; and the article was besides of eminent service as a shield to hide the countenance when, as was not uncommon, anything was heard supposed to be too shocking for woman's ears. Compare POPE:—

> The modest fan was lifted up no more,
> And virgins smiled at what they blushed before.

150. **Task.** *Tax* and *task* are variants of one word; compare *ask*, the modern form of *ax* or *aks*.

151. **Pattern.** The correct form of the word is *patron*, a word which we still use, though in more of the original sense '*paternal* protection'; from this original meaning has evolved the meaning of *pattern*, *i.e.*, 'a *paternal* example'; and hence, by generalisation, 'example.'

Grows. Is this an apt word? Give reasons.

Well-depicted. What is the generic meaning of "depicted"?—Develop the force of the word here.

151-152. **The well-depicted . . . lawn.** Embroidery was then, as now, one of the favorite evening occupations of women. Compare THOMSON, *Autumn*:—"To train the foliage o'er the snowy lawn," a line that would suggest that Cowper had been reading

The Seasons were it not that "snowy lawn" seems to have been a very common expression.—*Lawn* is probably a corruption of the French *linon* 'linen,' from the Latin *linum* 'flax,' and seems to be properly applied to a *white* material, as, in POPE, *Moral Essays*:—"A saint in crape is twice a saint in lawn"; although in MILTON, *Il Penseroso*, we find:—"And sable stole of Cipres lawn."

153. **Buds.** A *bud* is primarily 'a knob'; compare the kindred word *button*.

Sprigs. *Sprig* and its doublet *spray* come from a root meaning 'to crackle,' 'to split'; hence 'to bud.' Compare the kindred words *spark*, and *speak* (once *spreak*).

154. **Curling.** *Curl*, formed by metathesis from *crul*, a contraction of *crookle*, meant primarily 'to make *crooked*.'

Tendrils. Popular etymology would connect *tendril* with the Latin *tenere* 'to hold,' and make it mean 'the *holding* thing'; this however is a mistake, as the word means primarily 'the *tender* thing.'

Disposed. Distinguish as to meaning from *arranged*. Which is the more appropriate word here?

155. **Follow.** Primarily 'to accompany in a *flock*, *folk*, or crowd.'

Nimble. Primarily 'the thing that *seizes*,' from the Anglo-Saxon *niman* 'to seize,' and connected with *numb* and *benumb*. Show to what extent these words retain their primary meaning.

158. **The poet's . . . by one.** We learn from Cowper's letters that he spent much time reading aloud in the family circle. About this time he was engaged in reading, in this way, the histories of GIBBON and ROBERTSON, and the poetical works of BEATTIE.

160. **Sprightly lyre.** In this case a harpsichord, played by Lady Austen.—*Sprightly* is an incorrect form of *spritely*, and therefore corresponds, in some degree, to the word *spiritedly*.

162. **Symphonious.** 'In accord with' the "sprightly lyre."

Distinct. Distinguish the meaning of this word from that of "clear," in the same line.

163. **Charming strife.** That is, between voice and lyre.—What rhetorical device is seen in this expression?

164. **Beguile the night.** Compare with:—"They half beguiled her of her cares."—BELL, *Mary Queen of Scots*. Also with:—"To cheat the thirsty moments."—THOMSON, *Autumn*.

Set a keener edge. Expand the metaphor.

Keener. *Keen* is related to *ken* 'to know,' and signified, primarily, 'knowing,' then 'shrewd,' and then 'acute,' 'sharp.' Most of our metaphorical expressions, for example, "*hard*-hearted," have risen from a lower to a higher field of application. *Keen* is an exception, and is now applied to things, rather than to persons.

166. **Unfelt.** What is the syntactical relation of this word ?

The task. What is the meaning of this expression ? See line 150.

167. **Volume.** To what is the reference ?—For some remarks on the change of meaning of this word, see *H. S. G.*, IV. 40. f.—Parse the word here.

Rites. A *rite* is primarily 'a going,' and comes from the same root as *rivulet.* Evolve the present meaning from the primary notion.—Discuss whether there is any redundancy in the use of "customary" with "rites."

168. **Last.** Develop the force of the word.

Roman. Develop the force of the epithet.—Is its use an example of Antonomasia ?

Meal. Not connected with *meal* 'ground grain,' which comes from a root meaning 'to grind'; whereas this word is derived from a root meaning 'to measure.' In the Anglo-Saxon the word meant 'a stated time,' 'a time for food.'

170. **Delicious.** 'That which beguiles,' from the Latin prefix *de-*, and *lacĕre* (in compounds *licĕre*) 'to beguile'; hence the meaning is 'very pleasant.'

Patriots of high note. Cowper refers to the heroes of the good old times of the Roman monarchy and early republic, to which the Romans of a degenerate age were wont to point with pride. The names of Romulus, Numa Pompilius, Fabricius, Cincinnatus, Brutus (the first Consul), suggest themselves in connection with these words.

171. **At their humble doors.** Explain the object of the use of this detail of the description ; also, of "perhaps by moonlight," and "under an old oak's domestic shade."

Perhaps. Parse.

173. **Spare feast.** Notice the emphasis that is gained for these

words by their position, and by their interjectional character.—Translate the line into plain prose and compare the effect.

Radish. A doublet of the pure Latin form *radix*; the word therefore primarily meant 'a root,' just as *asparagus* (a Greek word) is perhaps connected with our words *sprig* and *sprout*.

Radish and an egg. Illustrate the appropriateness of the poet's choice of the "radish and an egg" in this description of the evening meal.

174. **Yet not dull.** Explain why "*yet*" is used.—If possible, translate "trivial yet not dull" by one word.

177. **Madly.** Examine into the appropriateness of this word here.

Impious world. Distinguish, in respect of meaning, *impious* from *wicked*, *irreverent*, and *godless*.—Note carefully the exact meaning of "world," and compare it with the other meanings of the word in its frequent use in this poem.

178. **Religion.** Distinguish as to meaning from *piety*, *devotion*, and *holiness*.

Deem religion frenzy. It may be difficult for the student to decide whether "deem" is here a verb of incomplete predication, or a complete predicate followed by the complex object "religion (to be) frenzy." A careful perusal of *H. S. G.*, VIII. 50. will prove helpful.

Frenzy. Cognate with *phren-* (as in *phrenology*) and meaning 'a disease of the brain.' Compare with *frantic*.—Distinguish the word as to meaning from *madness* and *insanity*.

179. **That made them.** What is the purpose of the poet in introducing this expression?

180. **Awful.** Develop the force of this word here.

181. **A jarring note.** Expand the metaphor into a simile.

182. **Exciting . . . love.** Cowper's religion was at any rate sincere; and its reality is evident from many references in his correspondence, and from the fact that in the company of his dearest friends he was fond of religious conversation.

183. **Wand.** Cognate to *wind* 'to twist,' and hence primarily signifying 'that which may be *wound* or twisted.'

Memory's pointing wand. It is impossible to decide positively what is meant by this expression. There seems to be an allusion both to the magical effect of the fairy wand—as in fairy stories—in bringing the past into view, and also to the use of the wand *as a pointer*, by Memory, in calling attention to the various details of the future.

185. **Dangers.** *Danger* is connected with the Low Latin *dominium*, whence comes our *dominion*. The word in Old French signified 'absolute power'; hence 'power to harm,' as seen in *The Merchant of Venice*:—"You stand within his danger." From this last meaning of the word has come the present meaning.

185-188. **The dangers . . . eternal love.** Explain the various allusions in these lines.

187. **Unlooked for.** Whether is the expression adverbial or adjectival?—Parse "for."

Life preserved and peace restored. Cowper suffered intense agony of mind because of his fears and doubts. At times (as it seems here) his mind became serene, and he supposed he had found peace; but the usual attitude of his mind in reference to a future state was one of great despondency.—Translate the expression into its unabbreviated equivalent.

188. **Eternal love.** The Evangelical section of the Church of England was then, as it is now, inclined to Calvinism, and laid special stress on the eternity of God's plans; hence "eternal" implies here 'without beginning,' as well as 'without end.'

189-190. **Oh evenings . . . Sabine bard.** Alluding to the words:—"*O noctes cœnæque deum*," in the *Satires* of HORACE. Horace spent much of his time on his Sabine farm, not far from Rome.

190. **Reply.** Is this word correctly used here?—Distinguish, as to meaning, *reply* and *answer*.

191. **Prized and coveted.** Contrast the meanings of "prized" and "coveted," as used here.

Yours. What is peculiar in the use of this word here?

192. **As . . . truths.** Notice the peculiar construction. The phrase "with nobler truths" is co-ordinate with "more."

193. **That.** What is the antecedent of this word?

RETROSPECTIVE.—120-193. "His thoughts are neither mystical nor profound." Discuss the truth of this statement taking this passage as the basis of the argument.

---

195. **Tragic fur.** In tragedy it is customary for kings and queens to appear on the stage clothed in *fur*, especially ermine. The word *tragic* is certainly connected with the Greek *tragos*, '*he-goat*,' though there is much doubt concerning the explanation of this derivation. Some think that the word originated in the fact that the first participants in tragic song appeared dressed in *goat-skins*; others, that a *goat* was the prize for the best performance; and still others, that a *goat* was sacrificed to Dionysus on the occasion of the song.

196. **Pent-up.** *Pent* is a disguised form of the perfect participle of *pen* 'to close or fasten.'—To what degree is the word appropriate here?

197. **Smart.** Develop the meaning of the word as used here from the original notion 'to feel pain.'

198. **Flippant.** A variant of "*flapping*," and primarily denoting a quickly repeated blow; hence the signification, 'quick,' 'smart,' 'saucy.

Wits. Sheridan's plays at this time were having the run of the London theatres. They are certainly distinguished for bright and lively dialogue, and no doubt to Cowper's estimation were therefore "smart" and "snappish.'

199. **Comedy.** This word has been noticed by McELROY, in his *Essentials of English Etymology*, as illustrative of the striking changes the meaning of a word will sometimes undergo. Like *cemetery* and *home*, the word comes from a root meaning 'to lie,' 'to recline. As the Greeks *reclined* at their banquets the word for *banquet*, *kōmos*, was formed from this root. A banquet at which songs were sung was called *kōmōdia* (*ōdē* being the Greek for 'song'); thus *comedy* (the English equivalent for *kōmōdia*) meant originally 'a banquet accompanied by music and dancing.'

Prompt. Is the word correctly used in conjunction with "with"?

200. **Self-complacent.** *Complacent* is a word that sprang into existence about Cowper's time. Originally 'pleasing,' the word

has come to mean 'pleased,' 'satisfied.'—Notice the allusion of Cowper to the characteristics of the professional actor, and compare with line 45.

201. **Glance.** *Glance*, *glint*, *glitter*, *glass*, and *glow*, are cognate words, the common notion being 'shining,' 'sparkling.' Show to what extent the words retain this primary meaning.

202. **The slope.** The theatre of Cowper's time was in shape substantially the same as that of to-day. The allusion, it is evident, is to the galleries, which almost exactly corresponded to the description given here.

The . . . roof. Writing in 1784 of *The Task* Cowper speaks of "varying his numbers as much as he could" . . .; what may be considered the variation in this line? Point out other lines in which similar variations are to be found.

203. **Master-spring.** 'Main-spring.' Compare with *master-hand* and *master-key*.—*Master* is derived from the Latin *magister*, which is formed from the root MAG, seen in the English *may*, by the addition of two comparative endings; so that the primary meaning of the word was 'great-er-er,' *i.e.*, 'much more great.' The etymological opposite of the word is *minister*.

Controlled. *Control* is shortened from *conter-rolle*, the old form of *counter-roll*, 'a duplicate register used to verify the official or first roll;' hence 'a check,' 'something that governs,' 'power to govern.'

204. **Relaxed . . . . grin.** A word caricature.—Parse "relaxed."

An. Is "an" better than "a" here? See *H. S. G.*, VII. 50.

205. **Sees.** For this use of the present tense, see *H. S. G.*, VIII. 18. c. and d.

Speaks. Point out anything unusual in the use of this word here. See *H. S. G.*, XIII. 37. Is there any figure of speech in this line?

206. **Refined.** *Fine* is primarily 'finished,' from the Latin *finitus*. It is therefore a doublet of *finite*. Develop the modern meaning of the word from its primary meaning.

Sincere. From the Latin *sincerus*, of which the derivation is doubtful. It is likely that the word means 'wholly separated,' and

that it comes from *sin*, seen in the Latin *singuli*, 'one by one,' and *cerus*, from *cernere* 'to separate.' The derivation of the word from *sine* 'without,' and *cera* 'wax,' is plausible, and almost too pretty to give up; but it is improbable that the word had this origin.

207. **Cards.** It is to be remembered that at this time playing for money was the common practice in card games.

209. **Unfurnished** Discuss whether this word is used metaphorically here.

210. **Palliate.** Primarily, 'to cloak over,' from the Latin *pallium* 'a cloak'; hence, 'to disguise.'

Give time a shove. Expand this metaphor.

211. **Dove's.** The *dove* is 'the *diver*,' though it is difficult to explain the origin of the notion.

Wing. *Wing* is a nasalised derivative of the root of *wag*, and means, primarily, 'the wagger,' 'the flapper.'

Dove's wing. Is this phrase to be considered as being a literal part of the picture, or is it used figuratively?

212. **Unsoiled . . . . sound.** The reader would naturally infer that Cowper was very happy at the time of the composition of *The Task*, judging from a line so aptly descriptive of purity and happiness of life. We learn, however, that the period of the composition of *The Task* was marked by great depression of spirits, that was relieved only by the kind attention of his friends, and the activity of mind resulting from poetical labors.

Silken. *Silk* is derived, by the transmutation of *r* to *l*, from the Greek word corresponding to the Latin *Sericus*, 'pertaining to the *Seres*'—the name of an Eastern people from whom silk was first obtained, supposed to have been the Chinese.

213. **Time.** Criticise the repetition of the word.

Masquerade. STORR thinks that *mask* and *masquerade* are derived from different words. SKEAT, however, points out that *mask* and *masque* are both incorrect forms for *masker*, and come from the French verb, *masquerer* 'to mask,' which is descended from the Arabic through the Spanish *mascara* 'a masker'; and that the unabbreviated form of the word is seen in *masquerade*.

214. **Theirs.** For the use of this word instead of the singular form "its," see *H. S. G.*, XIII. 20. a.

Fledged. Primarily, 'ready to fly.'—How is the primary signification of *fledged* connected with its present meaning?

215. **Peacock.** A hybrid word. The first element of the compound is connected with the Latin *pavo*, 'peacock,' which may be traced through the Greek to the Persian; while the last element is English.

216. **Tinctured.** 'Slightly colored'; the word comes from the Latin *tinctus*, 'dyed.'

217. **With spots quadrangular.** The satirist is evidently familiar with his theme.

Diamond. A corrupted form of *adamant*, 'the un-tamable.'

218. **Ensanguined.** 'Blood red,' from the Latin *sanguis*, 'blood.' Account for the meaning of *sanguine*, 'hopeful.'

Hearts. Discuss whether this word depends on "with," or "of."

Clubs. *Club*, *clump*, *clumsy*, and *clown*, are all of kindred origin. What notion is common to all?

Typical. Contrast the meaning of this word with that of *emblematic*.

219. **Spades . . . graves.** Much ingenuity has been displayed in attempts to explain the origin of the four suits in cards. Cowper, however, has evidently not made much study of the matter, for his "emblems" are suggested merely by the names. A quaint French writer, whose theories are, at any rate, quite entertaining, thinks that the suits refer to the pursuits of war. "The *trèfle* (club), or clover-plant, which abounds in the meadows of France, denotes that a chief ought always to encamp his army in a place where he may obtain forage for his cavalry; *piques* (spades) and *carreaux* (diamonds) signify stores—the *carreau* being a sort of heavy arrow shot from a cross-bow; *cœurs* (hearts) signifies the *courage* of both commanders and soldiers."

Untimely. Show the appropriateness in the use of this word here.

220. **Hour-glass.** The "hour-glass" and the "scythe" are common in allegorical representations of time.

Once. Explain the allusion.

221. **Dice-box.** The resemblance between the shape of the hour-glass and that of the dice-box is quite striking. Discuss whether such likeness of appearance is essential to the description.

Billiard-mace. A slender stick with a heavy club-like end, formerly quite commonly used when much force was required; its place is now-a-days well enough supplied by the butt-end of the ordinary cue.

Billiard. The game of billiards was imported into England from France, where it was called "*billard*," this word being the name of the truncheon or stick used in playing.

222. **Destructive.** What is the poet's object in using this epithet?

Scythe. More properly *sythe* or *sithe*. The word means 'the cutting thing,' and is connected with the Latin *secare*, 'to cut,' and with the English *saw*, 'an instrument for cutting.'

223. **Decked.** Distinguish as to meaning from *adorned*.

Charms. *Charm* is, primarily, 'a song,' from the Latin *carmen*, 'a song.'

World. Primarily 'the age of man;' hence 'lifetime,' 'usages of life.' From this meaning its sense has been largely extended. The first element of this compound word is akin to the apparently widely different form, the Latin *vir*, 'a man'; and the second to the English *eld* or *old*.—Distinguish as to meaning from *universe* and *earth*.

Fashion. Develop the meaning of this word and of its doublet *faction*, from their primary signification, 'making' or 'doing.'

Blinds. A *blind* person is 'one to whom things appear *blended* or confused.'—Compare Paul's words:—"In whom the god of this world hath blinded the minds of them which believe not."

224. **True worth.** "Worth" is here used in its sense of 'value'; and not, as is common, of 'goodness,' etc. Compare the expression, "a man of true worth."

Most . . . most. What is the effect of this epanaleptic use of "most"? Discuss whether the device should be called a *poetical* or a *rhetorical* figure.

Pleased. Parse.

Idle. From the root IDH 'to burn,' and originally meaning 'bright'; hence, in succession, 'pure,' 'sheer,' 'downright,' 'mere,' 'vain,' 'unemployed.'—SKEAT.

225. **Whose . . . hours.** What is the subject of the sentence? Whether is the ellipsis in this line a merit or a fault?

226. **Misses.** *Miss* is simply a shortened form of *Mistress*, the meanings having differentiated exactly as in the case of *Master* (applied to a boy), and *Mr.*

227. **Backstring.** When the *pinafore*, so called because *pinned before* or in front of the wearer, was enlarged and made to tie behind, it received the name *backstring*, which, however, is now almost an unused word. — *String* originally meant 'the *strong* thing.'

Bib. 'That which *imbibes* or drinks moisture.'—It is encouraging amidst so much of the pessimism of to-day with regard to the pertness of our young people, to know that even in the "good old days" things seem to have been regarded in as gloomy a light as they are in the last quarter of the nineteenth century.

228. **Pupils.** For the parsing of this word see *H. S. G.*, XIII. 26. f.

229. **Card-devoted.** Criticise this compound as to perspicuity of meaning.

Night by night. To what is this phrase adverbial.

230. **Corner.** Originally 'the thing that is hard like a *horn*, and connected with the Latin *cornu*, 'a horn.'

Board. 'Table'; akin perhaps to *bear*, and meaning 'that which *bears* or carries.' Some, however, think *board* is 'that which is *broad*.'

231. **Trick.** The word seems to be used here in its general sense of 'artifice,' rather than in the technical sense peculiar to card-playing.

232. **Truce.** The correct etymological spelling is *trewes*, the word being in reality a plural and signifying '*true* things.'—Distinguish *truce*, in respect to meaning, from *peace* and *treaty*.

Roving as I rove. 'Wandering from the subject.'—A *rover* is primarily a '*robber*,' and hence a 'wanderer.'

233. **Proceed.** An anglicised mode of spelling (instead of *procede*), seen also in *succeed* and *exceed*. *Accede* and *recede* were introduced into the language at a later date, and retain a form of spelling which shows their French and Latin origin.

235. **Some . . . tower.** Attractive features in a landscape to an artistic mind.

236. **Which seen.** A Latinism, which by frequent occurrence (on account of its brevity) in poetry, is now almost anglicised.

238. **Nothing worth.** For the syntactical construction of "nothing," see *H. S. G.*, XIII. 76.

239. **Brush.** So called because originally made of *brush*-wood. Compare *broom*.

Pallet. Better *palette*. In the arts *pallet* is generally applied to a sort of brush used in working gold-leaf, while the board on which a painter's colors are spread is called *palette*. The words are both derived from the Latin *pala* 'a flat shovel,' and are to be distinguished from *pallet* 'a bed of straw,' derived from the French *paille* 'straw.'

241. **Paint cards.** "Cards" is here in the objective case, being a sort of *factitive* accusative.

Cards and dolls. Explain the reference.

Dolls. The primary meaning of *doll* is uncertain. SKEAT connects the word with the root of *dull*, which implied originally the notion of 'madness,' 'foolishness.' STORMONTH traces the word to the root *dok* 'a little bundle,' and thus makes the primary meaning 'a bundle of rags.' Or it may be from *Doll*, a contraction for *Dorothy*, used in the sense of endearment.

242. **Fancy . . . flights.** Compare lines 118 and 119. Whether is this line an example of Personification or of Personal Metaphor?—Notice the effect of the alliteration.

RETROSPECTIVE.—194-242. "He often delights us most by exciting trains of thought and feeling which are not in any just sense poetical." Point out any portions of this extract that seem to exemplify this criticism.

---

243. **Once again.** The poet imagines that Evening has, as it were, left him, while, in an excursive flight of fancy, he has been observing the way in which the evenings of the world are spent.

Season. Probably from the Latin *satio*, 'sowing,' and, if so, meaning 'the time of sowing,' and thence, by generalisation, 'one of the four natural divisions of the year.'

244. **Sweet.** The word seems at first to have had reference to

the sense of taste. It is now frequently, as here, applied by generalisation to the other physical senses.

245. **Methinks.** The *me* of this word is the indirect object of *thinks*, which comes from the Anglo-Saxon *thincan* 'to seem,' and not from *thencan* 'to think.'—The subject of the sentence in which "methinks" occurs here, is the noun clause following the verb. See *H. S. G.*, VIII. 167.

Streaky. 'Streaked with colors.'—The word seems to modern readers somewhat colloquial, but it has the authority of MILTON and THOMSON.

246. **Matron step.** Compare the details of the picture with that of Winter.—Discuss the appropriateness of the representation of Evening as (1) a woman; (2) a matron.

Slow moving. The gradual approach of evening is well described by this expression conjoined with "matron step."

246-247. **Night treads.** Whether is this a Personification or a Personal Metaphor?—Distinguish as to meaning *evening* and *night*, and compare the difference between *morn* and *morning*.

247. **Treads . . . train.** What idea does the poet wish to convey by these words?—Is "treads" more appropriate than *tramps*, *walks*, or *steps*?

247-258. **One hand employed . . . . ampler round.** These lines may with profit be compared with MILTON's beautiful description of the approach of evening. The similarities and differences of thought and mode of treatment should be carefully noticed:—

> Now came still evening on, and twilight gray
> Had in her sober livery all things clad;
> Silence accompanied; for beast and bird,
> They to their grassy couch, these to their nests,
> Were slunk, all but the watchful nightingale;
> She all night long her amorous descant sung;
> Silence was pleased: now glowed the firmament
> With living sapphires; Hesperus that led
> The starry host, rode brightest, till the moon
> Rising in clouded majesty, at length
> Apparent queen unveiled her peerless light,
> And o'er the dark her silver mantle threw.
>
> —*Paradise Lost.*

250. **Sweet oblivion.** Compare :—

> At the close of the day, when the hamlet is still
> And mortals the *sweets* of forgetfulness prove.
>
> BEATTIE.—*The Hermit.*

Also :—

> Eve following eve,
> Dear tranquil time, when the *sweet* sense of Home
> Is *sweetest.*
>
> COLERIDGE.—*To William Wordsworth.*

251. **Not . . . aid.** Compare THOMSON :—

> For loveliness
> Needs not the foreign aid of ornament,
> But is when unadorned adorned the most.

Aid. Shortened by its journey through the French from the Latin *adjutare*, a frequentative of *adjurare* 'to bring help to.'

252. **Homely-featured Night.** Discuss the justice of this epithet.

253. **Star.** Primarily 'the *strewer*' (of light).

Just. Notice the exquisite effect of this word in conjunction with "twinkling."

Twinkling. *Twinkle* is a frequentative of an old word *twink*, which is formed by nasalisation from the Anglo-Saxon *twiccan* 'to *twitch*.' To *twinkle* is, therefore, 'to keep on *twitching* or quivering.'

254. **Save.** For the parsing of this word, see *H. S. G.*, XIV. 16. e.

255. **Hers.** What reasons may be adduced for using this word, instead of "*his*," in the personification of night?

256. **Pageantry.** *Page* and *pageant* both come from the Latin *pagina* in its later use to denote 'a stage scaffold' or 'the stage' itself. Out of the meaning 'stage' has arisen that of 'anything represented on the stage'; hence 'a display.'

257. **Modest. Grandeur.** Reconcile the notions of the two words.

Purple zone. Is the epithet true to nature? *Purple* is descended from the Greek, through the Latin *purpura*, the name of a fish from which the purple color was manufactured.

258. **Resplendent.** Parse.

Ampler round. Referring to the fact that the moon seems much larger when rising from the horizon then when it has ascended the heavens.

259. **Votary.** What is the essential notion of this word ?

260. **Me.** What is the effect of the change from the third to the first person?

262. **Books.** So called because at one time written on boards made from the *beech* tree. Compare *H. S. G.*, IV. 40. f.

263. **Weaving nets.** Discuss whether it is probable that the occupation indicated by this phrase formed a part of Cowper's winter-evening pursuits.

263. **For bird-alluring fruit.** Explain the phrase, and discuss its appropriateness.

264. **Twining.** The primary notion of the word is 'doubling'; compare with *twin*.

Threads. *Thread* is connected with *throw*, of which one of the meanings was 'to twist.'

Or . . . reels. That is, from the *skein*; an unusual task in these days of spools of silk beautifully wound by the machinery of the manufactory. In January, 1783, the poet writes:—"In the morning I walk with one or other of the ladies; and in the afternoon, wind thread. Thus did Hercules and Samson and thus do I, and were both these heroes living, I should not fear to challenge them to a trial of skill in that business or doubt to beat them both."

265. **Whom . . . please.** Cowper always speaks pleasantly of his lady companions. Compare lines 53-54, 151, and 163.

To please. An example of the real gerundial infinitive. Compare *H. S. G.*, XV. 12. at the beginning.

Retrospective.—243-266. The most powerful of these causes [those contributing to Cowper's lasting popularity] is, doubtless their genuine force and originality of poetical portraiture." Show to what extent this passage is marked by such force and originality.

---

267. **Our.** The word is here used in an indefinite sense. See *H. S. G.*, VI. 69.

Drawing-rooms. That is, '*with-drawing*-rooms.' The word

was primarily applied to the rooms to which people *withdrew* immediately after dinner.

Blaze. Compare the meaning of the word in this line, with that which it bears in line 381.

268. **Clear.** What is the function of this word in this description of the drawing-room ?

269. **Many a.** See *H. S. G.*, VII. 40-41.

Mirror. From the Low Latin *mirare*, 'to wonder.'—Explain the presence of this notion in the original meaning of the word.

270. **Bulk.** 'That which *bulges*.'

271. **Without stooping.** Point out the part this phrase bears in the syntax of the sentence.

Towering crest and all. The crest is the ridge of the helmet. The head-gear of Goliath is specially mentioned in the Biblical account of his contest with David.—Parse "crest."

272. **My . . . begin.** Which is the emphatic word in this sentence ?

But. What thoughts or notions are contrasted by the use of this word here ?

273. **Glowing hearth.** Compare :—"For them no more the *blazing hearth* shall burn."—What is the effect of the figurative use of "glowing" ?

May. What is the meaning of "may" here ?

Awhile. What is the force of the *a* in this word ?

274. **Faint illumination.** Notice the detailed contrast between the scene just described and that to which the poet is now directing attention. For similar effective contrasts, see lines 251-258.

275. **Ceiling.** *Ceil* is a changed form of the older English word *syle* 'a canopy,' which seems to have descended through the French from the Latin *cœlum* 'the sky.'

276. **Dancing.** Connected with the root TAN 'to stretch,' seen in the Latin *tendere*, to 'stretch.' The transition in meaning may be traced along the following words: 'to stretch,' 'to draw out,' 'to trail along,' 'to move slowly,' 'to take measured steps,' 'to keep time to music.'—Show to what degree the word is aptly used here.

Uncouthly. *Uncouth* is, generically, 'unknown;' hence 'strange.' The word is formed by prefixing the negative prefix *un-* to the perfect participle of *cunnan* 'to know.'—Develop the force of "uncouthly" in this passage.

To the quivering flame. Compare this expression with line 27.

277. **Not undelightful.** What is the effect of the *Meiosis*, or *Litotes?*

278. **Parlour.** From the French *parler*, 'to speak,' the original meaning being 'the *speaking*-room.' Compare the Scotch "the speaking-room," and our "the sitting-room."—Distinguish with respect to meaning *parlor* and *drawing-room*, and discuss whether Cowper uses the words in a different sense.

279. **Suits.** *Suit* is primarily 'a following,' from the Latin *secta*, 'a following,' 'a sect'; hence 'any set of things following in one arrangement,' 'a number of things used together,' as in *a suit of clothes, a suit of cards;* hence 'agreement.' The verb is derived from the noun.

Thoughtful or unthinking. The poet, by the use of opposite terms, attracts the attention, and thus emphasizes the universal liking for the "glowing hearth."—The meaning of the expression is amplified by the two lines that follow.

280. **Mind.** From the same root as *man*, the common notion being 'thinking.'

Contemplative. From the Latin *contemplari*, 'to observe,' used originally with reference to the augurs who frequented the *temples* (*templa*) of the gods. For a similar idea bound up in a word, compare *consider*.

281. **Alike.** Originally, *anlike*, or *onlike*.—Parse "alike" here.

282. **Laugh.** An imitative word derived by the omission of the initial *k-* sound, from the same root as *crack*, *clack*, and *cluck*.

Mercurial. 'Gay,' 'light-hearted.' It was once supposed that a person born during the ascendancy of a planet inherited certain characteristics peculiar to the god represented by the planet. Mercury, the god of eloquence, was the messenger of the Olympian deities, and is represented by the classical writers as loquacious, mischievous, and good-humored.

283. **Stupor.** This word depends on "feel," and is therefore a species of cognate objective.

Pause. From the base *pau*, found in *pau-per*, *pau-city*, and, by consonantal transmutation, *few*.

284. **Nor need one.** A delicate tinge of irony is noticeable in these words.

Am conscious. A transitive verbal phrase. What is its object?

285. **Does not always think.** Cowper seems to refer to that state of mind in which the thoughts are allowed to direct themselves, being, as it were, released from the controlling power of the "soul."

286. **Wild.** That is, 'willed,' with the force the word bears in *self-willed*.

Ludicrous. Compare as to meaning with *ridiculous*, and *laughable*.

287. **Soothed.** *Soothe* is literally 'to say *sooth*'; hence 'to assent to as being *true*,' 'to humor by assenting.' The primary notion, 'true,' is seen in the expressions "*in sooth*" and "*forsooth*."

288. **Churches.** *Church*, originally 'God's house,' comes from the Greek *kuriakŏn*, denoting 'something belonging to the Lord,' 'a church.'

289. **Cinders.** An English word properly spelled *sinder*, and not derived from the Latin *cinis* 'a cinder,' as was once supposed.

Poring eye. Compare from Gray's *Elegy*:—

> And *pore* upon the brook that babbles by.

290. **Gaze.** *Gaze* is 'to stare as if *aghast*' (*i.e.*, terrified).

Creating what I saw. The sentiment reminds us of our later imaginative, subjective poets; compare Coleridge:—"My shaping spirit of imagination."

291. **Less.** With what is the comparison?

Quiescent. Explain the exact meaning of this word here.

292-295. **The sooty . . . approach.** An allusion to the superstitious notion that the films or specks of soot upon the bars of the grate indicated, by their coming and going, the approach of a stranger.

293. **Pendulous.** 'Hanging down,' and vibrating in the draft caused by the fire. "Pendulous" belongs gramatically to "films."

Foreboding. Literally 'telling beforehand.' Used now generally, as perhaps in this passage, with reference to sad news. —Discuss whether "foreboding" is here a *transitive* or an *intransitive* participle. ["Foreboding" is *transitive*, its object being "some stranger's near approach."]

293-294. **View of superstition.** The expression is put figuratively for 'opinion of the superstitious.'

294-295. **Prophesying . . . deceived.** This expression is to be read as parenthetical.

297. **Indolent vacuity.** A very significant expression. Develop its force.—"An *indolent* person" is 'one who *does not grieve*,' the word having come from the Latin *in* 'not,' and *dolēre*, 'to grieve.' Develop the present meaning of the word from its primary notion.

299. **Lethargic.** *Lethe* was the [illegible] of *forgetfulness*, in the lower world. *Lethargy* therefore means 'forgetfulness,' hence 'sleepiness.'

300. **Of deep deliberation.** A picturesque touch. Every person has experienced a difficulty in deciding whether certain expressions of countenance are indicative of "deep deliberation" or of "indolent vacuity."

As. The word here has the force of "*as if.*"

301. **Were.** In what mood is "were" here?

Tasked. The word is here almost synonymous with its doublet *taxed.*

Absorbed. An example of a word which, having primarily a literal meaning, is now more commonly, as here, used in a metaphorical sense.—Expand the metaphor into a simile, and mention other words once literal in meaning that are now generally metaphorical. [Compare *H. S. G.*, IV. 40. c.]

Lost. From the same root as *loosed.* Show the connection in signification between the two words.

302. **Oft.** Parse.

Lose. Explain the meaning of this word here.

303. **At length.** This expression, as used here, is supported by

good authority, though certain modern purists would substitute for it "at last."

Freezing. *Freeze* generically meant 'to burn,' and came, by by transmutation of consonants, from the root PRUS 'to burn.' This remarkable change in signification is easily traced; that which *burns*, *stings*; and *stinging* is one of the first felt effects of the freezing of the body.

304. **Bolted shutter.** Compare this expression with line 36.

Summons. *Summon* is a word that properly belongs to the law courts. It meant originally 'to *admonish*,' 'to warn'; hence, 'to give notice,' 'to cite to appear'. The word is derived from the Latin *sub* 'under,' and *monēre* 'to advise.'

305. **Recollected.** 'Collected again.'—Pronounce the word.—Trace the transition from the meaning of the word used literally, as here, to that of the figurative use of the word. The word is said to be here used proleptically. What is meant?

Snapping short. Discuss the appropriateness of the use of "short" here.

306. **The glassy threads.** Develop the force of "glassy."

Which . . . weaves. A common subject of poets. The following picture, by one of our minor poets, resembles Cowper's in many respects:—

> Sitting where the fitful firelight
> Shines and glimmers on the wall,
> Listening to the ceaseless patter
> Of the raindrops as they fall,
> Musing like an idle dreamer
> While the moments come and go,
> Weaving fancies sad and tender
> Into *now* and long ago.

307. **Brittle toils.** Develop the metaphor of lines 305-307, so as to show what idea the poet wishes to convey by the use of these words.

309. **Abroad.** Primarily 'on broad.' Compare with the everyday expression *at large*.

310. **Within.** With what word is "within" contrasted? Note the other comparisons between the two scenes, inside and outside.

312. **A variegated show.** Alluding to the variety of the landscape. It will be observed that the flat scenery of the locality is described, the only variety being that resulting from the different colors of the fields.—The word "show" is in the predicative (indirect) relation to "woods" and "fields," the infinitive "to be" being understood. See *H. S. G.*, XV. 14.

Meadows. A *meadow* is primarily 'that which may be *mowed*.'

Green. Connected with *grow*, the thought being that *growing* things are generally *green*.

313. **Lands.** Distinguish as to meaning from *land*; compare the word *lowlands*, and refer to *H. S. G.*, V. 43. b.

314. **Harvest.** Which is the earlier meaning of the word 'the grain gathered,' or 'the gathering' itself? Which is the meaning here?

Mellow. *Meal*, *mellow*, *mild*, *melt*, and *marrow*, are cognate words, the common notion being 'softness.'—Develop the force of the word here.

Of a mellow brown. Give the syntactical relation of the phrase. [See note on the function of "show" in line 312.]

315. **Lately.** Why does the poet emphasize this idea of "lateness" by repeating this word here?

Forceful. Discuss whether the meaning is, 'propelled, with force,' or 'acting with force.'

Share. 'Ploughshare.' The *share* is 'that which *shears* or cuts.'

316. **Far.** Parse this word here.

Fallows. *Fallow* is connected with the cognate word *pale*, and meant originally 'yellow,' or 'reddish.' The meaning 'untilled' is an extension of the primary notion, and orginated in the reddish color of ploughed land left without a crop.

Weedy. What is gained in descriptive effect by the employment of this word?

Smile. Expand the metaphor. Compare with :—"To scatter plenty o'er a smiling land."

317. **Not unprofitable.** What is peculiar in the expression? See *Note* on line 277. Develop the force of the phrase. [The verdure is not unprofitable, since the fallows are "grazed by flocks."]

318. **Flocks, fast feeding.** Notice the alliteration.—Distinguish, as to meaning, *flock, herd, pack, covey.*—Discuss the appropriateness and pictorial effect of "fast."

Selecting. Parse this word.

318-319. **Selecting . . . herb.** Whether is this merely a poetical fancy, or is it borne out by fact?

319. **His.** What word is the antecedent of "his"?

Groves. A derivative of the English *grave* 'to cut'; compare *engrave.* The original sense was in all probability 'a lane cut through trees.'

320. **Skirt.** A doublet of *shirt*, the primary signification being 'the *short* garment'; hence 'the *edge* of anything short'; hence 'the edge.'

Horizon. From the Greek *hŏrŏs*, 'a boundary.' Show the existence of this notion in the meaning of the word.

Sable hue. Compare THOMSON, *Autumn*:—

> But see the fading many-coloured woods,
> Shade deepening over shade, the country round
> Imbrown; a crowded umbrage dusk and dun,
> Of every hue from wan declining green
> To *sooty black.*

319-321. **While all . . . dusk of eve.** Notice especially the effective use of epithets in this passage. It will be a profitable exercise to examine them carefully in turn, note their force, and ascertain to what extent they are essential epithets, and to what extent they are peculiar to this description, *i.e.*, ornamental epithets.

321. **Scarce.** Distinguish as to meaning *scarcely* and *hardly.*

322. **To-morrow.** For the force of the *to*, *viz.*, 'on,' or 'for, compare *to-night* and *to-day.*—*Morrow* is a doublet of *morning.*—Note that *to* is not a corruption of *the.*

Brings. For the origin and force of this use of the present tense, see *H. S. G.*, VIII. 17.; VIII. 18. b.; and VIII. 124.

A total change. Notice the emphasizing power of the repetition of "change," strengthened and corrected by the addition of "total."

323. **Performed.** That is, 'being performed.' Parse the word here.

324. **And . . . unfelt.** Notice the variety and emphasis resulting from the position of these adverbial adjuncts, and also the cumulative force of the inserted conjunctions.

324-325. **Face of universal nature.** Explain the application of "face" here; and compare with :—

> Earth's universal face, deep hid and chill,
> Is one wild dazzling waste.
>
> THOMSON.—*Winter.*

326-332. **Fast . . . veil.** The subjects treated by Cowper in *The Winter Evening*, and by THOMSON in *Winter*, are of necessity much the same, and it will be found advantageous to compare the similarities and the differences of treatment of the scenes and customs described in the two poems. The comparison of the poets' descriptions of the snow-storm, and of the man overtaken in the storm, will result in the formation of a more correct estimate of the descriptive powers and methods of the two writers.

326. **Fleecy. Downy.** Show clearly in what consists the aptness of these epithets.

327. **Lapse.** The word is used in its literal sense of 'descent,' 'fall.'—The description of the snow-storm is very beautiful.

328. **Alighting.** *Alight* is derived from *light*, 'not heavy. Since a rider *lightens* the burden of his horse by *descending*, the verb *light*, at an early date, came to signify 'to descend.' Notice that the prefix of the word has the force of 'on.'

329. **Assimilate all objects.** 'Reduce all objects to the same appearance.' *Assimilate*, now-a-days, generally means 'to change into its own substance,' being a sort of reflexive verb.—What is the force of the prefix and of the affix? See *C. E. E.*, 113 and 188.

329-330. **Earth . . . mantle.** LOWELL'S description of the effects of snow is marked by kindred sentiments, and is so beautiful that it merits reproduction here :—

> The snow had begun in the gloaming,
> And busily all the night
> Had been heaping field and highway
> With a silence deep and white.

9

> Every pine and fir and hemlock
> Wore ermine too dear for an earl,
> And the poorest twig on the elm-tree
> Was ridged inch deep with pearl.
>
> From sheds new roofed with Carrara
> Came Chanticleer's muffled crow,
> The stiff rails were softened to swan's-down,
> And still fluttered down the snow.
>
> I stood and watched by the window
> The noiseless work of the sky,
> And the sudden flurries of snow-birds,
> Like brown leaves whirling by.

Compare also with SHELLEY, *Alastor* :—

> And winter robing with pure snow and crowns
> Of starry ice the gray grass and bare boughs.

330-331. **Green and tender blade.** What is referred to? Does frost injure grass?

332. **Escapes unhurt.** Cowper loved to notice emphatically anything pointing to the existence of a hand guiding and regulating the world of spirit or of matter for the common good.

So warm a veil. The poet is right. The snow, because of its poor conductive power, is a great protection to plants.

RETROSPECTIVE.—267-332. "Where he is great it is with that elementary greatness which rests on the most universal human feelings." Show to what degree this passage may be considered as an exemplification of this statement.

333-373. **In such a world . . . always show.** Discuss whether these lines follow naturally after the preceding description.

333. **Thorny.** *Thorn* is generically 'the piercer,' coming from the root TAR 'to pierce.'

334. **Happiness.** *Happy* originally meant 'lucky'; it is connected with *hap* 'chance,' seen in *perhaps, haply.* The word has therefore improved in meaning. See *H. S. G.*, IV. 40. e.

334-335. **Or, if found . . . its side.** If the ellipsis be supplied the clause will read "or, where, if it is found unblighted, none finds it without . . . side."

335. **Thistly sorrow.** These words remind us of *The Parable of the Sower*, where the cares of the world are likened to thorns and thistles. Criticise the use of "thistly" as an epithet of "sorrow."

Sorrow. This word is not connected with *sore*, nor, as might be expected, with *sorry*.

336. **It.** See *H. S. G.*, VI. 26. a.

It . . . wisdom. The poet means that this comparison will render the thorns and thistles less unendurable when the way of others is seen to be even more painful.—Notice that Cowper thinks such comparison not only *permissible*, but also the "*part of wisdom.*"

336-337. **No sin . . . love.** Not if it is not carried too far, and does not lead one to call "the less distinguished," "*lubbard*," etc.

338. **Distinguished.** Explain the essential notion of the word here.

340. **Sympathise.** Generically 'to suffer with'; from the Greek *syno* 'with,' and *pathein* 'to suffer.' The word has degraded in meaning, and means now 'to share regret with,' whereas formerly it had the additional meaning 'to share joy with.'

341. **Fares.** *Fare* is cognate with *ferry*, and means primarily '*to go*,' 'to travel,' as is even now seen in the expressions "*Fare*-well," and "Pay your *fare*."

Stalks. It is difficult to decide what the generic notion of the word *stalk* is. By many it is looked upon as a frequentative (see *H. S. G.*, VIII. 5. b.) formed from *steal*; but this seems incorrect, as the word is connected with the Anglo-Saxon *steale* 'lofty' and is, therefore, cognate with *stilt*. To *stalk* is, as it were, 'to walk on lengthened legs, or *stilts*, or *stalks*'; hence two opposite meanings have arisen: (1) 'to take long steps,' 'to stride'; (2) 'to move on tip-toes,' 'to walk softly.' The first meaning is now the more usual: compare THOMSON'S *Autumn*:—"The shepherd *stalks* gigantic"; though the second is retained in the common expression *deer-stalking*.

342. **Team.** Primarily 'a family'; hence, 'a group,' 'a set.' In Canada this word is acquiring a different use to that seen in England, as it is generally regarded as synonymous with *span* (as of

horses). We still retain, however, the proper meaning of the word in such expressions as "a team of cricketers."

343. **Wain.** *Wain* and *wagon* are doublets, the first being a true English word, while the latter has been borrowed from the Dutch.

Impeded. *Impede* is primarily 'to entangle the feet,' from the Latin *in*, 'in,' and *pes* 'a foot.' Compare with *expedite*.

Sore. The use of this word with reference to an inanimate object is unusual and striking. Compare, *The Sofa*:—

> But perforated *sore*
> And drilled in holes the solid oak is seen.

344. **Congregated.** Whether is this word in the active or in the passive voice?

344-345. **By . . . wheels.** The agreement of sound to sense here is markedly effective. The skilful use of the alliteration of the gutturals in "congregated," "close," and "clogged," should especially be noted.

345. **Clogged.** *Clog* was originally 'a lump of *clay*,' the verb being formed from the substantive. See *H. S. G.*, VIII. 7. d.

Wheels. The English winter is very different from the Canadian, and thus "wheels" is quite appropriate in this line.

Pace. Criticise the appropriateness of this word here.

346. **Noiseless.** Because of the softness of the roads.—Parse.

A moving hill of snow. A metaphor remarkable for its picturesqueness. Expand it.

347. **Steeds.** Distinguish as to meaning, *steed*, *horse*, *charger*, and *courser*. Why was "steeds" preferred by the poet?

Expand the nostril wide. Of what characteristic of the horse are these words descriptive?—For the syntactical connection of the words, see *H. S. G.*, XIII. 49-50.

Nostril. Literally *nose-thrill*, the latter part of the compound coming by metathesis from *thirl* 'a hole.' For other words from the same root, compare, *thraldom*, *thrill*, *trite*, *drill* 'to bore,' and *drill* 'to train soldiers.' Show to what extent the notion of 'boring' still exists in these words.

348. **Respiration.** Distinguish as to literal and acquired meanings, from *inspiration*, *expiration*, and *perspiration*.

Strong. Develop explanatorily the force of the word here. Compare with *W. P. E.*, XXX. (7).

349. **Downward.** *Down* is a corrupted form of *a-down*, which is from the Anglo-Saxon *of-dune*, 'of or from *the hill.*' That the original meaning of this word has evaporated completely is evident from the compound *down-hill.*

350. **Upon their jutting chests.** Cowper is at his best when describing living objects or inanimate objects personified. His fidelity to nature, his quick, effective and artistic treatment of detail, are worthy of especial notice in this vivid description of the wagoner and his team.

Jutting. *Jut* is a corruption of *jet*, 'to spout' (compare "a jet of water"), and is derived from the Latin *jactare*, 'to throw.'

Chests. *Chest* is primarily 'a box,' a meaning which it still retains in one of its uses.—Why is "chests" preferable here to "breasts"?

Formed to bear. Discuss whether there is in this expression a trace of Cowper's favorite doctrine of a predestinating Providence, or whether the poet merely alludes to the bodily strength of the wagoner.

351. **Brunt.** Connected with *burn* and *brown*. The "*brunt* of the battle" is, therefore, the '*heat* of the battle.'

Tempestuous. *Tempest*, primarily 'time,' and hence 'weather,' comes from the Latin *tempestas*, derived from *tempus*, 'time.' Compare the French use of *temps* in such an expression as "*Quel temps fait-il*"?

352-353. **With . . . storm.** Of what characteristic of the journey and of the wagoner is each of these details indicative?

Puckered. *Pucker* is a Celtic frequentative connected with *poke*, 'a bag.' The allusion in the word is to the fold or crease at the top of a *poke* or bag. Compare with the similar expression "to *purse* up the eyebrows."

353. **Storm.** Primarily 'that which *strews*, or *stirs*.'

Plods. The word denotes perseverance against difficulty. Compare GRAY:—

> The ploughman homeward *plods* his weary way.

The primary meaning of *plod* seems to have originally been 'to *puddle*,' *i.e.*, 'to walk through *pools* or *puddles* of water.'

354. **Save.** Parse. [The word may best be considered as a preposition followed here by a noun clause, though originally it was a participle and qualified a substantive in the case absolute. See *H. S. G.*, X. 10. c.]

355. **Brandishes.** *Brandish* is primarily 'to shake a *brand*' (*i.e.*, a *burning* or bright thing, a sword); hence, by generalisation, 'to shake anything.'

Pliant. '*Plying*,' *i.e.*, 'moving easily backwards and forwards.' *Ply* still retains the notion of repeated action, as seen in the French *plier*, 'to fold,' 'to weave.'

Whip. 'That which moves quickly, or *waves*, to and fro.' Compare the kindred *vibrate*, from the Latin. The origin of the sense of 'flogging' or 'striking' that the word now bears when used as a verb, is to be found in the fact that in a flogging the blows are rapidly given, and that the instrument *moves* or *waves quickly*.

356. **Resounding . . . vain.** A good line. Point out in what its merit consists.

357. **In my account.** 'In my *count*' (*i.e.*, '*computation*,' 'estimation'), *count* and *compute* being doubtlets. *Account* is, therefore, here used with much of its primary meaning.

Denied. 'Since thou art denied.' *Deny* is from the Latin *denegare* 'to deny,' a compound of *de* 'fully,' *ne* 'not,' and *aiere* 'to say.'

358. **Sensibility of pain.** See *H. S. G.*, XIII. 63. b.

359. **Endued.** *Endue* is an older way of spelling *endow* 'to give a *dowry* to,' and in SKEAT's opinion has no connection with *indue* 'to invest, or clothe with.' The word is therefore correctly spelled in this passage.

Thrice happy. A definite expression used to denote an indefinite idea. Compare the words *quintessence*, *myriad*, and *seven-times*.—Cowper is probably right in regarding the wagoner as denied a certain sensibility of pain, but he forgets that the sensibility of pleasure is also denied. If lack of sense of pain were a chief element of happiness the beasts of the field and the fowls of the air would be enviable.

Thou. Parse.

360. **Frame.** The substantive *frame* is derived from the verb, which is connected with the English *from*, the notion being that of 'progress,' 'advance.' Compare for analogous growth of meaning, the modern expression "to *further* one's objects."

Robust and hardy. Distinguish "robust" and "hardy" as to meaning.

361. **Unimpaired.** 'Without being impaired.'—Note carefully the derivation of the word and compare it with that of *repair* 'to mend,' and *repair* 'to journey to.'

362. **Learned finger.** Recast the idea in plain prose and notice the loss of effect.

Need. Distinguish *need* as to grammatical force from *needs*, as a form of the present tense, third person singular.

Explore Criticise the use of the word here?

363. **Pulse.** Literally 'a vibrating,' 'a throbbing,' from the Latin *pulsus* 'a beating'; compare the words *impulse* and *repulse*.

Unhealthful. Alluding to the trying qualities of the east wind.—Compare *unhealthful*, as to meaning, with *unhealthy*.

364. **Spleen.** The *spleen*, which is a spongy gland above the kidneys, was supposed by the ancients to be the seat of melancholy and of ill-humor. Hence the word is often used, as here, to denote 'depression of health and spirits.' Compare the Biblical expression, "*bowels* of mercy"; and the every-day phrase, "tender-*hearted*."

366. **Thy . . . care.** Explain the meaning of the line, and discuss its appropriateness in connection with the lines that follow.

367. **The waggon . . . wife.** Develop carefully the force of the metaphor.

Wife. The generic meaning of the word is uncertain. It is not, however, likely that it is, as generally stated, connected with *weave*. There seems greater probability that it is cognate with *vibrate* and *wave*, and that it primarily meant 'the *wavering* or weak one.'

Beasts. Distinguish this word from *brutes* in respect to meaning.

368. **Drag.** The word comes from the same root as *draw*, *draught*, and *drawl*.—Distinguish *drag* and *draw* as to meaning.

Dull. Explain what is meant.

Companion. Generically 'a fellow bread-eater,' from the Latin

con 'with,' and *panis* 'bread.' To what extent is the metaphor still observable in the use of this word?

369. **Thine.** See *H. S. G.*, VII. 31-32.

Dependent. Distinguish *dependant* (from the French) from *dependent* (from the Latin) as to application.

372. **Hurry. Whirled.** These words are from the same root and are of imitative origin, both being connected with *whir*. Show the existence of this notion in the meaning of the two words.

373. **Show.** Discuss whether the repetition of this word is in keeping with the general character of the sentiment.

374. **Yet.** Why is this word used instead of "and"? The "yet" must be substituted before "modest," "quiet," "neat."

Neat. Parse.—This word is derived from the Latin *nitidus* 'shining.' Show the relation between the primary and the present meaning of the word.

Claim. Develop fully the force of this word as used here.

375. **Compassion.** Distinguish from *sympathy*, as to meaning and origin.

377-378. **Warmed . . . season.** Express in prose order the meaning of this passage.

377. **Lasts.** *Last* 'to endure,' is connected with *last* 'a mould on which shoes are shaped,' but not with *last* 'latest.' It is cognate with *learn*, with which it was once synonymous. SKEAT indicates the transition of meaning by the following chain, 'learn,' 'know,' 'trace,' 'foot-track' (hence *last* 'the shape of the boot'), 'follow out,' 'fulfil,' 'continue.'

378. **Season.** By metonymy for 'the weather of the season,' 'the cold.'

379. **To cool.** See *H. S. G.*, VIII. 32. b.—Criticise the appropriateness, as to dignity, of "time to cool."

380. **Frugal.** Primarily 'fit for food'; hence 'temperate,' 'economical,' 'thrifty.' The word is connected with the Latin *frug-* 'the fruit,' base of *frux* 'fruits of the earth.'

Housewife. Distinguish the two meanings of this word according to its pronunciation.—What term of reproach has been derived, by abbreviation, from the word? [*H. S. G.*, IV. 30.]

Trembles. Whether is it meant that the trembling results from the cold, or from the thought of the "*scanty stock*"?

381. **Brushwood.** 'Faggots.'

382. **But.** What change in the meaning of the line would result from the substitution of "and," or "yet," for "but"?

Like all terrestrial joys. Discuss the propriety of this didactic simile in the description of the poverty-stricken home.

383. **Nurses.** Generically 'nurtures,' 'nourishes.'—What is meant by 'nursing the embers'? Compare GOLDSMITH, *The Deserted Village*:—"To *husband* out life's taper at the close."

384-385. **Infant . . . knees.** What thoughts are suggested by the employment of the epithets?

386. **Quake.** Primarily 'to make *quick* or alive,' 'to cause to move.' Compare the expression "the *quick* and the dead."

So. See *The Garden*, line 806.

387. **As.** 'Since.'

Inured. Primarily 'used to work'; hence 'hardened,' through the French from the Latin *in* 'in,' and *opera* 'work.'

388. **Current in his veins.** For what is this expression a periphrasis? Is the use of the periphrasis justifiable here?

389. **Briskly.** *Brisk* and *frisk* are perhaps cognate words. What is the common notion?

390. **Yet . . . theirs.** A touching line, descriptive of the most intense suffering that humanity is ever called upon to endure.

391. **Taper.** As wax candles or *tapers* were sometimes made smaller at the top, the adjective and the verb, *taper*, contain not only the notion of 'long and slender,' but also that of 'growing smaller towards one end,' which last is now the more common meaning. Compare the expression "to *taper* down to a point."

I saw. It is evident from the minuteness of the whole description that Cowper must have been familiar with such scenes of misery; many of his letters also contain allusions to his visits to the poor, and to the painful sensations he experienced on such occasions.

392. **Dangled.** Explain the meaning of the word, and show to what extent it is here appropriate. [The student should remember that the allusion is to the long-wicked tallow candle or dip. Cowper

evidently refers in "dangled" to the carrying home of the taper from the shop.]

393. **Brown loaf.** Show the especial appropriateness of "brown."—Parse "loaf."

394. **Sauce.** Primarily '*salted*,' from the Latin *sal* 'salt.' The application of the word has been extended to almost any relish even if, as here, no special preparation is needed for its production.

395. **Cheese.** In England, even now, amongst the laboring classes "bread and cheese" corresponds to our "bread and butter."

397. **Where . . . chained.** This line must be considered in connection with the following, for the poor are often very inventive in their deceptive ruses. The sentiment is the same as that of GRAY in the *Elegy*:—

> Chill *Penury* repressed their noble rage
> And froze the genial current of the soul.

398. **Colloquial.** Expand the epithet.—With what other meaning is the word frequently used to-day?

399. **Thrift they thrive not.** The expression contains an example of Syllepsis, a species of pun.

This. What is referred to by this word?

400. **Ingenious.** A happily selected word.—Distinguish as to meaning from *ingenuous*.

Parsimony. Primarily 'sparingness.' The word comes from the Latin *parcus* 'sparing,' which is cognate with the English *spare*.

400-401. **But just saves.** "But" modifies "just saves."—Trace the transition from the primary meaning of *just* 'righteous,' to that of the word here.

401. **Inventory.** What is the pronunciation of this word? Analyze the word etymologically.—What is peculiar about its use here?

Stool. A word which was displaced from an honorable position by the Norman French *chair*. See *H. S. G.*, I. 36. 2.

402. **Skillet.** A diminutive, derived through the French *escuellette*, from the Latin *scutella* 'a salver.' The word *scuttle* is a doublet.

403. **Live, and live.** Is the word "live" used in the same sense each time?

Extorted alms. An allusion to the pertinacity of beggars.

404. **From.** What words are grammatically connected by this word?

Grudging. *Grudge*, *grumble*, and *grunt*, are all from one root and are of onomatopoetic origin.

Other. Other than what?

405. **Honest.** Cowper's experience is that of all persons that have much to do with the exercise of charity to the poor. The really deserving poor are always found to have an "honest pride" that keeps them from making their needs known.

Scorns to beg. Compare in the *Parable of the Unjust Steward*:—"to beg I am ashamed."

To beg. The word is in reality a contracted form of the Anglo-Saxon *bedecian* 'to *bid* (*i.e.*, 'ask') frequently.' At a very early date it was popularly supposed that *to beg* was 'to carry a *bag*,' and the words *beg* and *bag* are even now sometimes thought to be cognate.

404-406. **None . . . love.** Parse "none," "to soothe," "to beg," "else," and "but."

406. **Mutual love.** Is the word "mutual" here used correctly?—Distinguish the word in respect to meaning from *common*, and *reciprocal*.

407. **You. Ye.** The words vary here in accordance with the distinction originally observed in their use. See *H. S. G.*, VI. 15.

Praise. Compare the word as to meaning with its doublets *price* and *prize*.—Notice the mode in which the poet, for the sake of liveliness and pathos, turns from the use of the *third* to that of the *second person*.

408-413. **Rather . . . distribution.** The following hints may render the grammatical construction more evident: regard "far" as adverbial to "rather," *i.e.*, 'sooner,' and supply "choosing *rathe* (obsolete for "soon")" after "than." "To endure," with the remainder of the sentence, will thus form a species of complex object.

409. **Dry.** Probably connected with *drink*, "a *dry* person" being 'a *drinking* person.' It is likely that *drink* is cognate with *draw*. Explain the connection in meaning between these words.

Independent. Examine into the fitness of this word here.

Crust. Thought by some authorities to be allied to *crystal.* What notion do the two words contain in common?

411. **Insolent.** From the Latin *in* 'not,' and *solēre* 'to be accustomed,' *insolence* being 'an *unusual* way of acting.'—Distinguish "insolent" as to meaning from *presumptuous, impudent, impertinent,* and *arrogant.*

Rebuffs. A *rebuff* is a '*re-puff,*' *buff* and *puff* being both of imitative origin.

411-412. **Insolent . . . office.** Compare with *Hamlet*:—"the insolence of office."

412. **Knaves.** This word is instanced by Trench as an example of words that have depreciated in meaning. See *C. E. E.*, 91.—The word *knave* meant primarily 'a *knobby* person,' *i.e.*, 'a rugged person,' 'a young man.'

414. **Importunity.** Literally 'difficulty of access,' from the Latin *in* 'not,' and *portus* 'a harbor,' 'a means of access'; hence, by metonymy, 'what is required when there is difficulty of access,' *i.e.*, 'pertinacity.' Compare *opportunity.*

Importunity in rags. Systematic charity leads to systematic imposition by professional beggars. The best managed charitable institutions of the present age, in spite of the numerous precautions suggested by long experience, largely aid the undeserving, and it cannot therefore be wondered at, that the poor laws, enacted as early as the reign of Elizabeth, led to serious injustice and to agrarian troubles. Cowper may perhaps be unduly severe with the officials, but there can be no doubt that the inefficient regulations were in no way improved by the traditional way of carrying them out. It was not till the reign of William IV. that the system was brought into some sort of harmony with common-sense views and with the teachings of experience; though the necessity and frequency of subsequent efforts to improve the laws, unite with such literary protests against work-house abuses, as "Oliver Twist," to prove that the destruction of the parasitic classes is no easy task, and has not yet been accomplished.

415. **Blush.** 'To grow red,' 'to *blaze*,' as it were.

416. **Tattered . . . coarse.** Develop the meaning of the expression.

417. **Famine . . . filth.** Notice the emphasis and the antithetical force gained by the alliteration in "famine" and "filth."

Reconcile. Is the word correctly applied here? Would *conciliate* be better?

419. **Because deserving.** Discuss the propriety of substituting "although" for "because."

Silently. The word suggests the two thoughts, of resignation, and of sadness.

422. **Well trained.** 'Well brought up.' See the reference, in the letter quoted in the *Note* on line 427, to the character of the people aided by the funds entrusted to Cowper.

423. **In few years.** What would be the effect of the insertion of "*a*" before "few"?

Find their hands. Explain the meaning of these words.

424. **Labour.** Probably 'lace-making.' Supply the ellipsis and notice the Zeugma.

Want. What is the grammatical object of "want"?

425-426. **What . . . send.** Explain the difference of meaning of "can" and "may," in these lines.

427. **I mean the man.** The reference is to a Mr. Smith, of Nottingham, who sent Cowper money for distribution amongst the poor of Olney. He is often mentioned in Cowper's letters to the Rev. Wm. Unwin, extracts from some of which are here quoted, principally to illustrate Cowper's kindly disposition, and also the condition of the poor of Olney. "On the part of the poor, and on our part, be pleased to make acknowledgments, such as the occasion calls for, to our beneficent friend Mr. Smith. . . . He may depend upon the strictest secrecy, no creature shall hear him mentioned. . . . We shall exercise our best discretion in the disposal of the money; but in this town where the gospel has been preached so many years, where the people have been favoured so long with laborious and conscientious ministers, it is not an easy thing to find those who make no profession of religion at all, and are yet proper objects of charity. The profane are so profane, so drunken, dissolute, and in every respect worthless, that to make them partakers of his bounty would be to abuse it. We promise, however, that none shall touch it but such as are miserably poor,

yet at the same time industrious and honest, two characters frequently united here where the most watchful and unremitting labour will hardly procure them bread. We make none but the cheapest laces, and the price of them is fallen almost to nothing."

In another letter he writes:—"Mr. Smith found time to do much good. Only in my turn I beg leave to request secrecy on your part, because, intimate as you are with him, and highly as he values you, I cannot yet be sure that the communication would please him, his delicacies on this subject being as singular as his benevolence. Olney has not had such a friend as this, many a day; nor has there been an instance at any time of a few families so effectually relieved, or so completely encouraged to the pursuit of that honest industry, by which, their debts being paid, and the parents and children comfortably clothed, they are now able to maintain themselves."

RETROSPECTIVE.—333-428. "Cowper is our highest master in simple pathos." Point out anything in this passage which you think justifies this criticism.

---

429. **Whimper.** A frequentative of an old form *whimpe*, which was another form of *whine*.

430. **Their . . . woe.** What words are emphatic in this line?

431. **Sottish waste.** Translate by one word.—Discuss the appropriateness of "waste" here.

432. **Now . . . abroad.** Discuss whether this line would be more proper for the commencement of a new paragraph than line 429.

Nightly. What other meaning does this word sometimes have?

Prowling abroad. Develop the force of "prowling." With what word in this line is "abroad" syntactically connected?

433. **Plunder.** There was much trouble with the working classes about this time, and Olney experienced its share of the restless feeling that prevailed everywhere, and that displayed itself in incendiarism and robbery.

435. **Darkness.** What kind of darkness is meant?

And. What words are syntactically connected by "and" here?

437. **Plashed.** '*Plaited* with broken branches,' a usual way of strengthening a hedge.

438. **Deep.** Parse this word.

Loamy bank. The expression alludes to the bank often seen at the foot of a hedge.

Uptorn. Parse this word.

439-440. **Lame to better deeds.** "Lame" here means 'slow,' 'tardy.'—As exemplifying the peculiar use of "*to*" here, compare the Shakespearian expressions :—

> He which hath no stomach *to* this fight.—*Hen. V.*
> The queen is stubborn *to* justice.—*Hen. VIII.*
> Vulgar *to* sense.—*Hamlet.*

440. **Bundles.** *Bundle* was primarily a diminutive. The word is cognate with *bind.* Mention other cognate words differing principally in the variation of vowel sounds.—Show the appropriateness of "bundles" in this passage.

441. **An ass's burden.** Discuss the probability of there being any innuendo here.

441. **Laden most.** 'Laden as much as possible.' The superlative is here used in somewhat the same manner as in the common usage in Latin, in which language it is more nearly equivalent to our superlative of degree, formed by the use of "very," than to our ordinary superlative with "most."

442. **Light . . . away.** With what words are "light" and "fast" contrasted?

443. **Boarded hovel.** Notice the climax in the enumeration of the various barriers overcome by the prowler of the night.

444. **Well-stacked.** What is the intended force of this epithet? Criticise its appropriateness of use.

445. **Leave.** Is the word correctly used?

447. **Chanticleer.** Literally 'clear-*chanter*' (*i.e.*, 'singer'), from the Latin *cantare* 'to sing,' and *clarus* 'clear.'

Harem. The word comes to us from the Arabic *harama* 'to be prohibited,' the *harem* being 'a place prohibited to men.'

448. **Unsuspecting pomp.** Develop the force of "unsuspecting" here.—What is peculiar in the history of "pomp"? [See *H. S. G.*, IV. 40. b.].

Twitched. Parse this word.—The collocation of words is so unnatural that it can hardly be approved even in poetry.

449. **Bird.** By metathesis for *brid* 'the *bred* thing.' Compare *brood* and *breed*.—What word should be emphasized in reading this line?

450. **Voracious.** Primarily 'devouring.' *Voracious* comes from the same root as do *gorge*, *gurgle*, and *gullet*.—Notice the reference in this word to the size of the bag, and the haste with which it is filled.

Struggling. *Struggle* is a frequentative of *strike*, and therefore primarily meant 'to keep *striking*.' See *H. S. G.*, VIII. 5. b.—Distinguish the word as to meaning from *stroll* and *straggle*, the other frequentatives of *strike*.

In vain. See *H. S. G.*, IX. 15. b.

451. **And . . . change.** One of Cowper's best lines. Does its humor accord with the character of the sentiments of the description of the "nightly thief," as seen in lines 431 and 435?

452. **This.** What is the antecedent of this word?

His own. Supply "family." Compare the use of the Latin possessive adjectives, *sui* and *nostri*.

453. **Their.** What is the antecedent of this word here?

454. **Principle.** From the Latin *principium* 'a beginning.' The *l* has crept into the word through the influence of *principal*, an entirely distinct word, though the words are both from the Latin *primus* 'first.' Show the connection between the primary and the present meanings of *principle*.

Tempt. The word originally meant merely 'to try,' a meaning which it still occasionally bears, *e.g.*, "and it came to pass after these things that God did *tempt* Abraham." What does the word mean here?

455. **Their support.** The objective possessive "their" here approaches to the powers of a real genitive, having the force of 'them.'

So destitute. Notice that "destitute" qualifies appositively the "*them*" implied in "*their*."

Destitute. Primarily 'placed alone.' from the Latin *de* 'off,' 'away,' and *statuěre* 'to place.'

456. **Pine**. The word is connected with our word *pain*.—Distinguish the meaning of the word from that of *repine*.

As. 'Since' or 'because.'

457. **Exposed**. That is, to the power of the drunkard.

Others. Parse this word, and also "themselves" in the preceding line.

Scruple. From the Latin *scrupulum* 'a small, sharp stone'; hence (1) 'a small stone used for weighing,' 'a small weight'; and also (2) 'a stone in one's shoe,' 'a difficulty,' 'small trouble.' Which of these meanings has the word here?

458. **Victims**. Parse. See *H. S. G.*, XIII. 26. g.

Defenceless all. "Defenceless" is generally applied to animate objects, not inanimate.—To what is the reference in this expression?

459. **Cruel . . . does**. Translate into ordinary prose.

460. **Of ruinous ebriety**. What is the force of "of"? *Ebriety* is 'intoxication.' The word *inebriety* is merely an intensified form of *ebriety*.—Pronounce "*ebriety*."

461. **Imbrutes**. 'Turns into a brute.'—From the Latin *in* 'into,' and *brutus* 'dull,' 'stupid.'

The man. Why is "him" not used?—What is the effect of the device by which the concrete term is put for the abstract?

462. **Noose**. From the Latin *nodus*, 'a knot.'—Pronounce the word.—Criticise the sentiment of this line.

Villains. *Villain* is primarily 'one connected with a *villa*'; hence 'a servant,' and by degradation, 'a low, unscrupulous person.' —Distinguish as to meaning from *ruffian*.

Neck. Connected etymologically with *knuckle*, and meaning primarily 'a bump' or 'knob,' the reference being probably to the joint in the back of the neck.

463. **His own**. Supply the ellipsis.

Persecutes the blood. Explain, and criticise the collocation of "persecutes" and "blood."

464. **Them**. Cowper frequently uses the pronoun out of its proper place. See *Note* on line 448.

In. What words are connected by "in" here?

Veins. *Vein*, 'the vehicle' (*i.e.*, of the blood), is from the Latin *vehere*, 'to carry.'

463-464. **Persecutes . . . veins.** This somewhat obscure passage will perhaps be better understood if it be read as follows :—"Persecutes the blood he gave his children in their veins."

465. **Wrongs.** *Wrong* is primarily 'wrung.' Compare the French *tort*, *i.e.*, 'twisted,' and, as a proof that the derivation is correct, Wyclif's expression "a wrong nose," for our "a crooked nose."

Woman. See *Note* on "wife," line 367. Refer, also, to *H. S. G.*, IV. 43. c. (4).

466. **Pass.** Parse the word here.

Through. Indicate the syntactical value of the word.

467. **Hamlet.** 'A very little home.' The word is a double diminutive, cognate with the English word *home*.

Merry land. Is this expression ironical?

468. **Lean.** A *lean* person is 'one who *leans*,' hence 'bends,' 'stoops,' 'is weak,' 'is thin.'

469. **Unguarded.** What is the purpose of the poet in the use of this word?

470. **Stale.** Connected etymologically with *stand*. It is difficult, however, to account historically for the transition of meaning from 'standing' to 'old,' 'tainted.' Some connect the word with *stable*, others with *stall* (for the sale of goods); but though we cannot decide definitely as to the circumstances under which the word acquired the notion, it is certain that *stale* means '*standing* too long.'

Debauch. The primary meaning of the word is uncertain, though it is not, as is sometimes stated, connected with *Bacchus*, 'the god of wine.' See *Note* on line 744 of *The Garden*.

Styes. Develop the metaphor and criticise its appropriateness.—Some editions read "sties." Which form is preferable?

471. **Law has licensed.** Cowper was opposed to what he considered the legalization by the state of an infamous traffic. The question of *no license* and *high license* is still a subject of debate.

Temperance reel. Put into plain prose.

473. **Indian fume.** Tobacco was probably used to some extent in China long before it was brought from America. But as the American tobacco was the first used in Europe, the name "Indian" given by Cowper is quite appropriate.

Guzzling deep. Criticise the use of this expression.

Boor. Is the word used here as a term of reproach?—What is the primary meaning of the word? [See *H. S. G.*, IV. 40. d.]

474. **Lackey.** Of uncertain origin, probably from an Arabian word meaning 'slave.'

475. **Lethean.** See the *Note* on "lethargie," line 299.

477-478. **All loud . . . drunk.** Which of the epithets is ironical?

479. **Plaintive and piteous.** Discuss whether these words are used by enallage for the adverbial forms.

As. See the *Note* on line 300.

Wept . . . wailed. Used here transitively.—Notice the effect of the alliteration.

480. **Wasted.** Explain in what way the "tones" are regarded as "wasted"? Compare GRAY:—"And *waste* its sweetness on the desert air."

481. **Dispute.** Literally 'a difference of thought.'—Are drunkards when drinking remarkable for differences of opinion? Compare the expression "a drunken *brawl*."

482. **Arbitress.** Give the corresponding masculine form.—The word comes from the Latin *arbitrari* 'to judge.'

483. **Perched on the sign-post.** Alluding to the old custom of painting a figure on the sign-board. The poet probably gives to a representation of *Justice* the title *Discord*, as being more appropriate to the surroundings.

484. **Undecisive.** The more common form is *indecisive*. See *H. S. G.*, IV. 34.

In this she lays. Compare with *The Golden Scales* of ADDISON, in *The High School Reader*.

485. **A . . . pride.** Explain the allusions in "ignorance," and "pride."

486. **Eternal poise.** A rather severe reflection upon the arguments of the disputants.

487. **Dire . . . curse.** Discuss whether there would be anything gained by the transposition of "dire" and "frequent."

Twin sound. Explain the meaning of the phrase.

488. **Cheek-distending.** Indicative of what?

Oath. Distinguish, as to meaning, this word from "curse" in the preceding line.

489. **Ornamental . . . polite.** Swearing was in Cowper's time regarded by men generally, as a polite accomplishment. Compare also the mild oaths of the female characters of SHERIDAN's plays.

490. **Modern senators.** Cowper never loses an opportunity of whipping the professional politician, even if he has to wield the whip over the shoulders of the occupants of a village ale-house.—*Senator* is connected with the Latin *senex* 'an old man.' Trace the transition from its primary to its present meaning.

491. **Whose . . . fame.** The pungent brevity of this line is admirable.

492. **Plebeian.** At Rome the word *plebes* was for a long time used in contradistinction to *patricii*, which was applied to the higher classes. The word "plebeian" thus implies a sense of reproach; compare the use of "vulgar."

493. **Simple.** From the Latin *simplex* 'with one fold'; compare with *duplex* 'with two folds'; from which comes *duplicity*. The meaning of *simple* has depreciated, in general use, to 'foolish,' 'silly.' It is sometimes, as here, used in its original sense 'guileless,' 'sincere.'

494. **Politer.** *Polite*, etymologically 'polished,' comes from the Latin *polire* 'to polish.'—Notice the delicacy of the sarcasm implied in the word here.

495. **Readier.** *Ready* is either, 'prepared for a *raid*,' or 'prepared for *riding*.'

Here. Account for the change from "there" in lines 472 and 474.

496. **Road.** 'The place to *ride*.' Compare such expressions as 'Yarmouth *Roads*,' *i.e.*, '*riding*-places for ships.'

Competence. Formed from the adjective *competent*, which is derived from the Latin *competere* 'to solicit,' later 'to be suitable.' --Distinguish as to meaning from *affluence*, *opulence*, *abundance*, and *wealth*.

497. **Indigence.** From the Latin *indigēre* 'to need badly.'--Distinguish as to meaning from *poverty*, *need*, *penury*, and *destitution*.

Rapine. Compare as to meaning with its doublet *ravine*. The words come from the Latin *rapio* 'to seize,' 'to snatch.'

499. **Shakes . . . lap.** Expand the metaphor into its corresponding simile.

Encumbered. *Cumber* has been somewhat corrupted in form, in its journey through the French from the Latin *cumulus* 'a heap.'

500. **Censure.** Used here in its secondary sense of 'fault finding,' into which the original meaning 'judgment,' seen in SHAKESPEARE'S:—"*Censure* me in your wisdom," has degraded. The root is the Latin *censēre* 'to give an opinion.'

500-501. **Vain . . . pest.** Compare from the *Time-Piece*:—

> Yet what can satire, whether grave or gay?
> It may correct a foible, may chastise
> The freaks of fashion, regulate the dress,
> Retrench a sword blade or displace a patch;
> But where are its sublimer trophies found?
> What vice has it subdued? Whose heart reclaimed
> By rigour, or whom laughed into reform?
> Alas! Leviathan is not so tamed:
> Laughed at, he laughs again; and, stricken hard,
> Turns to the stroke his adamantine scales,
> That fear no discipline of human hands.

502. **Peasant.** Literally 'a countryman'; the word comes through the French *paysan*, from the Latin *pagus* 'a village,' afterwards 'province.'

503. **Hungry.** *Hunger* is primarily what '*hugs*' or 'pinches.'

And is of use. Supply the ellipsis.—Notice the effect of the weak ending of this line.

504. **Excise.** Primarily the word signified much the same as "assessment" now signifies. The word, borrowed from the Dutch, is a corrupted form of the French *assise*. A more correct form would therefore be *assize*, a word which we still use.—Distinguish *excise*, *customs*, and *taxes*, as to meaning.

506. **Dribbling.** *Dribble* is a frequentative of *drib*, a variant of *drip*.

Contents. Pronounce. Is this the usual pronunciation to-day?

507. **Midas.** An allusion to Midas, king of Phrygia, who had the gift of the "golden touch," that is, the power to turn everything he touched into gold. Though there seems to be no doubt that direct taxation is preferable to indirect, in the shape of

custom and excise duties, yet Cowper is wrong in attacking the licensing system, as he does in this well-written invective. There seems, however, to be very much reason in his opinion that the treatment of drunkards as criminals (see line 462) would have a strong deterrent effect on the traffic in strong drink.

508. **Blood gold.** What is peculiar about this expression?

To sport. Either 'to waste in sport,' or 'to carry off'; compare our expression "to spirit a thing away." The former meaning is perhaps preferable.—The word *sport* is shortened for *disport;* compare *spend* for *dispend*.

509. **Drink . . . mad.** Cowper is here cracking his "satiric thong" with all his might.

510. **Gloriously drunk.** One of the happy strokes of Cowper that have become household expressions.—Parse "*drunk*."

511. **Assistance.** Primitively 'standing by,' from the Latin *sistere*. Give other words derived from the same source, explaining carefully the force of the prefixes.

509-511. **Drink . . . throats.** An intentional mixture of the sublime and the ridiculous.

513-514. **Would . . . celebrate.** A sentiment that is very common in the poets of every age. Since distance lends enchantment, the customs of a past age always appear simpler and purer than those of our own.

513. **Days.** *Day* is generally derived from the Latin *dies* 'a day,' but it does not seem to be even cognate with the word.

514. **Poets celebrate.** *Celebrate* is from the Latin *celebrare* 'to frequent,' afterwards 'to solemnize.' Trace the transition to its present meaning.

Golden times. Develop the force of the expression.

Arcadian. Arcadia was an inland mountainous country of the Greek Peloponnesus, celebrated for rural simplicity and pastoral customs. The word "Arcadian" is by poetical convention frequently used in the place of "pastoral."

Maro. Publius Vergilius Maro, the greatest of Roman poets. The *Eclogues* and *Georgics* seem to be especially referred to.

516. **Sidney . . . prose.** The allusion is to Sir Philip Sidney, who died at Zutphen in 1586, and to his *The Arcadia of the Countess*

of Pembroke, a pastoral prose romance. That his 'prose' was 'poetic' is evident from the following passage quoted by STORR:—

"There were hills which garnished their proud heights with stately trees; humble valleys whose bare estate seemed comforted with the refreshing of silver rivers; meadows enamelled with all sorts of pleasing flowers, . . . each pasture stored with sheep feeding with sober security, while the pretty lambs with bleating oratory craved the dammes' comfort; here a shepherd's boy piping as though he should never be old; there a young shepherdess knitting and withall singing, and it seemed that her voice comforted her hands to work, and her hands kept time to her voice music."

Prose. Literally, 'turned forward,' from the Latin *prosa*, put for *prorsa* in the expression *prorsa oratio* 'straightforward speech.' *Prorsa* is a contraction for *proversa* 'turned forwards.' Compare from the same root *verse*, which means, therefore, primarily 'a turning.'

517. **Dianas.** Diana was the moon-goddess, and was emblematic of purity; compare:—

> Chaste as the icicle,
> That's curded by the frost from purest snow,
> And hangs on Dian's temple.
>
> SHAKESPEARE.—*Coriolanus.*

517-518. **Swains . . . virtues.** The meaning is that young men appreciated young women in proportion to their purity and modesty. Cowper seems to think that the weaknesses of the fair sex result in part from the depraved, degraded tastes of those of the male sex who set a premium on boldness, coarseness, and lack of modesty. In this opinion he is right.

518. **It seems.** Alluding to the notion very common in classical writers that the gods, in the early days of purity and simplicity, lived in the abodes of men, and that they left the earth only when men became lawless and wicked. Both OVID and VIRGIL relate that the gods for some time before their departure dwelt in the villages and rural communities until these, too, were "tinged" by the town whose vice had at a much earlier date driven them into rural seclusion.

521. **Yielding.** Even the herbage was fresh and yielding in these "golden times."

522. **Profane.** Primarily 'before (*i.e.*, 'outside') the *temple*'; hence 'secular,' 'not sacred.'

523. **Were rarely found.** That is, in the country.

524. **Prodigies.** 'Wonders,' 'portents.'—*Prodigy* is probably 'a saying before hand,' being derived from the Latin *pro* 'before,' and *adagium* 'a proverb.'

Reclaimed. 'Reformed.'

525. **Never.** Parse this word.

Dreams. *Dream*, primarily, meant 'a joyful noise or tumult.' Compare the words *drum* and *drone*, which still imply the notion of noise. Develop the primary meaning into that of the word in the text.

526. **Sat for the picture.** Expand the metaphor.

528. **Imposed.** Is the word used here in its literal notion of 'placing upon,' or is there in it the allusion to deception that is so common in the word now-a-days?

Delirium. Primarily 'a going out of the furrow,' from the Latin *de* 'out of,' and *lira* 'a furrow.' Trace the development of the meaning of the word.

529. **Grant.** Primarily '*guarantee*, *i.e.* warrant.' Hence as a verb the word came to mean 'to assure,' 'to promise,' 'to yield.'—Parse the word here.

Envy. Through the French from the Latin *in* 'into,' and *vidēre* 'to see,' 'to look.' For similar transitions of meaning compare *respect* and *suspect*.

Envy . . . age. For the syntactical construction, see *H. S. G.*, XIII. 45.

531. **Virtue is so scarce.** Discuss whether the use of "scarce" is inappropriate with that of "she" in the following line.

533. **Tramontane.** *Tramontane* and *ultramontane* are both Italian words, meaning 'beyond the mountains' (*i.e.*, the Alps), and referring originally to matters foreign to Italy. The word *tramontane* is still used in its Italian sense of 'foreign' in England and France, but in these countries, in the case of *ultramontane*, the guns have been turned against the Italians, the word being used in its literal sense 'beyond the mountains' and meaning 'south (not *north*) of the Alps.'—"Tramontane" in this passage has the meaning of

'foolish,' 'absurd,' which is easily connected with its earlier meaning 'foreign.'

Stumbles. *Stumble* and *stammer* are from the same root, that seen in *stand*, but have differentiated in meaning.—What is peculiar in the use of "stumbles" here?

534. **Polished.** The word is used much in the same ironical sense as *culture* sometimes is to-day.—Note the force of the terse brevity of the sentence.

536. **Artless.** 'Unaffected.'

Neat. The word seems here to convey the notion of 'absence of ornament.'

Attire. A word of which the history is very uncertain. It is probably an English word from the Anglo-Saxon TIR 'glory,' the prefix being French.

537. **Dignified.** By her real worth and not by the affectation of a disposition and bearing not natural to her circumstances.

Less. Parse this word here.

539. **Character.** 'The personage.'

540. **Her.** What is the logical antecedent of this word?

Head. Parse. [See *H. S. G.*, XIII. 79-80.]

Lappets. 'A little lap,' *i.e.*, 'a small, loose portion of a garment.'—The reference is probably to the hangings of the lace or ribbon trimmings of a hat or bonnet.—Some idea of the dress of the period may be gained from the following description, made by a contemporary, of the Mrs. Williams of BOSWELL'S *Life of Johnson*:—"A pale, shrunken, old lady, dressed in scarlet, made in the handsome French fashion of the time, with a lace cap, with two stiffened projecting wings on the temples, and a black lace hood over it."

541. **Ribands.** *Ribbon* is more correct than *riband*, since the word has no connection with *band*.

Superbly raised. Parse.—The reference is to the fashion, prevalent in the poet's day, of dressing the hair in such a way as to add to the height of the lady. So extravagant became the custom that it formed the subject of many of the humorous and satirical essays of the time. Compare ADDISON, quoted by STORR:—"I remember several ladies who were once near seven feet high that at present want some inches of five."

543. **Wig-weaver's.** *Wig* is a shortened form of *periwig*, in which, after the insertion of the *i* in the original form *perwig*, the *peri* was wrongly thought to be a prefix. The form *perwig* (compare *peruke*) is plainly derived from the Latin *pilum* 'hair,' by transmutation of *l* to *r*.

544. **Tresses.** A *tress* is 'that which is plaited,' the word being traceable to the Greek word for *three*, the notion being 'the plaiting of the hair in *three* folds.'

545. **Elbows.** *Elbow* is the *el* ('cubit' or 'arm') *bow*.

Ruffled. Alluding to the short frilled sleeves commonly worn at this time.

Tottering. *Totter* is corrupted from *tolter*, and therefore means 'to keep *tilting*.'

546. **French heels.** The French have long been held responsible for the initiation of the follies of fashion. The reference here is of course to the high heels, seen even now-a-days. Compare with Cowley, *Of Greatness*:—"Is anything more common than to see our ladies of quality wear such high shoes as they cannot walk in without one to lead them?"

547. **Basket.** See *H. S. G.*, I. 24. b.

548. **Interprets.** 'Explains.'

More truly. Supply the ellipsis.

549. **Dairy.** Connected with the English *dough*. The word *deye* 'a maid,' meant literally 'one that works in the *dough*,' but as a maid's occupation was specially connected with the care of *milk*, the word changed its meaning from '*dough*-maid' to '*milk*-maid,' and hence the place where she worked was called *dairy*.

551. **Awkward.** Primarily an adverb like *forward* and *backward*. *Awk* is for *auk*, a contraction of the Icelandic *afig*, 'turning the wrong way.' The word is therefore a hybrid, the *ward* 'in the direction of,' being English.

Retrospective.—429-552. Discuss to what extent this passage is marked by the idiomatic plainness of speech that is by many critics considered one of Cowper's chief merits.

---

553. **Tinged . . . stain.** *Tinged* and *stain* are cognate words, both being derived from the Latin *tingo* 'to stain or dye.' *Stain* is in full *distain*, a part of the prefix having been lost, as in *sport* and *spend*.

554. **Vestal's robe.** Vesta was a Roman goddess, regarded as the patroness of domestic purity and happiness. She had six virgin priestesses consecrated to her service, and, like her, typical of purity. They were, therefore, dressed in white. There seems to be in this expression an allusion to their retirement from public gaze: compare:—

> How happy is the blameless vestal's lot!
> The world forgetting, by the world forgot.
>
> POPE.—*Eloisa to Abelard.*

555. **Soils.** To *soil* is 'to *sole*,' *i. e.*, 'to touch with the *sole* of the boot.'

556. **Down.** That is, from London. Compare with the expression, quite usual in all parts of England and Scotland, "to go *up* to London."

Still rural. Express the meaning in other words.

560. **Guard.** Is this in the *indicative* mood or is it an *infinitive*?

561. **Unscared.** *Scare* is conected with *shear* and *scar*, and meant primarily 'to cut off,' 'to separate'; hence, 'to drive away,' 'to frighten.'

562. **Drunken howlings.** What is peculiar in this expression?

563. **Midnight.** Explain why so definite a term as "midnight" is used.

Murder. An English word which is, however, cognate with *mortal*, derived from the Latin *mors* 'death.'

564. **Credit.** The word is used here in its more literal sense of 'trust,' 'belief.' The expression "doubtful credit," is an example of Oxymoron.

Told . . . babes. Just as ghost-stories are at the present time.

565. **Unsuspicious.** Explain accurately the ordinary meaning of "unsuspicious," and examine to what extent it is to be found in this use of the word.

567. **Polished.** Is this an *essential* or an *ornamental* epithet?

Primed. A necessary precaution at a period when the locks of guns were so clumsily constructed as at the end of last century.

568. **Drop.** What peculiarity of the bolt is indicated by this word?

Ruffians. Pronounce.—Cowper is not drawing on his imagination. Even in London the people were without protection, save what their own bravery and prudence procured; while in the country highwaymen had it pretty much their own way.

569. **First.** The cock is, in popular tradition, said to sound his "first 'larum" at midnight.

'Larum. A shortened form of *alarum*, which is a form of *alarm*, corrupted by the epenthetic addition of *u*, formerly *o*. The insertion of this vowel results from the strong trilling of the *r*. Compare the pronunciation in two syllables of *arm* and *warm*, still heard in the north of England. For the derivation of *alarm* see the *Note* on line 102.

Cock's shrill throat. Compare GRAY:—"The cock's *shrill* clarion."

570. **Summoning your ear.** Criticise the expression as to its appropriateness.

571. **Within.** Explain and parse.

575. **Hazardous.** *Hazard* is primarily 'a game of chance,' and comes through the French and Spanish, from the Arabic *al zar* 'the die.'

Bold. Criticise the use of "bold" with "walk."

577. **Inveterate.** 'Grown old,' and therefore firmly established. Compare with the expression "a *chronic* disease." The word is related to the Latin *in* 'in,' and *vetus* 'old.'

Conspires. Trace the transition of meaning from the primary notion 'breathing together' (Latin *con* together,' and *spirare* to breathe), to its present signification.

578-579. **The . . . fails.** These lines are marked by a pessimism extreme even for Cowper.

579. **Fatal.** The word here, as often, means '*fated.*' *Fatal* comes from the Latin *fari*, 'to speak.'

580-581. **Increase . . . excess.** For similar teaching compare GOLDSMITH'S *Deserted Village*:—

> Ill fares the land, to hastening ills a prey,
> Where wealth accumulates, and men decay.

582. **Scrofulous.** *Scrofula*, primarily 'a little pig,' comes unchanged from the Latin. It is, however, impossible to explain the reason that this name was given to the disease.—In what respect are "scrofulous" and "itchy plague" appropriately used with reference to "excess"?

584. **Rank.** The word is cognate to the English *ring*, and meant primarily 'a *ring* of people.'

586. **Of order.** Compare with such phrases as "the different *orders* of society."

From . . . plough. Recast into plain prose.—Criticise the poet's consistency in stating that the excess, which he attributes to the possession of wealth, affects even the poor ploughman.

587. **They . . . check.** 'Those that have the power to check,' especially the magistrates.

588. **License.** 'Licentiousness.'

590. **The capital.** The reference is to London.—Distinguish as to meaning from its doublet, *capitol*.

592. **The scenes . . . protect.** Discuss whether there is any inconsistency in the application of the expression to such worthless people as the poet is describing.

594. **Though resident.** Cowper sees no escape anywhere from the unfortunate state of things.

595. **Plump convivial parson.** The words were quite true of many of the clergy of Cowper's day, although an improvement was even then evident as the result of the revival of religion.

Parson. The word means primarily 'the *person*' (of the parish).

595-596. **Bears . . . vain.** Cowper in writing these lines must have been thinking of the words of PAUL:—"For he beareth not the sword in vain."—*Romans*, xiii. 4.

597. **His reverence and his worship.** In allusion to his double title as parson and magistrate, and to the double work that he neglects.

To rest. Whether is this a figurative or a literal expression? —Parse.

599. **Restrains his arm.** Translate into unfigurative language.

600. **He trembles.** Is the "perhaps" of the preceding line to be supplied with these words?

Trembles. The *b* is excrescent, as is quite common after *m*.

601. **Himself.** See *H. S. G.*, XIII. 79-80.

Enslaved. A hybrid word, from the Latin *in* 'in,' and the German *slave* 'a Slavonian,' 'one of the *Slavonic* race captured by the Germans.' In Slavonic the name *slave* meant 'glorious.'—Note the striking contrast brought out by the use of "sets free" and "enslaved."

Terror of the band. See *H. S. G.*, XIII. 63. b.

602. **Audacious convict.** Distinguish as to meaning *audacious*, *bold*, *daring*, and *forward*.—Parse "convict."

Dares. What change of meaning would result from the omission of the *s*?

603. **Ghostly pure.** 'Spiritually pure.' Compare with the words from the Prayer Book:—"from our ghostly enemies."—*Ghost* comes from the root GIS or GHIS, 'to terrify.' Compare *aghast*.

604. **Prove.** From the Latin *probare* 'to test,' 'to try.' The original meaning of the word was 'to test,' a meaning which it retained quite commonly in the *authorized version* of the Bible, and which it evidently has in the proverb, "the exception *proves* (tests) the rule."

605. **Dainty.** From the Latin *dignus* 'worthy,' not from *dens* 'a tooth.'

Becomes. Whether or not the two meanings of the modern "become," (1) 'to attain to a state,' and (2) 'to suit,' result from the blending of two verbs at one time spelled differently, seems uncertain, but there is no doubt that 'to suit' is the later meaning, and that *cuman* 'to come,' is the root of the word in both its significations.

Grave outside. The reference is to his black attire. Compare THOMSON, *Autumn*:—

> Perhaps some doctor, of tremendous paunch,
> Awful and deep, a *black* abyss of drink.

606. **Lucrative.** From the Latin *lucrum* 'gain.' There may have been in Cowper's mind some remembrance of "not for filthy lucre" in PETER's exhortation to the elders.

607. **Hardly clean.** Compare with the euphemistic but sarcastic expression, "less dainty," in line 605.

608. **Ugly smutch.** This is a very expressive phrase.

609. **Foh!** An expression of extreme disgust: compare *fie* and *phew*. The words are all imitative.

610. **Audit.** 'An audience.' The primary meaning is 'a hearing,' hence 'a report.' This last meaning is seen in such expressions as "to *audit* books."

611. **Propitious.** Parse this word.

612. **Venison.** Connected with the Latin *venari* 'to hunt." What is the pronunciation of the word?

Errand. In what case is this word?

RETROSPECTIVE.—553-612. Examine this passage as to rhythm, and discuss to what extent its general musical effect is augmented (1) by the judicious mixture of long and short words; and (2) by the general absence of end-stopped lines.

---

614. **A noble cause.** Patriotism is probably alluded to.

615. **Virtue.** Primarily 'manliness,' from the Latin *vir* 'a man.'

Removed. Parse this word.

616. **Mischievous.** The *mis* in this word is not the English *mis* seen in *misdeed*, but an abbreviated form of the Latin *minus*; the other element of the word is derived from the Latin *caput* 'the head.'—Contrast the meaning of the word here with its more general signification.

617. **Universal soldiership.** About thirty years before the composition of *The Task*, a national militia was organized to repel an expected French invasion. The forces were raised by a species of conscription. The men were balloted for, and those thus chosen were compelled to serve some three years. All classes had to undergo the ordeal of the ballot, which was *universal* even if the *soldiership* was not.

618. **Heart of merit.** Recast into ordinary prose.

Meaner class. 'The lower orders.' Compare with 'the lowest in degree,' line 588.

622. **Incompatible . . . thought.** The old matter of dispute, not yet settled, whether standing armies and war are justifiable. There are many to-day who share Cowper's views.

623-626. **The clown . . . fair.** A wonderfully good description of a certain very small class to be found in the country.

626. **Match.** Primarily 'one of the same *make*,' 'an equal.' Compare *mate* from the same root, 'a companion.'

Fair. Cognate with *feast*, and connected with the Latin *feria* 'a holiday,' 'a fair.'

627. **Balloted.** *Ballot* is a diminutive of *ball*, *to ballot* being literally 'to use *little balls* in voting.'

628. **Doffs his hat.** Explain the purpose of the act indicated by this phrase.

Doffs. *Doff* is 'to do off'; compare *don* 'to do on.'

629. **To be whate'er they please.** A sarcastic allusion to the general carelessness with regard to the manner and substance of an oath.

631. **Sergeant's.** Through the French from the Latin *serviens*, the imperfect participle of *servīre* 'to serve.'

632. **Pupil.** The word is from the Latin *pupillus* 'an orphan boy.'

Torment. Formed from the root TOR, seen in the Latin *torquēre* 'to twist.'—Whether are we to understand that the recruit causes or receives torment?

Jest. The word meant at one time 'a tale'; it is from the Latin *gesta* (in full *res gesta*) 'an exploit,' 'a tale.'

633. **Gait.** Another form of *gate* from the root of *get*, and signifying 'a way.' Trace the differentiation of the meaning of *gait* and *gate*.

634. **Dejected looks.** Of what moral and physical character of the recruit is this expression indicative?—"Dejected" is used in its literal sense of 'downcast.'

636. **Stubborn.** Develop the force of the epithet.

639. **Slouch.** 'A *slack* way of walking.'

640. **Martial.** 'Like *Mars*,' the Roman god of war.—Distinguish as to meaning and origin from *marshal*.

In his air. Cowper is here at his best work, the portraiture of personal appearance and character.

642. **Meal . . . locks.** 'Powder and oil for the hair.'

644. **Of heroship.** A graphic touch.

645. **Indignant.** Explain the force of the epithet.

Slighted. 'Despised.'—Is there anything peculiar in the use of "slighted" here?

647. **Cattle.** Primarily 'chattel' or 'capital,' from the Latin *capitalia* 'property.' Compare the common expression "capital and labor," in which "capital" retains the original notion though in a figurative sense.

To a march. Explain the allusion. See *Note* on line 28.

648. **Smart.** A very appropriate word to indicate the bearing and dress of a soldier. Cowper uses it twice in this description.—Trace the development of the meaning of the adjectives 'lively,' 'bright,' from the original meaning of the verb 'to pain.'

Comrades. *Comrade* is for *camerade* 'the inhabitant of the same *chamber*,' from the Latin *camera* 'chamber.' Hence the meaning 'a room-mate,' from which the other shades of meaning have evolved.

649. **'Twere well.** Does the poet approve of the exterior change?

650. **Clumsy.** From the root *clam* 'to pinch,' seen in the Middle English *clumsed* 'benumbed'; hence 'stiff,' 'ungainly.'

Port. 'Bearing,' from the French *porter* 'to carry,' which comes in turn from the Latin *portare*.

Wretch. Connected with *wreak*, and meaning 'a *wrecked* person.' Whether is the word here used sportively or in earnest?

650-651. **Lost his ignorance.** Discuss whether Cowper means to indicate that the loss of ignorance has proved beneficial in this case.

652. **Game.** The word has often, as here, a sinister meaning. Originally it meant 'sport' or 'amusement.'

653. **Sabbath.** From the Hebrew *shabbath* 'rest from labor.' The form of the English word seems to be a compromise between the Hebrew, and the Latin form *Sabbat* from *Sabbatum*.

655. **Astonish.** Connected in origin with the English *stun*, *to astonish* being 'to stun.' The meaning has, however, been somewhat influenced by the existence of the old French *estonner*, which comes from the Latin *tonare* 'to thunder.'

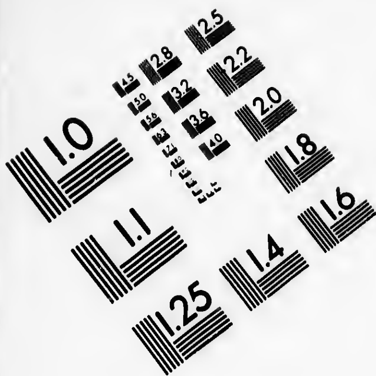
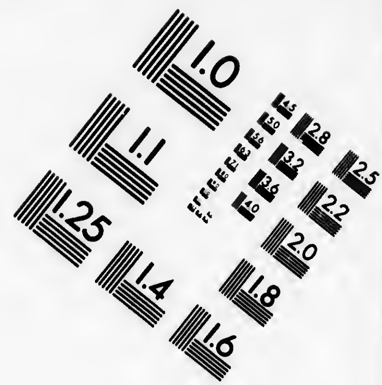
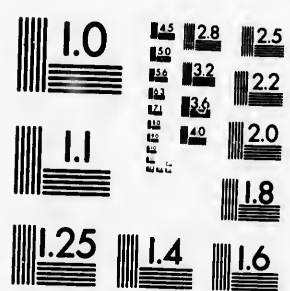
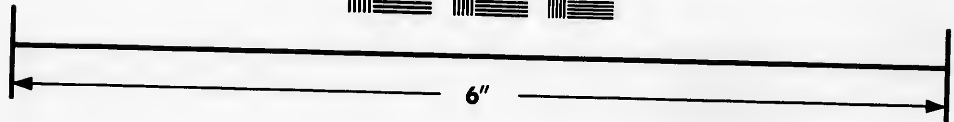
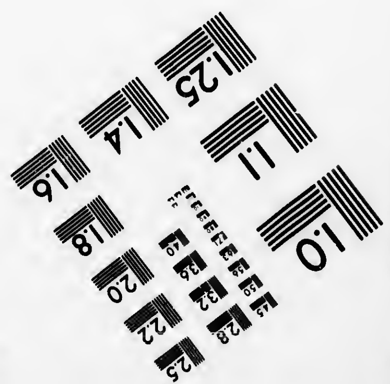



IMAGE EVALUATION
TEST TARGET (MT-3)



Photographic
Sciences
Corporation

23 WEST MAIN STREET
WEBSTER, N.Y. 14580
(716) 872-4503

656. **Maiden's.** *Maiden*, though perhaps a diminutive, was not formed from *maid*, which is merely a shortened form of *maiden*.

658. **Aim.** The word is from the Latin *æstimare* 'to estimate,' and meant first 'to level, or weigh,' as in shooting an arrow, or weighing an article.—Trace the extension in the meaning of the word.

659-660. **Man . . . bed.** Contract the simile, and contrast the effect.—Discuss the appropriateness of the simile as developed in the following lines.

Society. What meaning has this word here?

660. **Blown.** From the root of *bloom*, *blossom*, and also of *flourish*.

Native bed. Explain the meaning of these words, and show their appropriateness.

661. **Faculties.** Generically the same as *facilities*, the words being doublets derived from the Latin *facio* 'to do.' Contrast their meanings.

662. **Shine out.** Whether are these words metaphorical or literal in their application?

Only. Parse.

Their proper use. What is the meaning of this expression?

664. **Regal.** Distinguish as to meaning from its doublet *royal*.

Warrant. This word, which comes through the French from the German (see *H. S. G.*, I. 36. 3.) *wara* 'heed,' 'care,' seems to have originally implied the notion of 'protecting.'

665. **Interest sake.** What is peculiar about this expression?

Swarming. *Swarm*, from the root SWAR 'to hum' (like a *swarm* of bees), is an onomatopoetic word. Its original sense has vanished, the prevailing notion of the word now being of 'number' not of 'sound.'

667-668. **Bound and bundled.** The words "bound" and "bundled" are cognate. Distinguish them as to meaning.

Vase. The word seems, like *vest*, to be connected with the root WAS 'to protect by a cover'; it meant primarily 'the covering thing.'—Notice the pronunciation of the word.

670. **Defilement.** *Defile* is a hybrid word, the prefix being Latin and the word being English. As is frequently the case in

English, the *force* of the word was due to one word (the English *foul*), and its *form* to another (the French *defouler* 'to tread under foot'). The change of *defoul* to *defile* was due to the existence in Middle English of *fylen* 'to pollute.'

Not to be endured. That is, 'destructive.'—Explain the use of the infinitive seen in this expression.

671. **Chartered boroughs.** The right to representation in Parliament was originally conveyed by royal *charter* to certain municipal corporations called *boroughs.*

672. **Burghers.** 'Inhabitants of a *burgh* or *borough*' and having the rights of residence, voting, etc.

Immaculate. 'Without stain,' from the Latin *in* 'not,' and *macula* 'a spot,' 'a stain.'

Perhaps. See *H. S. G.*, IX. 11.

673. **Functions.** Distinguish from *duties* and *offices,* as to meaning.

Combined. *Combine* is 'to fasten *two together*,' from Latin *con* together, and *bini* 'two and two.'

674. **Body.** *Body* is connected etymologically with *bind* and *bond.* The body is therefore 'the thing that *binds*.' Explain the origin of the notion.

675. **Main.** 'The *majority*,' with which word it is cognate, being derived from the Latin *magnus* 'great.'

676. **Merchants.** *Merchant* is literally 'dealer in *merx*,' and comes from the Latin *merx* 'merchandise.'

Unimpeachable. *Impeach* is derived from the Low Latin *impedicare* 'to fetter,' from the Latin *in* 'on,' 'in,' and *pes* 'a foot.' The transition of meaning may be followed along the following chain of words: 'to fetter,' 'to hinder,' 'to restrain,' 'to find fault,' 'to impeach.'

677. **Charities . . . life.** Put into ordinary prose language.

678-679. **Incorporated . . . nature.** Compare the proverb, "Corporations have no souls."

680. **Common.** With what meaning is this word here used? In what other sense is it sometimes used?

681. **Build factories with blood.** There seems here to be a particular reference to the East India Corporation and to the

extension of its power by means which Cowper could not approve, and against which he spoke and wrote.

682. **At the sword's point.** 'Sword in hand.'

683. **Innocent commercial.** Why is there no comma between these words? Distinguish meanings of *innocent*, *virtuous*, and *harmless.*

Red. For the syntactical relation of the word, see *H. S. G.*, XIII. 49.

684. **Hence.** Compare lines 671 and 676.—What is the name of the figure? What is its effect?

Field of glory. 'The battle field,' or in a more general sense, 'war.'

686-687. **Thundering . . . wreaths.** Explain the epithets in these lines.

688-689. **Thoughtlessness . . . principle.** An allusion to the spirit of thoughtless, heartless daring, which, in Cowper's opinion, is characteristic of a soldier's life, and which is encouraged by the officers on the principle that hard-hearts make good soldiers.

689. **Foppery.** *Fop* comes to us from the Dutch *foppen* 'to cheat.' Trace the transition from the notion of 'cheating' to the meaning the word has to-day.

Atones. "*Atone* is an instance of a disguised compound." Explain. Compare *vinegar*, *verdict*, *daisy*, and *kickshaws.*

690. **Gallantry.** What is the meaning of the word here? What other meaning does it sometimes have? Show the connection between the two meanings.

RETROSPECTIVE.—613-690. "We learn to reverence him for his wisdom, to love him for his human tenderness, and to sympathise pitifully and deeply with the overshadowing shadow of his fitful life." Correct or justify this criticism by a careful study of this passage considered as a whole.

---

692. **Abandoned.** *Abandoned* is primarily 'by proclamation,' hence 'at liberty.' The word comes through the French *a bandon* 'by decree,' from the feudal Low Latin term *bandum* or *bannum* 'an order.' Compare the expression, "to publish the banns."

Which. *What* is more common than *which* as an anticipatory relative.—What is the antecedent of "which" here?

Still. Parse this word and explain its meaning. Compare this use of the word with that of line 692.

695. **Plan.** Primarily 'an outline on a *plane* or flat surface.' Trace the development from the primary to the present meaning of the word.

697. **Laid the scene.** Translate the metaphor into literal language.

698-699. **Ere . . . free.** The reference is to his school days, in which he had to obey the will of his teachers.

700-701. **My . . . muse.** Whatever may be said of the poet, his love of the country is at all events sincere and unaffected. Examine into the effect of the epanalepsis, or repetition, of "rural" at the end of one clause and at the beginning of the following.

701. **First-born efforts.** Probably his school-boy verses written at Westminster. The earliest juvenile efforts of the poet that have been preserved seem to have been inspired by love and not by rural scenes.

Efforts. *Effort* is literally '*a forcing out*,' and comes from the French *efforcer* 'to force out,' 'to endeavor.'

702. **Sportive.** Distinguish as to meaning from *sporting*. Compare also with *instructive*, *seductive*, and *amusive*.

Jingling . . . bells. The poet seems to be thinking of the frivolity of his early verse, and accordingly uses the metaphor of the sportive jester with his bells.

703. **Mistress.** Explain the force of the word here.

704. **Bard.** A Celtic word. Distinguish as to meaning from *poet*, *prophet*, and *seer*.

But. Parse.

Lyre. Translate into prose this conventional poetic expression.

705. **To Nature's praises.** 'For the praising of Nature.'

Heroes and their feats. Perhaps an example of *Hendiadys*, and equivalent to 'feats of heroes.'

Feats. What is the doublet of *feat*? Contrast the meanings of the words.

706. **Pipe.** What species of poetry is indicated by "pipe"? Compare with the use of *harp*, *lyre*, and *lute*.

707. **Tityrus.** One of Virgil's shepherds, the name being borrowed from Theocritus.

Assembling. What is peculiar in the grammatical force of the word ?

708. **Favourite beech.** The beech is continually alluded to in VIRGIL's *Eclogues*, in the first line of which, Tityrus is pictured "*recubans sub tegmine fagi.*"

709. **Milton.** Cowper was very fond of Milton. In one of his letters complaining of the severity of Johnson's treatment of Milton's poems, he writes :—"Was there ever anything so delightful as the music of the *Paradise Lost?* It is like that of a fine organ ; has the fullest and the deepest tones of majesty, with all the softness and elegance of the Dorian flute. Variety without end and never equalled, unless, perhaps, by Virgil."

712. **I danced for joy.** Explain the meaning of the word "for" in this expression.

713. **At so ripe an age.** What doubt is felt at first sight as to the syntactical connection of this phrase ?

Ripe. Notice the spirit of playfulness which the poet uses to emphasize his youthful ardor for Milton.

715-716. **Admiring . . . admiring.** Criticise the use of the repetition of "admiring," and discuss whether the Hyperbaton in the repeated phrase conduces to the effect the poet strove to gain.

718. **Enamoured.** Cowley, towards the close of his life, retired from the English Court to his farm at Chertsey on the Thames.

719. **Pathetic.** Explain the meaning of the word.

720. **At last.** See *Note* on "enamoured," line 718.

721. **Transports.** A *transport* is 'a carrying across,' from the Latin *trans* 'across,' and *portare* 'to carry.' Compare the words *rapture* and *ecstasy*.

Favoured. 'Successful.' Compare with the following from his earlier poems :—

> How blessed the youth whom fate ordains
> A kind relief from all his pains,
> In some admired fair,
> Whose tenderest wishes find expressed
> Their own resemblance in her breast
> Exactly copied there.

723. **Ingenious Cowley.** Alluding to the extravagant devices and fanciful comparisons of Cowley's verse.

724. **Modern lights.** Cowper here, unconsciously losing some of his pessimism, admits that, in some respects, the present age is better than the past.

726. **Entangled . . . schools.** Alluding to the metaphysical disquisitions that mar Cowley's verse.

727. **Courtly though retired.** Cowley was the poet of the Royalists, and therefore in favor at Court, his retirement from which only gave him greater opportunity for the careful expression of his "courtly" notions.

731. **'Tis born with all.** To what does "it" refer?—Compare with SHELLEY:—"Yet every heart contains perfection's germ."

732. **Compound.** Discuss the appropriateness of this word as here used.

734. **Throughout.** 'Universally.' The poet wishes to emphasize the "diversity in unity" of the work of the Creator. Compare the use of "never" in line 737.

735. **Discriminated.** Primarily *discriminate* meant 'to put a difference betwixt.' The word comes from the Latin *dis* 'apart,' and *cernere* 'to discern,' 'to separate.'

735-736. **Strokes . . . hand.** Explain what is the origin of the metaphor. [Compare with the words of ISAIAH:—"But now, O Lord, thou art our father, we are the clay, and thou our potter." See also *Romans*, ix. 21.]

737. **Diversified.** Parse.

738. **Twins at all points.** 'Exactly alike.'—*Twins* is cognate with *two*, and is a variant of *twain*.

Obtains. 'Holds good.'

740. **All can taste them.** This thought is hardly in accord with Cowper's ideas of the natural incapacity of man as a spiritual being.

Formed. 'Trained.' "Formed and tutored" may mean, by *Hendiadys*, 'formed by being tutored.'

741. **Relish.** Derived from a Greek word cognate with the English *lick*; the word signifies 'to lick again,' the notion being that expressed now-a-days by the phrase 'to smack the lips.'

Relish more exact. 'A better appreciation.' The thought is correct. Tastes are formed by tutorage. Compare the similar words of our poet :—

> Though nature weigh our talents and dispense
> To every man his modicum of sense,
> Yet much depends, as in the tiller's toil,
> On culture and the sowing of the soil.

743. **Even there.** That is, in the great Babel.

744. **Feeds.** Discuss whether this word is aptly used here.

Neither. What grammatical objection might be taken to the use of this word here?

746. **Whatever else.** Parse these words.

Smother. Is this verb *principal* or *subordinate.*

True worth. Develop the force of "true."

748-749. **The . . . beads.** Notice this short and picturesque comparison. Contract it into a metaphor, and point out what is the essential point of the comparison.

749. **Swarth.** What is the other form of the word?—Discuss its appropriateness.

Indian. See *C. E. E.*, 90.

Beads. *Bead* is primarily 'a prayer'; hence 'something used in prayer.' It is descended from the Anglo-Saxon BED 'a prayer.'

750-752. **A breath . . . frame.** Cowper understood thoroughly the feelings of the Londoner shut up in his smoky city.

750. **Breath.** The word is connected with no statement unless it may be regarded as in partitive apposition with "they" in the following line.

752. **Brace.** From the French *bras* 'arm'; and hence signifying 'a support'.

753. **Even.** With what is this word connected grammatically?

Stifling. *Stifle* is primarily 'to make *stiff*'; hence 'to dam up,' 'to suffocate.'

754. **Garden.** Said to be a diminutive, meaning 'a little yard.' This is uncertain, though its connection with *yard* is sure.

755. **Rich.** Discuss whether the poet wishes us to understand that the possessor owns the garden because he is rich, or is rich because he owns the garden.

756. **Mournful mint.** Develop the force of "mournful." [The epithet may be regarded as both *essential* and *ornamental*, inasmuch as it may refer to the use of mint in the sick room, as well as to the unthrifty character of everything in the city garden. There is likely, however, a special allusion to the fact that mint seems to prefer a shady spot.]

757. **Nightshade.** A narcotic plant, perhaps so-called because thought to be evil and loving the *shade* of *night.*

Valerian. The immediate origin of the word is uncertain, though it must come either from the Latin *Valerius*, a man's name, or from *Valeria*, probably the name of a province. Each of these words is descended from the Latin *valere* "to be strong."—The plant is used in ornamental borders and has medicinal properties.

Well. It is difficult to state whether Cowper in this metaphor is thinking of the ordinary damp *well*, in the ground, or of the *well* in architecture, *i.e.*, 'the space in which winding stairs are placed'; though it seems more reasonable to prefer the former explanation.

760. **Livery.** Primarily 'the thing *delivered.*' The general meaning of the word has become restricted to 'a dress worn by servants.' The root of *livery* is the Latin *liberare* 'to free.'

761. **Samples.** *Sample*, *example* and *ensample* are all derived from the Latin *exemplum.* Contrast their meanings.

Exuberant whole. What is referred to?

762. **What.** What is the syntactical function of the word?

Casements. *Case* is primarily 'a receptacle,' and comes from the Latin *capsa* 'a chest,' from *capĕre*, 'to take.'

Lined. *Line* is 'that made of *linen*'; hence 'a thread.'

764. **Orange.** Originally *norange.* For other examples of apheresis see *H. S. G.*, IV. 45. d. (1). and compare IV. 45. e. (1).

Fragrant weed. 'Mignonette.'—What other plant sometimes receives this name? Discuss the appropriateness of "weed" here.

765. **Darling.** A diminutive of *dear.*

767. **Inextinguishable.** Discuss the aptness of the word here. —Note the suitability of sound to idea in this line.

768. **Of.** Explain the force of this word here.

Compensating. See the *Note* on line 134.

769. **Supplemental shifts.** Explain carefully the force of each of the words of this phrase.

770. **The most unfurnished.** Note the strong demonstrative force of "*the*."

772. **Treat.** Develop the force of the word.

773. **Burning instinct.** What other words does the poet use in alluding to this feeling? [See lines 743 and 767].

774. **Suspend.** Discuss whether this word is appropriately employed in this line.

Crazy. 'Rickety.' Compare with Coleridge, *Ancient Mariner:* —"The *silly* buckets on the deck.—"*Craze* is connected with the English *crash.* Show the connection of meaning in the two words.

Planted thick. Discuss whether the ellipsis is "with plants" or "together."

776. **Spoutless.** *Spout* stands for *sprout,* the *r* having been lost through the influence of *spit.* The letter is seen in *spurt,* and in a transmuted form in *splutter.*

There. What is the poetical effect of the epanalepsis in this sentence?

777-779. **How . . . more.** What is the syntactical relation of these two clauses? See *H. S. G.*, XIV. 16. f.

778. **Contrives.** *Contrive* is a word that has changed its spelling and pronunciation. In early English it was spelled *controve* and rhymed with *reprove.* It comes from the French *trouver* 'to find.' There seems to be no explanation of the change in the spelling and pronunciation of the word.

779. **Nature.** Why has the word a capital letter in line 759? Notice carefully other passages in which the word occurs.

Can. "Do" may be supplied, or "can" may be regarded as a transitive verb of complete predication, meaning 'is able to do.'

Retrospective.—691-779. In what respects is the subjectivity of this passage commendable?

---

784. **Address.** This word is descended from the Latin *dirigere* 'to direct,' and retains here its primary signification.

Pursuit. Distinguish as to meaning, *pursue, prosecute,* and *persecute.* Which of these words are doublets?

785. **Of . . . fame.** Compare the meanings of *honor*, *emolument* and *fame*.

786. **Chase.** For a different metaphor in connection with the same thought compare lines 57-63.—*Chase* and *catch* are doublets, coming through the French from the Latin *captare* 'to seize', a frequentative of *capere* 'to take'.—Which word has retained more of the primary signification?

787. **His.** What is the antecedent of "his"?

788. **Some must be great.** While the truth of these words is not in any way inconsistent with the love of rural life, yet it is strange, that Cowper did not see that those that, through a sense of duty, left the country for the town, were not worthy of the severe censure they receive in some of his lines.

789-792. **And . . . fill.** Does the poet consider that even such predestination, as he here describes, is inconsistent with freedom of will? See line 786, and compare with :—

> Free in his will to choose or to refuse,
> Man may improve the crisis or abuse;
> Else, on the fatalist's unrighteous plan
> Say to what bar amenable were man?
>
> —*The Progress of Error.*

790. **The . . . taste.** Note carefully the words employed in this line, and compare them as to meaning.

791. **Lifts.** Why is "lift" not used?

Into life. That is, 'into the work of life.'

792. **Niche.** Expand the metaphor.—The word is derived from the Italian *nicchia*, allied to *nicchio* 'a shell'; hence its meaning, 'a shell-like recess in a wall'.—*Niche* has no connection with the English *nick*.

794. **Upon.** Parse.

795. **To feel.** What is the syntactical relation of the infinitive?

Courage. Connected with the French *cœur* 'heart.'

Redress. See *Note* on line 784.

796-797. **To monarchs . . . skill, etc.** The teaching is, that talents are given "to every man according to his several abilities."—Show to what extent the qualities mentioned in lines 796 and 797 are, respectively, essential to the offices enumerated.

798. **Unambitious mind.** Compare DYER :—

> My mind to me a kingdom is,
> Such present joys therein I find,
> That it excels all other bliss
> That earth affords, or grows by kind.

799. **Low vale of life.** Develop the metaphor.—Compare with GRAY :—

> Along the cool sequestered vale of life.

800. **Leisure.** The word is connected with the Latin *licēre* 'to be permitted.'

801. **Leisure . . . ease.** A suitable ending for the book, which began with the description of a peaceful scene, and has, in the main, been occupied with the enumeration of fireside enjoyments and the portraiture of country pleasures.

RETROSPECTIVE.—780-801. What is the effect of this passage on the reader as to (*a*) poetical, (*b*) sympathetic, and (*c*) religious, feelings?

RETROSPECTIVE.—1-801. Show, by an examination of *The Winter Evening*, how far it is correct to adopt the opinion, that *The Task* has no regular plan, and is developed at hap-hazard.

"There is much mannerism, much that is unimportant or of now exhausted interest in his poems." Discuss with reference to *The Winter Evening* the appropriateness of this criticism.

Show to what extent the statement of POE :—"I hold that a long poem does not exist, I maintain that the phrase 'a long poem' is simply a flat contradiction in terms," is true, illustrating your answer by the citation of what may be considered prosy extracts.

Criticise *The Winter Evening* on the ground of (1) musical rhythm ; (2) poetic sentiment ; (3) value as a criticism of life.

THE TASK.

CRITICAL OPINIONS.

The following opinions by critical writers, whose estimates are valuable, should be carefully read by the student, after he has, by reading and study, formed some opinions of his own concerning Cowper and *The Task*. Although they differ from one another somewhat—their authors being men of differing stand-points and of widely differing mental calibre—yet in the main they agree, confirming an opinion previously expressed in these pages, that Cowper's position as a poet is very definitely fixed. Their number might be greatly increased; but nothing except useless repetition would be gained thereby:—

He was an essentially original writer, owing much of course, as every writer must owe, to the subtle influences of his time, but deriving as little as ever poet derived from literary study.—T. H. Ward.—*The English Poets*.

It is true that he formed his blank verse on the model of Milton, and that Churchill, "the great Churchill," gave him a pattern in the use of the heroic couplet, which he soon surpassed; but essentially he stands alone, as remote from the stream of eighteenth-century verse as his life at Olney was remote from the public life of his day. The poet of *Retirement* and *The Task* is the beginning of a new order in poetry; he is one of the first symptoms, if not the originator, of the revolution in style which is soon to become a revolution in ideas. The "clear, crisp English" of his verse is not the work of a man who belongs to a school, or who follows some conventional pattern.—The Same.

The Task, his most characteristic poem, is indeed a work of great labour; but the labour is not directed, as Pope's labour was directed, towards methodising or arranging the material, towards working up the argument, towards forcing the ideas into the most striking situations. The labour is in the cadences and the language; as for the thoughts, they are allowed to show themselves just as they come, in their natural order, so that the poem reads like the

speech of a man talking to himself. To turn from a poem of Cowper's, to a poem of Pope's, or even of Goldsmith's, is to turn from one sphere of art to quite another, from unconscious to conscious art. "Formal gardens in comparison with woodland scenery," as Southey said; and how much that means! It means that the day of critical and so-called classical poetry is over; that the day of spontaneous, natural, romantic poetry has begun. Burns and Wordsworth are not yet, but they are close at hand.—THE SAME.

An interesting writer [*Quarterly Review*, July, 1862] has characterized the tendencies of poetry in the latter half of the eighteenth century as "love of natural description and attempts at a more vivid and wider delineation of human character and incident"; two tendencies which, we may add, are but different forms of one—of the revolt against convention both in art and society. The joy in natural objects, of which we have found traces in many writers since Thomson, begins to be linked with a sense of the brotherhood of mankind; to the religious mind (and the wide reach of the religious revival must be remembered) this sense of brotherhood and this sense of natural beauty being sharpened and strengthened by the belief in the near presence of the Creator and the Father of all. Cowper is the artist who has expressed in a new and permanent form this complex sentiment. He is the poet of the return to nature, and he is the poet of the simple human affections; both nature and humanity being of interest to him because of their divine source, and because of that alone.—THE SAME.

He asked for some employment more permanently exciting, and he found it in versifying on the themes set by Mrs. Unwin. What pleasure he gained from his new occupation is told in part in the poems themselves, and is reiterated in those volumes of narrative, humour, chat, argument, criticism, which are the daily record of Cowper's mind, and which so completely justify the title that Southey claimed for him of "the best letter-writer in the English language." In his poems, indeed, Cowper has revealed himself with a winning *naïveté* that is almost without example; and when we add to the autobiographical passages in *Retirement* and *The Task* the friendly confidences of the letters, we find that there remains nothing for the critic to interpret. Cowper explains himself with a simple frankness that makes half his charm.—THE SAME.

The very foundation of his poetry is his close observation of men and things: the same close observation that fills his letters with happily touched incidents of village life, with characters sketched in a sentence, furnishes the groundwork of *The Task* and the satires.—THE SAME.

He began with the resolve to make religion poetical, and he succeeded in making poetry religious, but religious after a manner which his excellent editor, Mr. Benham, himself a clergyman, calls "hard and revolting." And the same temper which led him to measure the Unseen with the foot-rule of Calvinistic orthodoxy, led him to visit the science, the politics, even the characters which he did not understand, with a censure like that of the Syllabus.—THE SAME.

Again, in curious contrast to the neatness and ease of his rhymed couplets, there is unquestionably a "lumbering movement" in Cowper's blank verse; heaviness, difficulty, coming sometimes from the necessity that he was under of adorning trivialities, sometimes from a want of mastery over the language.

> Warmed, while it lasts, by labour, all day long
> They brave the season, and yet find at eve,
> Ill clad and fed but sparely, time to cool.

—There are too many commas, the reader cannot help crying.—THE SAME.

We find frequent descents into prose, and rarely indeed a compensating ascent into the higher music of the great poets. How should we find such ascents, indeed, in Cowper? They demand some moving force of passion, or some inspiring activity of ideas, and for neither of these can we look to him. The only passion that really moved him was the morbid passion of despair, when the cloud that obscured his brain pressed heavy upon him; and it was only when he wrote under this influence that he produced masterpieces, such as that noble and terrible poem, *The Castaway*, and the lines of self-description in *The Task*. His ideas, too, have not the inspiring activity necessary to produce great poetry; they are not vital ideas; they are seen to be less and less in harmony with the facts of the world as the years go on. We read Cowper, indeed, not for his passion or for his ideas, but for his love of nature and his faithful rendering of her beauty; for his truth of portraiture,

for his humour, for his pathos; for the refined honesty of his style, for the melancholy interest of his life, and for the simplicity and the loveliness of his character.—THE SAME.

This way of living, the wholesome country air, the maternal tenderness of Mrs. Unwin and Lady Austen, brought him a few gleams of light. They loved him so generously, and he was so lovable! Affectionate, full of freedom and innocent raillery, with a natural and charming imagination, a graceful fancy, and exquisite delicacy, and so unhappy! He was one of those to whom women devote themselves, whom they love maternally, first from compassion, then by attraction, because they find in them alone the consideration, the minute and tender attentions, the delicate observances which men's rude nature cannot give them, and which their more sensitive nature nevertheless craves. These sweet moments, however, did not last. He says:—"My mind has always a melancholy cast, and is like some pools I have seen, which, though filled with a black and putrid water, will nevertheless in a bright day reflect the sunbeams from their surface."—H. A. TAINE. —*History of English Literature.*

Such a man does not write for the pleasure of making a noise. He made verses, as he painted or worked at his bench, to occupy himself, to distract his mind. His soul was too full; he need not go far for subjects. Picture this pensive figure, silently wandering and gazing along the banks of the Ouse. He gazes and dreams. A buxom peasant girl, with a basket on her arm; a distant cart slowly rumbling on behind horses in a sweat; a sparkling spring, which polishes the blue pebbles,—this is enough to fill him with sensations and thoughts. He returned, sat in his little summer-house, as large as a sedan-chair, the window of which opened out upon a neighbour's orchard, and the door on a garden full of pinks, roses, and honey-suckle. In this nest he laboured. In the evening, beside his friend, whose needles were working for him, he read, or listened to the drowsy sounds without. Rhymes are born in such a life as this. It sufficed for him, and for their birth. He did not need a more violent career: less harmonious or monotonous, it would have upset him; impressions small to us were great to him; and in a room, a garden, he found a world. In his eyes the smallest objects were poetical.—THE SAME.

Then he unfolds the whole contents of the newspaper—politics, news, even advertisements—not as a mere realist, like so many writers of to-day, but as a poet; that is, as a man who discovers a beauty and harmony in the coals of a sparkling fire, or the movement of fingers over a piece of wool-work; for such is the poet's strange distinction. Objects not only spring up in his mind more powerful and more precise than they were of themselves, and before entering there; but also, once conceived, they are purified, ennobled, coloured, like gross vapours, which, being transfigured by distance and light, change into silky clouds, lined with purple and gold. For him there is a charm in the rolling folds of the vapour sent up by the tea-urn, sweetness in the concord of guests assembled around the same table in the same house. This one expression, "News from India," causes him to see India itself, "with her plumed and jewelled turban." The mere notion of "excise" sets before his eyes "ten thousand casks, forever dribbling out their base contents, touched by the Midas finger of the State, (which) bleed gold for ministers to sport away."—THE SAME.

Strictly speaking, nature is to him like a gallery of splendid and various pictures, which to us ordinary folk are always covered up with cloths. At most, now and then, a rent suffers us to imagine the beauties hid behind the uninteresting curtains; but the poet raises these curtains, one and all, and sees a picture where we see but a covering. Such is the new truth which Cowper's poems brought to light. We know from him that we need no longer go to Greece, Rome, to the palaces, heroes, and academicians, in search of poetic objects. They are quite near us. If we see them not, it is because we do not know how to look for them; the fault is in our eyes, not in the things. We may find poetry, if we wish, at our fireside, and amongst the beds of our kitchen-garden.—THE SAME.

Cowper takes the first subject that comes to hand—one which Lady Austen gave him at hap-hazard—*The Sofa*, and speaks about it for a couple of pages; then he goes whither the bent of his mind leads him, describing a winter evening, a number of interiors and landscapes, mingling here and there all kinds of moral reflections, stories, dissertations, opinions, confidences, like a man who thinks aloud before the most intimate and beloved of his friends. —THE SAME.

Let us look at his great poem, *The Task*. "The best didactic poems," says Southey, "when compared with *The Task*, are like formal gardens in comparison with woodland scenery." If we enter into details, the contrast is greater still. He does not seem to dream that he is being listened to; he only speaks to himself. He does not dwell on his ideas, as the classical writers do, to set them in relief, and make them stand out by repetitions and antitheses; he marks his sensation and that is all. We follow this sensation in him as it gradually springs up; we see it rising from a former one, swelling, falling, remounting, as we see vapour issuing from a spring, and insensibly rising, unrolling, and developing its shifting forms. Thought, which in others was congealed and rigid, becomes here mobile and fluent; the rectilinear verse grows flexible; the noble vocabulary widens its scope to let in vulgar words of conversation and life. At length poetry has again become lifelike; we no longer listen to words, but we feel emotions; it is no longer an author, but a man who speaks. His whole life is there, perfect, beneath its black lines, without falsehood or concoction; his whole effort is bent on removing falsehood and concoction. When he describes his little river, his dear Ouse, "slow winding through a level plain of spacious meads, with cattle sprinkled o'er," he sees it with his inner eye; and each word, caesura, sound, answers to a change of that inner vision. It is so in all his verses; they are full of personal emotions, genuinely felt, never altered or disguised; on the contrary, fully expressed, with their transient shades and fluctuations; in a word, as they are, that is, in the process of production and destruction, not all complete, motionless, and fixed, as the old style represented them. Herein consists the great revolution of the modern style. The mind, outstripping the known rules of rhetoric and eloquence, penetrates into profound psychology, and no longer employs words except to mark emotions.—THE SAME.

The Task, undertaken at the suggestion of his new friend, was begun in the winter of 1783, and published in 1785. Its success was complete, and his reputation was at once established. Never, perhaps, in England had poetry been at so low an ebb as at this time. The brilliant point and antithesis of Pope had degenerated into the inflated diction of Darwin and the feeble sentimentalities

of Hayley. Cowper's hearty and natural verse extinguished these weaklings for ever. Although Cowper cannot be placed in the first rank of English poets, yet few are attended with such retinues of love and blessing. His verse is a transparent medium through which you look into a gentle and most lovable human spirit, and you come to know him as thoroughly as if you had lived in the same house with him for years. His muse does not sit apart in sublime seclusion—she comes down into the ways of men, mingles in their every-day concerns. and is interested in crops and rural affairs. You see by the slight tan on her cheek that she has been much in the harvest-fields. Cowper rather talks than sings. His blank verse makes no pretensions to majesty ; it is colloquial sometimes in its bareness, yet in its artless flow is ever delightful as the conversation of a beloved and gifted companion.—*Encyclopædia Britannica.*

As *Paradise Lost* is to militant Puritanism, so is *The Task* to the religious movement of its author's time. To its character as the poem of a sect it no doubt owed, and still owes, much of its popularity. Not only did it give beautiful and effective expression to the sentiments of a large religious party, but it was about the only poetry that a strict Methodist or Evangelical could read ; while to those whose worship was unritualistic and who were debarred by their principles from the theatre and the concert, anything in the way of art that was not illicit must have been eminently welcome. —GOLDWIN SMITH.—*Cowper.*

But *The Task* has merits of a more universal and enduring kind. Its author himself says of it :—" If the work cannot boast a regular plan (in which respect, however, I do not think it altogether indefensible), it may yet boast, that the reflections are naturally suggested always by the preceding passage, and that, except the fifth book, which is rather of a political aspect, the whole has one tendency, to discountenance the modern enthusiasm after a London life, and to recommend rural ease and leisure as friendly to the cause of piety and virtue." A regular plan, assuredly, *The Task* has not. It rambles through a vast variety of subjects, religious, political, social, philosophical, and horticultural, with as little of method as its author used in taking his morning walks. Nor, as Mr. Benham has shown, are the reflections, as a rule,

naturally suggested by the preceding passage. From the use of a sofa by the gouty to those who, being free from gout, do not need sofas,—and so to country walks and country life, is hardly a natural transition.—THE SAME.

But if Cowper deceives himself in fancying that there is a plan or a close connection of parts, he is right as to the existence of a pervading tendency. The praise of retirement and of country life as most friendly to piety and virtue, is the perpetual refrain of *The Task*, if not its definite theme. From this idea immediately flow the best and the most popular passages: those which please apart from anything peculiar to a religious school; those which keep the poem alive; those which have found their way into the heart of the nation, and intensified the taste for rural and domestic happiness, to which they most winningly appeal. In these Cowper pours out his inmost feelings, with the liveliness of exhilaration, enhanced by contrast with previous misery. The pleasures of the country and of home, the walk, the garden, but above all, the "intimate delights" of the winter evening, the snug parlor, with its close drawn curtains shutting out the stormy night, the steaming and bubbling tea-urn, the cheerful circle, the book read aloud, the newspaper through which we look out into the unquiet world, are painted by the writer with a heartfelt enjoyment, which infects the reader.—THE SAME.

An innocent Epicurism, tempered by religious asceticism of a mild kind—such is the philosophy of *The Task*, and such the ideal embodied in the portrait of the happy man with which it concludes. Whatever may be said of the religious asceticism, the Epicurism required a corrective to redeem it from selfishness and guard it against self-deceit. This solitary was serving humanity in the best way he could, not by his prayers, as in one rather fanatical passage he suggests, but by his literary work; he had need also to remember that humanity was serving him. The newspaper through which he looks out so complacently into the great "Babel," has been printed in the great Babel itself, and brought by the poor postman, with his "spattered boots, strapped waist, and frozen locks," to the recluse sitting comfortably by his fireside. The "fragrant lymph" poured by "the fair" for their companion in his cosy seclusion, has been brought over the sea by the trader, who must encounter the

moral dangers of a trader's life, as well as the perils of the stormy wave. It is delivered at the door by the waggoner

> Who bears
> The pelting brunt of the tempestuous night,
> With half-shut eyes and puckered cheeks and teeth
> Presented bare against the storm ;

and whose coarseness and callousness, as he whips his team, are the consequences of the hard calling in which he ministers to the recluse's pleasure and refinement. If town life has its evils, from the city comes all that makes retirement comfortable and civilized. Retirement without the city would have been bookless and have fed on acorns.—THE SAME.

We are told in *The Task* that there is no sin in allowing our own happiness to be enhanced by contrast with the less happy condition of others : if we are doing our best to increase the happiness of others, there is none. Cowper, as we have said before, was doing this to the utmost of his limited capacity.—THE SAME.

In his writings generally, but especially in *The Task*, Cowper, besides being an apostle of virtuous retirement and evangelical piety, is, by his general tone, an apostle of sensibility. *The Task* is a perpetual protest, not only against the fashionable vices and the irreligion, but against the hardness of the world ; and in a world which worshipped Chesterfield the protest was not needless, nor was it ineffective. Among the most tangible characteristics of this special sensibility is the tendency of its brimming love of humankind to overflow upon animals ; and of this there are marked instances in some passages of *The Task*.

> I would not enter on my list of friends
> (Though graced with polished manners and fine sense,
> Yet wanting sensibility) the man
> Who needlessly sets his foot upon a worm.

—THE SAME.

In his versification, as in his descriptions, Cowper flattered himself that he imitated no one. But he manifestly imitates the softer passages of Milton, whose music he compares, in a rapturous passage of one of his letters, to that of a fine organ. To produce melody and variety, he, like Milton, avails himself fully of all the resources of a composite language. Blank verse confined to short

Anglo-Saxon words, is apt to strike the ear, not like the swell of an organ, but like the tinkle of a musical-box.—THE SAME.

The nature of his theme,—*The Sofa*—suggestive of home scenes and experiences, naturally led to an immethodical treatment of topics coming up, as in every-day life, without order or coherence. It as naturally led to a diversity of sentimental expression,—descriptive, humorous, pathetic, satirical, moral, religious. Hence few poems contain so great a number of things to attract and attach readers. In his zeal to avoid the polished uniformity of Pope and his imitators, he had often become, in his former versification, too rugged. Sensible of his error, *The Task* was made to unite strength and freedom with grace and melody. The doctrinal strain, too, which had operated against the popularity of his earlier poems, was pitched upon a lower key, and religion, without compromising any of its essentials, assumed an aspect less rueful and severe. "My principal purpose has been, to allure the reader by character, by scenery, by imagery, and such poetical embellishments, to the reading of what may profit him. . . . What there is of a religious cast in the volume, I have thrown towards the end of it, for two reasons: first, that I might not revolt the reader at his entrance, and, secondly, that my best impressions might be made last." These considerations, added to that of pervading sincerity, may explain why the success of *The Task* was instant and decided, giving its author rank as one of the classics of the language.—A. H. WELSH.—*Development of English Literature and Language.*

He was, if not the founder of a new school, the pioneer of a new era. When he died—one hundred years after the death of Dryden—blank verse was restored to favour, and English poetry was again in possession of its varied endowment. For the first time it became apparent that the despotism of Pope and Addison had passed away.—By the marriage of verse to theology and morals, he secured for Poetry a more cordial reception in religious quarters.—He was practically the first to make poetry the handmaid to piety. Religion no longer stood "shivering and forlorn," but attired in the beauty of poetic enchantment, scattering flowers "where'er she deigned to stray."—THE SAME.

COLERIDGE'S, "THE FRIEND."

ESSAYS III., IV., V. AND VI.

OF THE

THIRD LANDING PLACE,

BEING THE

LIFE OF SIR ALEXANDER BALL,

WITH INTRODUCTION, NOTES AND EXERCISES,

BY

T. C. L. ARMSTRONG, M.A., LL.B.

AND APPENDICES, BIOGRAPHICAL, GEOGRAPHICAL AND HISTORICAL; ALSO, A MAP OF THE MALTESE ISLANDS.

For the use of Candidates preparing for University Matriculation, First Class C. and Second Class Teachers' Examinations, 1888.

TORONTO:
WARWICK & SONS, 8 AND 10 WELLINGTON STREET, EAST.
1887.

INTRODUCTION.

One of the main purposes for which an English prose work is studied is to cultivate in the student a good prose style. With this design the selected work should be considered a practical application of the principles and devices that have been found most effective in speech, and that therefore constitute the art of composition. The ability to write good prose must come largely from extensive practice, but many of the best methods and beauties of prose may be acquired by a careful literary analysis of the best models. Some preliminary knowledge of rhetoric is, however, requisite before the student is properly equipped to enter on the task of detecting the faults and of properly appreciating the beauties of artistic prose. The principles of rhetoric are fully discussed in the text-books on grammar and composition, a summary of them here would, therefore, be of little practical use; a few general statements only need be offered.

"Devices of composition aim at producing effectiveness of style, either by presenting thoughts vividly to the intellect, or by operating more powerfully upon the feelings."

As the so-called figures of speech are merely names given to certain expedients employed by writers and speakers with this object in view, the student's knowledge of these figures should be as full as possible.

Good prose requires **melody, harmony** and **strength.**

Melody depends on sound, proportion and rhythm, and is secured by avoiding harsh-sounding words or combinations of words, by proportion and similarity of structure in the balanced portions of the sentence, and by arranging the various parts of the sentence in such order as to produce a pleasing and rhythmic flow of the accents. This requires a correct ear and good taste which, however, depend largely on the student's familiarity with the best writers.

Harmony of language consists in suiting the language to the subject. The style must correspond to the nature of the thought or of the subject of discourse, much of the beauty and effect of artistic prose and of verse depending on this harmony of thought and language. In a wider sense harmony consists not only in the selection of the words but of thoughts, illustrations and incidents suitable to the subject treated of. In this sense harmony requires a cultivated taste, and its absence is a serious defect in a composition.

Strength of expression requires the correct use and arrangement of words. It is often secured by condensation and metaphor; if the sense is fully expressed brevity is strength, and often avoids a multitude of errors.

Clearness and strength require the subject of a sentence to occupy a conspicuous place, and our syntax does this by placing the subject first, the order of a sentence being subject, verb, object. This order, being expected, is itself a source of strength, as the position indicates the relation of the words. Care is necessary only in placing the complementary words and phrases, and if this is correctly done and the right words used, the sentence will be strong, because the meaning is clear. The close of the sentence being the termination of the sense, emphasis is often gained by placing there an important word or phrase.

The principle of position is so strong in our syntax that an unusual order immediately attracts attention, and advantage is often taken of this for rhetorical purposes, by placing emphatic words or phrases in the place of the subject at the beginning. This is called the rhetorical order, and is also a recognized principle in English syntax. But like other rhetorical expedients it must be used with great care, as it displaces the words from their natural order in the sentence. It is a powerful weapon, but it is keen-edged and may wound the wielder,—Excaliber was a wonderful sword, but it knew and required the hand of its master. On the subject of the order of words much useful information may be found in Professor Bain's Composition, and in the last chapter of Mr. Seath's Grammar.

SENTENCES.

A series of long or of short sentences is tiresome; several short sentences are, however, often used consecutively with great effect.

When so used the matter should be of sufficient importance to bear the prominence thus given it. But such sentences are like a series of electric shocks—though they startle at first the effect soon ceases to be pleasing. An alternation of long and short sentences, where the sentences give mutual relief and form the lights and shades of the verbal picture, is as pleasing as the play of sunlight and shadow on a landscape.

The great secret of effective sentence making is to create and maintain curiosity till the sense is complete. But this sense should be complete and distinct; the subject being introduced, the sentence should show clearly when all is said about it that is to be said. This we expect at the first break in the sense, and it requires a new effort to follow additional clauses added after such a break, as is the case in that form of sentence called the loose sentence. Curiosity is best aroused and sustained by the periodic structure, which consists in making the sense of the whole statement depend on the closing words. A sentence formed on this principle is very effective: the complementary expressions keep the sense in abeyance till their principal word is known, and as the sentence advances the parts necessary for the grammar are gradually brought in as links in the sense till finally both sense and grammar are completed by some necessary word at the close. This is the period. It is often used with effect in description and narration, but is more frequently found in the elevated style of impassioned prose. Here, if on the principles of harmony, strength and melody, the various elements are linked out in rhythmic grandeur, the sentence, majestic as a thunder cloud, and instinct with suspended sense rolls along emitting an occasional flash of its surcharged thought till the moment of energy arrives, when it bursts forth at the close in a flood of light and intelligence.

g
l
t
c
a
o
g
re
at
m
le
my
se
ma
ne
sa

ESSAY III.

Si partem tacuisse velim, quodcumque relinquam,
Majus erit. Veteres actus, primamque juventam
Prosequar? Ad sese mentem præsentia ducunt.
Narrem justitiam? Resplendet gloria Martis.
Armati referam vires? Plus egit inermis.

CLAUDIAN DE LAUD. STIL.

(*Translation.*)—If I desire to pass over a part in silence, whatever I omit, will seem the most worthy to have been recorded. Shall I pursue his old exploits and early youth? His recent merits recall the mind to themselves. Shall I dwell on his justice? The glory of the warrior rises before me resplendent. Shall I relate his strength in arms? He performed yet greater things unarmed.

"There is something," says Harrington (1) in the Preliminaries to the Oceana, "first in the making of a commonwealth, then in the governing of it, and last of all in the leading of its armies, which though there be great divines, great lawyers, great men in all ranks of life, seems to be peculiar only to the genius of a gentleman. For so it is in the universal series of history, that if any man has founded a commonwealth, he was first a gentleman." Such also, he adds, as have got any fame as civil governors, have been gentlemen, or persons of known descents. Sir Alexander Ball was a gentleman by birth (*a*); a younger brother of an old and respectable family in Gloucestershire. He went into the navy at an early age from his own choice, and, as he himself told me, in consequence of the deep impression and vivid images left on his mind by the perusal of Robinson Crusoe. It is not my intention to detail the steps of his promotion, or the services in which he was engaged as a subaltern. I recollect many particulars indeed, but not the dates, with such distinctness as would enable me to state them (as it would be necessary to do if I stated them at all) in the order of time. These

dates might perhaps have been procured from the metropolis; but incidents that are neither characteristic nor instructive, even such as would be expected with reason in a regular life, are no part of my plan; while those which are both interesting and illustrative I have been precluded from mentioning, some from motives which have been already explained, and others from still higher considerations. The most important of these (*b*) may be deduced from a reflection with which he himself once concluded a long and affecting narration: namely, that no body of men can for any length of time be safely treated otherwise than as rational beings; and that, therefore, the education of the lower classes was of the utmost consequence to the permanent security of the empire, even for the sake of our navy. The dangers, apprehended from the the education of the lower classes (*c*) arose (he said) entirely from its not being universal, and from the unusualness in the lowest classes of those accomplishments which he, like Dr. Bell, (2) regarded as one of the means of education, and not as education itself.* If, he (*d*) observed, the lower classes in general possessed but one eye or one (*e*) arm the few who were so fortunate as to possess two would naturally become vain and restless, and consider themselves as entitled to a higher situation. He illustrated this by the faults attributed to learned women, and that (*f*) the same objections were formerly made to educating women at all; namely, that their knowledge made them vain, affected, and neglectful of their proper duties Now that all women of condition (*g*) are well educated, we hear no more of these apprehensions, or (*h*) observe any instances to justify them. Yet if a lady understood the Greek one-tenth part as well as the whole circle of her acquaintances

*Which consists in educing, or to adopt Dr. Bell's own expression, eliciting the faculties of the human mind, and at the same time subordinating them to the reason and conscience; varying the means of this common end according to the sphere, and particular mode, in which the individual is likely to act and become useful.

understood the French language, it would not surprise (*i*) us to find her less pleasing from the consciousness of her superiority in the possession of an unusual advantage. Sir Alexander Ball (*j*) quoted the speech of an old admiral, one of whose two great wishes was to have a ship's crew composed altogether of serious Scotchmen. He spoke with great reprobation of the vulgar notion, the worse man the better sailor. Courage, he said, was the natural product of familiarity with danger, which thoughtlessness would oftentimes turn into fool-hardiness; and that (*l*) he always found the most usefully brave sailors the gravest and most rational of his crew. The best sailor he ever had, first attracted his notice by the anxiety which he expressed concerning the means of remitting some money, which he had received in the West Indies, to his sister in England; and this man, without any tinge of (*m*) Methodism, was never heard to swear an oath, and was remarkable for the firmness with which he devoted a part of every Sunday to the reading of his Bible. I record this with satisfaction as a testimony of great weight, and in all respects unexceptionable; for Sir Alexander Ball's opinions throughout life remained unwarped by zealotry, and were those of a mind seeking after truth, in calmness and complete self-possession. He was much pleased with an unsuspicious testimony furnished by Dampier (3) (Vol. ii. Part 2, page 89): "I have particularly observed," writes this famous old navigator, "there and in other places, that such as had been well-bred, were generally (*n*) most careful to improve their time, and would be very industrious and frugal where there was any probability of considerable gain; but on the contrary, such as had been bred up in ignorance and hard labour, when they came to have plenty would extravagantly squander away their time and money in drinking and making a bluster." Indeed it is a melancholy proof how strangely power warps the minds of ordinary men, that (*o*) there can be a doubt on this subject among persons who have

been themselves educated. It tempts (*p*) a suspicion that, unknown to themselves, they find a comfort in the thought that their inferiors are something less than men; or that they have an uneasy half-consciousness that, if this were not the case they would themselves have no claim to be their superiors. For a sober education naturally inspires self-respect. But he who respects himself will respect others; and he who respects both himself and others, must of necessity be a brave man. The great importance of this subject, and the increasing interest which good men of all denominations feel in the bringing about of a national education, must be my excuse for having entered so minutely into Sir Alexander Ball's opinions on this head, in which, however, I am the more excusable, being now on that part of his life which I am obliged to leave almost a blank.

(2) During his lieutenancy, and after he had perfected himself in the knowledge and duties of a practical sailor, he was compelled by the state of his health to remain in England for a considerable length of time. Of this he industriously availed himself to the acquirement of substantial knowledge from books; and (*a*) during his whole life afterwards, he considered those as his happiest hours, which, without any neglect of official or professional duty, he could devote to reading. He preferred, indeed he almost confined himself to, history, political economy, voyages and travels, natural history, and latterly agricultural works: in short, to such books as contain specific facts, or practical principles capable of specific application. His active life, and the particular objects of immediate utility, some one of which he had always in his view, precluded a taste for works of pure speculation and abstract science, though he highly honoured those who were eminent in these respects, and considered them as the benefactors of mankind, no less than those who afterwards discovered the mode of applying their principles, or who realized them in practice. Works of amusement, as novels, plays, etc., did not appear

even to amuse him; and the only poetical composition of which I have ever heard (*b*) him speak, was a manuscript* poem written by one of my friends, which I read to his lady in his presence. To my surprise he afterwards spoke of this (*c*) with warm interest; but it was evident to me that it was not so much the poetic merit of the composition that had interested him, as the truth and psychological insight with which it represented the practicability of reforming the most hardened minds, and the various accidents which may awaken the most brutalized person to a recognition of his nobler being. I will add one remark of his own knowledge acquired from books, which appears to me both just and valuable. The prejudice against such knowledge, he said, and custom of opposing it to that which is learnt by practice, originated in those times when books were almost confined to theology, and to logical and metaphysical subtleties; but that (*d*) at present there is scarcely any practical knowledge, which is not to be found in books: The press is the means by which intelligent men now converse with each (*e*) other, and persons of all classes and all pursuits convey each the contribution of his individual experience. It was, therefore, he said, as absurd to hold book-knowledge at present in contempt, as it would be for a man to avail himself only of his own eyes and ears, and to aim at nothing which could not be performed exclusively by his own arms. The use and necessity of personal experience consisted in the power of choosing and applying what had been read, and of discriminating by the light of analogy the practicable from the impracticable, and probability from mere plausibility. Without a judgment matured and steadied by actual experience, a man would read to little or perhaps to bad purpose; but yet that experience which in exclusion of all other knowledge has been derived

*Though it remains, I believe, unpublished, I cannot resist the temptation of recording that it was Mr. Wordsworth's Peter Bell. [1816.]

from one man's life, is in the present day scarcely worthy of the name—at least for those who are to act in the higher and wider spheres of duty. An ignorant general, he said, inspired him with terror; for if he were too proud to take advice he would ruin himself by his own blunders; and if he were not, by adopting the worst that was offered. A great genius may indeed form an exception; but we do not lay down rules in expectation of wonders. A similar remark I remember (*f*) to have heard from a gallant officer, who to eminence in professional science and the gallantry of a tried soldier, adds all the accomplishments of a sound scholar and the powers of a man of genius.

(3) One incident, which happened at this period of Sir Alexander's life, is so illustrative of his character, and furnishes so strong a presumption, that the thoughtful humanity by which he was distinguished was not wholly the growth of his latter years, that, though it may appear to some trifling in itself, I will insert it in this place, with the occasion on which it was communicated to me. In a large party at the Grand Master's palace, I had observed a naval officer of distinguished merit listening to Sir Alexander Ball, whenever he joined in the conversation, with so marked a pleasure, that it seemed as if his very voice, independent of what he said, had been delightful to him; and once as he fixed his eyes on Sir Alexander Ball, I could not but notice the mixed expression of awe and affection, which gave a more than common interest to so manly a countenance. During his stay in the island, this officer honoured me not unfrequently with his visits; and at the conclusion of my last conversation with him, in which I had dwelt on the wisdom of the Governor's* conduct in a recent

*Such Sir Alexander Ball was in reality, and such was his general appellation in the Mediterranean: I adopt this title, therefore, to avoid the ungraceful repetition of his own name on the one hand, and on the other the the confusion of ideas which might arise from the use of his real title, viz., "His Majesty's civil commissioner for the Island of Malta and its depen-

and difficult emergency, he told me that he considered himself as indebted to the same excellent person for that which was dearer to him than his life. Sir Alexander Ball, said he, has (I dare say) forgotten the circumstance; but when he was Lieutenant Ball, he was the officer whom I accompanied in my first boat expedition, being then a midshipman and only in my fourteenth year. As we were rowing up to the vessel which we were to attack, (*a*) amid a discharge of musketry, I was overpowered by fear, my knees trembled under me, and I seemed on the point of fainting away. Lieutenant Ball, who saw the condition I was in, placed himself close beside me, and still keeping his countenance directed toward the enemy, took hold of my hand, and pressing it in the most friendly manner, said in a low voice, "Courage, my dear boy! don't be afraid of yourself! you will recover in a minute or so—I was just the same, when I first went out in this way." Sir, added the the officer to me, it was as if an angel had put a new soul into me. With (*b*) the feeling that I was not yet dishonoured, the the whole burden of agony was removed; and from that moment I was as fearless and forward as the oldest of the boat's crew, and on our return the lieutenant spoke highly of me to our captain. I am scarcely (*c*) less convinced of my own being than that I should have been what I tremble to think of, if, instead of his humane encouragement, he had at that moment scoffed, threatened, or reviled me. And this was the more kind in him, because, as I afterwards understood, his own conduct in his first trial had evinced to all appearances the greatest fearlessness, and that (*d*) he said this therefore only to give me heart, and restore me to my own good opinion.—This anecdote, I trust, will have some weight with those who

---

dencies; and Minister Plenipotentiary to the Order of St. John." This is not the place to expose the timid and unsteady policy which continued the latter title, or the petty jealousies which interfered to prevent Sir Alexander Ball from having the title of Governor, from one of the very causes which rendered him fittest for the office.

may have lent an ear to any of those vague calumnies from which no naval commander can secure his good name, who knowing the paramount necessity of regularity and strict discipline in a ship of war, adopts an appropriate plan (*e*) for the attainment of these objects, and remains constant and immutable in the execution. (*f*) To an Athenian, who, in praising a public functionary had said, that every one either applauded him or left him without censure, a philosopher replied—"How seldom then must he have done his duty!"

(4) Of Sir Alexander Ball's character, as Captain Ball, of his measures as a disciplinarian, and of the wise and dignified principle on which he grounded those measures, I have already spoken in a former part (*a*) of this work,* and must content myself, therefore, with entreating the reader to re-peruse that passage as belonging to this place, and as a part of the present narration. Ah! little did I expect at the time I wrote that account, that the motives of delicacy, which then impelled me to withhold the name, would so soon be exchanged for the higher duty which now justifies me in adding it! At the thought of such events the language of a tender superstition is the voice of nature itself, and those facts alone presenting themselves to our memory which had left an impression on our hearts, we assent to, and adopt the poet's pathetic complaint:—

> O Sir! the good die first,
> And those whose hearts are dry as summer dust,
> Burn to the socket.
>
> —WORDSWORTH.

Thus (*b*) the humane plan described in the pages now referred to, that a system in pursuance of which the captain of a man-of-war uniformly regarded his sentences not as dependent on his own will, or to be affected by the state of his feelings at the moment, but as the pre-established determinations of known laws, and himself as the voice of the law in pronoun-

*Section 1.—Essay 2.

cing the sentence, and its delegate in enforcing the execution, could not but furnish occasional food to the spirit of detraction, must be evident to every reflecting mind. It is indeed little less than impossible, that he, who in order to be effectively humane determines to be inflexibly just, and who is inexorable to his own feelings when they would interrupt the course of justice; who looks at each particular act by the light of all its consequences, and as the representative of ultimate good or evil; should not sometimes be charged with tyranny by weak minds. And it is too certain that the calumny will be willingly believed and eagerly propagated by all those, who would shun the presence of an eye keen in the detection of imposture, incapacity and misconduct, and of a resolution as steady in their exposure. We soon hate the man whose qualities we dread, and thus have a double interest, an interest of passion as well as of policy, in decrying and defaming him. But good men will rest satisfied with the promise made to them by the divine Comforter, that by her children shall Wisdom be justified.

ESSAY IV.

——The generous spirit, who, when brought
Among the tasks of real life, hath wrought
Upon the plan that pleased his childish thought;
Whose high endeavours are an inward light
That makes the path before him always bright
Who doom'd to go in company with pain,
And fear and bloodshed, miserable train!
Turns his necessity to glorious gain;
By objects, which might force the soul to abate
Her feeling, render'd more compassionate.

—WORDSWORTH.

(1) At the close of the American war, Captain Ball was entrusted with the protection and convoying of an immense mercantile fleet to America, and by his great prudence and unexampled attention to the interests of all and each, endeared

his name to the American merchants, and laid the foundation of that high respect and predilection which both the Americans and their government ever afterwards entertained for him. My recollection does not enable me to attempt any accuracy in the date or circumstances, or to add the particulars of his services in the West Indies and on the coast of America. I now, therefore, merely allude to the fact with a prospective reference to opinions and circumstances, which I shall have to mention hereafter. Shortly after the general peace was established, Captain Ball, who was now a married man, passed some time with his lady in France, and, if I mistake not, at Nantes. At the same time, and in the same town, among (a) the other English visitors, Lord (then Captain) Nelson happened to be one. In consequence of some punctilio, as to whose business (b) it was to pay the compliment of the first call, they never (c) met, and this trifling affair occasioned a coldness between the two naval commanders, or in truth a mutual prejudice (d) against each other. Some years after, both their ships being together close off Minorca and near Port Mahon, a violent storm nearly disabled Lord Nelson's vessel, and in addition to the fury of the wind, it was night-time and the thickest darkness. Captain Ball, however, brought his (e) vessel at length to Nelson's assistance, took his ship in tow, and used his best endeavours to bring her and his own vessel into Port Mahon. The difficulties and the dangers increased. Nelson considered (f) the case of his own ship as desperate, and that unless she was immediately left to her own fate, both vessels would inevitably be lost. He, therefore, with the generosity natural to him, repeatedly requested Captain Ball to let him loose; and on Captain Ball's refusal, he became impetuous, and enforced his demand with passionate threats. Captain Ball then himself took the speaking-trumpet, which the fury of the wind and waves rendered necessary, and with great solemnity and without the least disturbance of temper,

called out in reply, "I feel confident that I can bring you in safe; I therefore must not, and, by the help of Almighty God, I will not leave you!" What he promised he performed; and after they were safely anchored, Nelson came on board of Ball's ship, and embracing him with all the ardour of acknowledgment, (*g*) exclaimed, "A friend in need is a friend indeed!" At this time and on this occasion commenced that firm and perfect friendship between these two great men, which was interrupted by the death of the former. The pleasing task of dwelling on this mutual attachment I defer to that part of the present sketch which will relate to Sir Alexander Ball's opinions (*h*) of men and things. It will be sufficient for the present to say, that the two men, whom Lord Nelson especially honoured, were Sir Thomas Troubridge and Sir Alexander Ball; and once when they were both present, on some allusion made to the loss of his arm, he replied, "Who shall dare tell me that I want an arm, when I have three right arms—this (putting forward his own) and Ball and Troubridge?"

(2) In the plan of the battle of the Nile it was Lord Nelson's design, that Captains Troubridge and Ball should have led (*a*) up the attack. The former was stranded; and the latter, by accident of the wind, could not bring his ship into the line of battle till some time after the engagement had become general. With his characteristic forecast and activity of (what may not improperly be called) practical imagination, he had made arrangements to meet every probable contingency. All the shrouds and sails of the ship, not absolutely necessary for its immediate management, were thoroughly wetted, and so rolled up that they were as hard and as little inflammable as so many solid cylinders of wood; every sailor had his appropriate place and function, and (*b*) a certain number were appointed as the firemen, whose sole duty it was to be on the watch (*c*) if any part of the vessel should take fire: and to these men exclusively the charge of extinguishing it was committed. It was already

dark when he brought his ship into action, and laid her along-side (*d*) L'Orient. One particular only I shall add to the known account of the memorable engagement between these ships, and this I received from Sir Alexander Ball himself. He had previously made a combustible preparation (*e*), but which, from the nature of the engagement to be expected, he had purposed to reserve for the last emergency. But just at the time when, from several symptoms, he had every reason to believe that the enemy would soon strike to him, one of the lieutenants, without his knowledge, threw in the combustible matter; and this it was that occasioned the tremendous explosion of that vessel, which, with the deep silence and interruption of the engagement which succeeded (*f*) to it, has been justly deemed the sublimest war incident recorded in history. Yet the incident which followed, and which has not, I believe, been publicly made known, is scarcely less impressive, though its sublimity is of a different character. At the renewal of the battle, Captain Ball, though his ship was then on fire in three different parts, laid her alongside a French eighty-four, and a second longer obstinate contest began. The firing on the part of the French ship having at length (*g*) for some time slackened, and then altogether ceased, and yet no sign given of surrender, the senior lieutenant came to Captain Ball and informed him, that the hearts of his men were as good as ever, but that they were so completely exhausted that they were scarcely capable of lifting an arm. He asked, therefore, whether, as the enemy had now ceased firing, the men might be permitted to lie down by their guns for a short time. After some reflection, Sir Alexander acceded to the proposal, taking of course the proper precautions to rouse them again the moment he thought requisite. Accordingly, with the exception of himself, his officers and the appointed watch, the ship's crew lay down, each in the place to which he was stationed, and slept for twenty minutes. They were then roused; and started up

as Sir Alexander Campbell expressed it, more like men out of an ambush than from sleep, so co-instantaneously did they all obey the summons! They recommenced their fire, and in a few minutes the enemy surrendered; and (*h*) it was soon after discovered that during that interval, and almost immediately after the French ship had first ceased firing, the crew had sunk down by their guns, and there slept, almost by the side, as it were, of their sleeping enemy.

ESSAY V.

> Whose powers shed round him in the common strife,
> Or mild concerns of ordinary life
> A constant influence, a peculiar grace;
> But who if he be call'd upon to face
> Some awful moment, to which Heaven has join'd
> Great issues good or bad for human kind.
> Is happy as a lover, is attired
> With sudden brightness like a man inspired;
> And though the heat of conflict keeps the law
> In calmness made, and sees what he foresaw.
>
> —WORDSWORTH.

(1) An accessibility to the sentiments of others on subjects of importance often accompanies feeble minds, yet it is not the less a true and constituent part of practical greatness, when it exists wholly free from that passiveness to impression which renders counsel itself injurious to certain characters, and from that weakness of heart which, in the literal sense of the word, is always craving advice. Exempt from all such imperfections, say rather in perfect harmony with the excellences that preclude them, this openness to the influxes of good sense and information, from whatever quarter they might come, equally characterized both Lord Nelson and Sir Alexander Ball, though each displayed it in the way best suited to his natural temper. (*a*) The former with easy hand collected, as it passed by him, whatever could add to his own stores, appropriated what he

could assimilate, and levied subsidies of knowledge from all the accidents of social life and familiar intercourse. Even at the jovial board, and in the height of unrestrained merriment, a casual suggestion, that flashed a new light on his mind, changed the boon companion into the hero and the man of genius; and with the most graceful transition he would make his company as serious as himself. When the taper of his genius seemed extinguished, it was still surrounded by an inflammable atmosphere of its own, and rekindled at the first approach of light, and not seldom at a distance which made it seem to flame up self-revived. In Sir Alexander Ball, the same excellence was more an affair of system; and he would listen, even to weak men, with a patience, which, in so careful an economist of time, always demanded my admiration, and not seldom excited my wonder. It was one of his maxims, that a man may suggest what he cannot give; adding, (*b*) that a wild or silly plan had more than once, from the vivid sense and distinct perception of its folly, occasioned him to see what ought to be done in a new light, or with a clearer insight. There is, indeed, a hopeless sterility, a mere negation of sense and thought, which, suggesting neither difference nor contrast, cannot even furnish hints (*c*) for recollection. But on the other hand, there are minds so whimsically constituted, that they may sometimes be profitably interpreted by contraries, a process of which the great Tycho Brahe (4) is said to have availed himself in the case of the little Lackwit, who used to sit and mutter at his feet while he was studying. A mind of this sort we may compare to a magnetic needle, the poles of which had been suddenly reversed by a flash of lightning, or other more obscure accident of nature. It may be safely concluded, that to those whose judgment or information he respected, Sir Alexander Ball did not content himself with giving access and attention. No! (*d*) he seldom failed of consulting them whenever the subject permitted any disclosure; and where secrecy was necessary, he well

knew how to acquire their opinion without exciting even a conjecture concerning his immediate object.

(2) Yet, with all this readiness of attention, and with all this zeal in collecting the sentiments of the well-informed, never was a man more completely uninfluenced by authority (*a*) than Sir Alexander Ball, never one who sought less to tranquillize his own doubts by the mere suffrage (*b*) and coincidence of others. The ablest suggestions had no conclusive weight with him, till he had abstracted the opinion from its author, till he had reduced it into a part (*c*) of his own mind. The thoughts of others were always acceptable, as affording him at least a chance of adding to his materials for reflection; but they never directed his judgment, much less superseded it. He even made a point of guarding against additional confidence in the suggestions of his own mind, from finding that a person of talents had formed the same conviction; unless the person, at the same time, furnished some new argument, or had arrived at the same conclusion by a different road. On the latter circumstance he set an especial value, and, I may almost say, courted the company and conversation of those whose pursuits had least resembled his own, if he thought them men of clear and comprehensive faculties. During the period of our intimacy, scarcely a week passed in which he did not desire me (*d*) to think on some particular subject, and to give him the result in writing. Most frequently, by the time I had fulfilled his request he would have written down his own thoughts; and then, with the true simplicity of a great mind, as free from ostentation as it was above jealousy, he would collate the two papers in my presence, and (*e*) never expressed more pleasure than in the few instances in which I had happened to light on all the arguments and points of view which had occurred to himself, with some additional reasons which had escaped him. A single new argument delighted him more than the most perfect coincidence, unless, as before stated, the train of thought had been

very different from his own, and yet just and logical. He had one quality of mind, which I have heard attributed to the late Mr. Fox, (*f*) that of deriving a keen pleasure from clear and powerful reasoning for its own sake—a quality in the intellect which is nearly connected with veracity and a love of justice in the moral character.*

(3) Valuing in others merits which he himself possessed, Sir Alexander Ball felt no jealous apprehension of great talent. Unlike those vulgar functionaries, whose place is too big for them, a truth which they attempt to disguise from themselves, and yet feel, he was under no necessity of arming himself against the natural superiority of genius by factitious contempt and an industrious association of extravagance and impracticability, with every deviation from the ordinary routine; as the geographers in the middle ages used to designate on their meagre maps, the greater part of the world, as deserts or wildernesses, inhabited by griffins and chimæras. Competent to weigh each system or project by its own arguments, he did not need these preventive charms and cautionary amulets against delusion. He endeavoured to make talent instrumental to his purposes in whatever shape it appeared, and with whatever imperfections it might be accompanied; but wherever talent was blended with moral worth, he sought it out, loved and cherished it. If it had pleased Providence to preserve his life, and to place him

---

* It may not be amiss to add, that the pleasure from the perception of truth was so well poised and regulated by the equal or greater delight in utility, that his love of real accuracy was accompanied with a proportionate dislike of that hollow appearance of it, which may be produced by turns of phrase, words placed in balanced antithesis, and those epigrammatic points that pass for subtle and luminous distinctions with ordinary readers, but are most commonly translatable into mere truisms or trivialities, if indeed they contain any meaning at all. Having observed in some casual conversation, that though there were doubtless masses of matter unorganized, I saw no ground for asserting a mass of unorganized matter; Sir A. B. paused, and then said to me, with that frankness of manner which made his very rebukes gratifying, "The distinction is just, and, now I understand you, abundantly obvious; but hardly worth the trouble of your inventing a puzzle of words to make it appear otherwise." I trust the rebuke was not lost on me.

on the same course on which Nelson ran his race of glory, there are two points in which Sir Alexander Ball would most closely have resembled his illustrious friend. The first is, that in his enterprises and engagements he would have thought nothing done, till all had been done that was possible :—

Nil actum reputans, si quid superesset agendum.

The second, that he would have called forth all the talent and virtue that existed within his sphere of influence, and created a band of heroes, a gradation of officers, strong in head and strong in heart, worthy to have been his companions and his successors in fame and public usefulness.

(4) Never was greater discernment shown in the selection of a fit agent, than when Sir Alexander Ball was stationed off the coast of Malta to intercept the supplies destined for the French garrison, and to watch the movements of the French commanders, and those of the inhabitants who had been so basely betrayed into their power. Encouraged by the well-timed promises of the English captain, the Maltese rose through all their (*a*) casals (or country towns) and themselves commenced the work of their emancipation, by storming the citadel at Civita Vecchia, the ancient metropolis of Malta, and the central height of the island. Without discipline, without a military leader, and almost without arms, these brave peasants succeeded, and destroyed the French garrison by throwing them over the battlements into the trench of the citadel. In the course of this blockade, and of the tedious siege of Valetta, Sir Alexander Ball displayed all that strength of character, that variety and versatility of talent, and that sagacity, derived in part from habitual circumspection, (*b*) but which, when the occasion demanded it, appeared intuitive and like an instinct ; at the union of which, in the same man, one of our oldest naval commanders once told me, "he could never exhaust his wonder." The citizens of Valetta were fond of relating their astonishment, and that of

the French, at Captain Ball's ship wintering at anchor out of the reach of the guns, in a depth of fathom unexampled, on the assured impracticability of which the garrison had rested their main hope of regular supplies. Nor (*c*) can I forget, or remember without some portion of my original feeling, the solemn enthusiasm with which a venerable old man, belonging to one of the distant casals, showed me the sea coombe, where their father Ball (for so they commonly called him) first landed, and afterwards pointed out the very place on which he first stepped on their island; while the countenances of his towns-men, who accompanied him, gave lively proofs that the old man's enthusiasm was the representative of the common feeling.

(5) There is no reason to suppose, that Sir Alexander Ball was at any time chargeable with that weakness so frequent in Englishmen, and so injurious to our interests abroad, of despising the inhabitants of other countries, of losing all their good qualities in their vices, of making no allowance for those vices, from their religious or political impediments, and still more of mistaking for vices a mere difference of manners and customs. But if ever he had any of this erroneous feeling, he completely freed himself from it by living among the Maltese during their arduous trials, as long as the French continued masters of their capital. He witnessed their virtues, and learnt to understand in what various shapes and even disguises the valuable parts of human nature may exist. In many individuals, whose littleness and meanness in the common intercourse of life would have stamped them at once as contemptible and worthless, with ordinary Englishmen, he had found such virtues of disinterested patriotism, fortitude, and self-denial, as would have done honour to an ancient Roman.

(6) There exists in England a gentlemanly character, a gentlemanly feeling, very different even from that which is the most like it, the character of a well-born Spaniard, and unexampled in the rest of Europe. This feeling probably origi-

nated in the fortunate circumstance, that the titles of our English nobility follow the law of their property, and are inherited by eldest sons only. From this source, under the influences of our constitution, and of our astonishing trade, it has diffused itself in different modifications through the whole country. The uniformity of our dress among all classes above that of the day labourer, while it has authorized all classes to assume the appearance of gentlemen, has at the same time inspired the wish to conform their manners, and still more their ordinary actions in social intercourse, to their notions of the gentlemanly, the most commonly received attribute of which character is a certain generosity in trifles. On the other hand, the encroachments of the lower classes on the higher, occasioned, and favoured by this resemblance in exteriors, by this absence of any cognizable marks of distinction, have rendered each class more reserved and jealous in their general communion, and far more than our climate, or natural temper, have caused that haughtiness and reserve in our outward demeanour, which is so generally complained of among foreigners. Far be it from me to depreciate the value (*a*) of this gentlemanly feeling; I respect it under all its forms and varieties, from the House of Commons to the gentlemen in the one shilling gallery. It is always the ornament of virtue, and oftentimes a support; but it is a wretched substitute for it. Its worth, as a moral good, is by no means in proportion to its value, as a social advantage. (*b*) These observations are not irrelevant; for to the want of reflection, that this diffusion of gentlemanly feeling among us, is not the growth of our moral excellence, but the effect of various accidental advantages peculiar to England; to our not considering that it is unreasonable and uncharitable to expect the same consequences, where the same causes have not existed to produce them; and, lastly, to our proneness to regard the absence of this character (which, as I have before said, does, for the greater part, and, in the common apprehension, consist

in a certain frankness and generosity in the detail of action) as decisive against the sum total of personal or national worth; we must, I am convinced, attribute a large portion of that conduct, which in many instances has left the inhabitants of countries conquered or appropriated by Great Britain, doubtful whether the various solid advantages which they derived from our protection and just government, were not bought dearly by the wounds inflicted on their feelings and prejudices, by the contemptuous and insolent demeanour of the English, as individuals. The reader who bears this remark in mind, will meet, in the course of this narration, more than one passage that will serve as its comment and illustration.

(7) It was, I know, a general opinion among the English in the Mediterranean, that Sir Alexander Ball thought too well of the Maltese, and did not share in the enthusiasm of Britons concerning their own superiority. To the former part of the charge I shall only reply at present, that a more venial, and almost desirable fault, can scarcely be attributed to a governor, than that of a strong attachment to the people whom he was sent to govern. The latter part of the charge is false, if we are to understand by it, that he did not think his countrymen superior on the whole to the other nations of Europe; but it is true, as far as relates to his belief, that the English thought themselves still better than they are; that they dwelt on, and exaggerated their national virtues, and weighed them by the opposite vices of foreigners, instead of the virtues which those foreigners possessed, and they themselves wanted. Above all, as statesmen, we must consider qualities by their practical uses. Thus he entertained no doubt, that the English were superior to all others in the kind and the degree of their courage, which is marked by far greater enthusiasm than the courage of the Germans and northern nations, and by a far greater steadiness and self-subsistency than that of the French. It is more closely connected with the character of the individual. The courage

of an English army (he used to say) is the sum total of the courage which the individual soldiers bring with them to it, rather than of that which they derive from it. This remark of Sir Alexander's was forcibly recalled to my mind when I was at Naples. A Russian and an English regiment were drawn up together in the same square—"See," said a Neapolitan to me, who had mistaken me for one of his countrymen, "there is but one face in that whole regiment while in that" (pointing to the English) "every soldier has a face of his own." On the other hand, there are qualities scarcely less requisite to the completion of the military character, in which Sir A. did not hesitate to think the English inferior to the continental nations; as for instance, both in the power and the disposition to endure privations; in the friendly temper necessary, when troops of different nations are to act in concert; in their obedience to the regulations of their commanding officers, respecting the treatment of the inhabitants of the countries through which they are marching, as well as in many other points, not immediately connected with their conduct in the field: and, above all, in sobriety and temperance. During the siege of Valetta, especially during the sore distress to which the besiegers were for some time exposed from the failure of provision, Sir Alexander Ball had an ample opportunity of observing and weighing the separate merits and demerits of the native and of the English troops; and surely since the publication of Sir John Moore's campaign (5) there can be no just offence taken, though I should say, that before the walls of Valetta, as well as in the plains of Galicia, an indignant commander might, with too great propriety, have addressed the English soldiery in the words of an old dramatist—

> Will you still owe your virtues to your bellies?
> And only then think nobly when y'are full?
> Doth fodder keep you honest? Are you bad
> When out of flesh? And think you't an excuse
> Of vile and ignominious actions, that
> Y'are lean and out of liking?
>
> (6) CARTWRIGHT'S *Love's Convert.*

8. From the first insurrectionary movement to the final departure of the French from the island, though the civil and military powers and the whole of the island, save Valetta, were in the hands of the peasantry, not a single act of excess can be charged against the Maltese, if we except the razing of one house at Civita Vecchia belonging to a notorious and abandoned traitor, the creature and hireling of the French. In no instance did they injure, insult, or plunder, any one of the native nobility, or employ even the appearance of force toward them, except in the collection of the lead and iron from their houses and gardens, in order to supply themselves with bullets; and this very appearance was assumed from the generous wish to shelter the nobles from the resentment of the French, should the patriotic efforts of the peasantry prove unsuccessful. At the dire command of famine the Maltese troops did indeed once force their way to the ovens in which the bread for the British soldiery was baked, and were clamorous that an equal division should be made. I mention this unpleasant circumstance, because it brought into proof the firmness of Sir Alexander Ball's character, his presence of mind, and generous disregard of danger and personal responsibility, where the slavery or emancipation, the misery or the happiness, of an innocent and patriotic people were (*a*) involved; and because his conduct in this exigency evinced that his general habits of circumspection and deliberation were the results of wisdom and complete self-possession, and not the easy virtues of a spirit constitutionally timorous and hesitating. He was sitting at table with the principal British officers, when a certain general addressed him in strong and violent terms concerning this outrage of the Maltese, reminding him of the necessity of exerting his commanding influence in the present case, or the consequences must be taken. "What," replied Sir Alexander Ball "would you have us to do? Would you have us threaten death to men dying with famine? Can you suppose that the hazard

of being shot will weigh with whole regiments acting under a common necessity? Does not the extremity of hunger take away all difference between men and animals? and is it not as absurd to appeal to the prudence of a body of men starving, as to a herd of famished wolves? No, general, I will not degrade myself or outrage humanity by menacing famine with massacre. More effectual means must be taken." With these words he rose and left the room, and having first consulted with (7) Sir Thomas Troubridge, he determined at his own risk on a step which the extreme necessity warranted, and which the conduct of the Neapolitan court amply justified. For this court, though terror-stricken by the French, was still actuated by hatred to the English, and a jealousy of their power in the Mediterranean; and this in so strange and senseless a manner, that we must join the extremes of imbecility and treachery in the same cabinet, in order to find it comprehensible.* Though the very existence of Naples and Sicily, as a nation, depended wholly and exclusively on British support; though the royal family owed their personal safety (*b*) to the British fleet; though not only their dominions and their rank, but the liberty and even the lives of Ferdinand and his family, were interwoven with our success; yet with an infatuation scarcely credible, the most affecting representations of the distress of the besiegers, and of the utter insecurity of Sicily if the French remained possessors of Malta, were treated with neglect; and the urgent remon-

* It cannot be doubted, that the sovereign himself was kept in a state of delusion. Both his understanding and his moral principles are far better than could reasonably be expected from the infamous mode of his education: if indeed the systematic preclusion of all knowledge, and the unrestrained indulgence of his passions, adopted by the Spanish Court for the purposes of preserving him dependent, can be called by the name of education. Of the other influencing persons in the Neapolitan government, Mr. Leckie has given us a true and lively account. It will be greatly to the advantage of the present narration, if the reader should have previously perused Mr. Leckie's pamphlet on the state of Sicily: the facts which I shall have occasion to mention hereafter will reciprocally confirm and be confirmed by the documents furnished in that most interesting work; in which I see but one blemish of importance, namely, that the author appears too frequently to consider justice and true policy as capable of being contradistinguished.

strances (c) for the permission of importing corn from Messina, were answered only by sanguinary edicts precluding all supply. Sir Alexander Ball sent for his senior lieutenant, and gave him orders to proceed immediately to the port of Messina, and there to seize and bring with him to Malta the ships laden with corn, of the number of which Sir Alexander had received accurate information. These orders were executed without delay, to the great delight and profit of the shipowners and proprietors ; the necessity of raising the siege was removed ; and the author of the measure waited in calmness for the consequences that might result to himself personally. But not a complaint, not a murmur proceeded from the court of Naples. The sole result was, that the governor of Malta became an especial object of its hatred, its fear, and its respect.

(9) The whole of this tedious siege, from its commencement to the signing of the capitulation, called forth into constant activity the rarest and most difficult virtues of a commanding mind ; virtues of no show or splendour in the vulgar apprehension, yet more infallible characteristics of true greatness than the most unequivocal displays of enterprise and active daring. Scarcely a day passed, in which Sir Alexander Ball's patience, forbearance, and inflexible constancy were not put to the severest trial. He had not only to remove the misunderstandings that arose between the Maltese and their allies, to settle the differences among the Maltese themselves, and to organize their efforts ; he was likewise engaged in the more difficult and unthankful task of counteracting the weariness, discontent, and despondency of his own countrymen—a task, however, which he accomplished by management and address, and an alternation of real firmness with apparent yielding. During many months he remained the only Englishman who did not think the siege hopeless, and the object worthless. He often spoke of the time in which he resided at the country seat of the grand master at St. Antonio, four miles from Valetta, as

perhaps the most trying period of his life. For some weeks Captain Vivian was his sole English companion, of whom, as his partner in anxiety, he always expressed himself with affectionate esteem. Sir Alexander Ball's presence was absolutely necessary to the Maltese, who, accustomed to be governed by him, became incapable of acting in concert without his immediate influence. In the outburst of popular emotion, the impulse, which produces an insurrection, is for a brief while its sufficient pilot: the attraction constitutes the cohesion, and the common provocation, supplying an immediate object, not only unites, but directs the multitude. But this first impulse had passed away, and Sir Alexander Ball was the one individual who possessed the general confidence. On him they relied with (*a*) implicit faith; and even after they had long enjoyed the blessings of British government and protection, it was still remarkable with what child-like helplessness they were in the habit of applying to him, even in their private concerns. It seemed as if they thought him made on purpose to think for them all. Yet his situation at St. Antonio was one of great peril; and he attributed his preservation to the dejection which had now begun to prey on the spirits of the French garrison, and which rendered them unenterprising and almost passive, aided (*b*) by the dread which the nature of the country inspired; for subdivided as it was into small fields, scarcely larger than a cottage garden, and each of these little squares of land (*c*) inclosed with substantial stone walls; these, too, from the necessity of having the fields perfectly level, rising in tiers above each other, the whole of the inhabited part of the island was an effective fortification for all the purposes of annoyance and warfare. Sir Alexander Ball exerted himself successfully in procuring information respecting the state and temper of the garrison, and by the assistance of the clergy and the almost universal fidelity of the Maltese, contrived that the spies in the pay of the French should be in truth his own most confidential agents.

He had already given splendid proofs that he could outfight them; but here, and in his after diplomatic intercourse previous to the recommencement of the war, he likewise out-witted them. (*d*) He once told me with a smile, as we were conversing on the practice of laying wagers, that he was sometimes inclined to think that the final perseverance in the siege was not a little indebted to several valuable bets of his own, he well knowing at the time, and from information which himself alone possessed, that he should certainly lose them. Yet this artifice had a considerable effect in suspending the impatience of the officers, and in supplying topics for dispute and conversation. At length, however, the two French frigates, the sailing of which had been the subject of these wagers, left the great harbour on the 24th of August, 1800, with a part of the garrison: and one (*e*) of them soon became a prize to the English. Sir Alexander Ball related to me the circumstances which occasioned the escape of the other; but I do not recollect them with sufficient accuracy to dare repeat them in this place. On the 15th of September following, the capitulation was signed, and after a blockade of two years the English obtained possession of Valetta and remained masters of the whole island and its dependencies.

(10) Anxious not to give offence, but more anxious to communicate the truth, it is not without pain that I find myself under the moral obligation of remonstrating against the silence concerning Sir Alexander Ball's services or the transfer (*a*) of them to others. More than once has the latter aroused my indignation in the reported speeches of the House of Commons; and as to the former, I need only state that in (*b*) Rees's Encyclopædia, there is an historical article of considerable length under the word Malta, in which Sir Alexander's name does not once occur! During a residence of eighteen months in that island, I possessed and availed myself of the best possible means of information, not only from eye-witnesses, but likewise from the principal agents themselves. And I

now thus publicly and unequivocally assert, that to Sir A. Ball pre-eminently—and if I had said, to Sir A. Ball alone, the ordinary use of the word under such circumstances would bear me out—the capture and the preservation of Malta were owing, with every blessing that a powerful mind and (*c*) a wise heart could confer on its docile and grateful inhabitants. With a similar pain I proceed to avow my sentiments on this capitulation, (*d*) by which Malta was delivered up to his Britannic Majesty and his allies, without the least mention made of the Maltese. With a warmth honourable both to his head and his heart, Sir Alexander Ball pleaded, as not less a point of sound policy than of plain justice, that the Maltese, by some representative, should be made a party in the capitulation, and a joint subscriber in the signature. They had never been the slaves or the property of the Knights of St. John, (*e*) but freemen and the true landed proprietors of the country, the civil and military government of which, under certain restrictions, had been vested in that order; yet checked by the rights and influences of the clergy and the native nobility, and by the customs and ancient laws of the island. This trust the Knights had, with the blackest treason and the most profligate perjury, betrayed and abandoned. The right of government of course reverted to the landed proprietors and the clergy. Animated by a just sense of this right, the Maltese had risen of their own accord, had contended for it in defiance of death and danger, had fought bravely, and endured patiently. Without undervaluing the military assistance afterwards furnished by Great Britain (though how scanty this was before the arrival of General Pigot is well known), it remains undeniable, that the Maltese had taken the greatest share both in the fatigues and in the privations consequent on the siege; and that had not the greatest virtues and the most exemplary fidelity been uniformly displayed by them, the English troops (they not being more numerous than they had been for the greater part

of the two years) could not possibly have remained before the fortifications of Våletta, defended as that city was by a French garrison, that greatly outnumbered the British besiegers Still less could there have been the least hope of ultimate success; as if any part of the Maltese peasantry had been friendly to the French, or even indifferent, if they had not all indeed been most zealous and persevering in their hostility towards them, it would have been impracticable so to blockade that island as to have precluded the arrival of supplies. If the siege had proved unsuccessful, the Maltese were well aware that they should be exposed to all the horrors which revenge and wounded pride could dictate to an unprincipled, rapacious, and sanguinary soldiery; and now that success has crowned their efforts, is this to be their reward, that their own allies are to bargain (*f*) for them with the French as for a herd of slaves, whom the French had before purchased from a former proprietor? If it be urged, that there is no established government in Malta, is it not equally true, that through the whole population of the island there is not a single dissentient? and thus that the chief inconvenience, which an established authority is to obviate, is virtually removed by the admitted fact of their unanimity? And have they not a bishop, and a dignified clergy, their judges and municipal magistrates, who were at all times sharers in the power of the government, and (*g*) now, supported by the unanimous suffrage of the inhabitants, have a rightful claim to be considered as its representatives? Will it not be oftener said than answered, that the main difference between French and English injustice rests in this point alone, that the French seized on the Maltese without any previous pretences of friendship, while the English procured possession of the island by means of their friendly promises, and by the co-operation of the natives afforded in confident reliance on these promises? The impolicy of refusing the signature on the part of the Maltese was (*h*) equally

evident; since such refusal could answer no one purpose but that of alienating their affections by a wanton insult to their feelings. For the Maltese were not only ready but desirous and eager to place themselves at the same time (*i*) under British protection, to take the oaths of loyalty as subjects of the British crown, and to acknowledge their island to belong to it. These representations, however, were over-ruled: and I dare affirm, from my own experience in the Mediterranean, that our conduct in this instance, added to the impression which had been made at Corsica, Minorca, and elsewhere, and was often referred to by men of reflection in Sicily, who have more than once said to me, "A connection with Great Britain, with the consequent extension and security of our commerce, are (*j*) indeed great blessings: but who can rely on their permanence? or that we shall not be made to pay bitterly for our zeal as partisans of England, whenever it shall suit its plans to deliver us back to our old oppressors?"

ESSAY VI.

> The way of ancient ordinance, though it winds,
> Is yet no devious way. Straight forward goes
> The lightning's path, and straight the fearful path
> Of the cannon-ball. Direct it flies and rapid,
> Shattering that it may reach, and shattering what it reaches.
> My son! the road, the human being travels,
> That, on which blessing comes and goes, doth follow
> The river's course, the valley's playful windings,
> Curves round the cornfield and the hill of vines,
> Honouring the holy bounds of property!
> ——————————— There exists
> A higher than the warrior's excellence.
>
> —WALLENSTEIN.

(1) Captain Ball's services in Malta were honoured with his sovereign's approbation, transmitted in a letter from the (8) Secretary Dundas, and with a baronetcy. A thousand

pounds* were at the same time directed to be paid him from the Maltese treasury. The best and most appropriate addition to the applause of his king and his country, Sir Alexander Ball found in the feelings and faithful affection of the Maltese. The enthusiasm manifested in reverential gestures and shouts of triumph whenever their friend and deliverer appeared in public, was the utterance of a deep feeling, and in nowise the mere ebullition of animal sensibility; which is not indeed a part of the Maltese character. The truth of this observation will not be doubted by any person who has witnessed the religious processions in honour of the favourite saints, both (*a*) at Valetta and at Messina or Palermo, and who (*b*) must have been struck with the contrast between the apparent apathy, or at least the perfect sobriety, of the Maltese, and the fanatical agitations of the Sicilian populace. Among the latter each man's soul seems hardly containable in his body, like a prisoner, whose gaol is on fire, flying madly from one barred outlet to another; while the former might suggest the suspicion, that their bodies were on the point of sinking into the same slumber with their understandings. But their political deliverance was a thing that came home to their hearts, and intertwined with their most impassioned recollections, personal and patriotic.

---

*I scarce know whether it be worth mentioning, that this sum remained undemanded till the spring of the year 1805; at which time the writer of these sketches, during an examination of the treasury accounts, observed the circumstance and noticed it to the Governor, who had suffered it to escape altogether from his memory, for the latter years at least. The value attached to the present by the receiver, must have depended on his construction of its purpose and meaning; for, in a pecuniary point of view the sum was not a moiety of what Sir Alexander had expended from his private fortune during the blockade. His immediate appointment to the government of the island, so earnestly prayed for by the Maltese, would doubtless have furnished a less questionable proof that his services were as highly estimated by the ministry as they were graciously accepted by his sovereign. But this was withheld as long as it remained possible to doubt, whether great talents, joined to local experience, and the confidence and affection of the inhabitants, might not be dispensed with in the person entrusted with that government. *Crimen ingrati animi quod magnis ingeniis haud raro objicitur, sæpius nil aliud est quam perspicacia quædam in causam beneficii collati.* See WALLENSTEIN, Part I.

To Sir Alexander Ball exclusively the Maltese themselves attributed their emancipation; on him, too, they rested their hopes of the future. Whenever he appeared in Valetta, the passengers on each side, through the whole length of the street, stopped, and remained uncovered till he had passed: the very clamours of the market-place were hushed at his entrance, and then exchanged for shouts of joy and welcome. Even after the lapse of years he never appeared in any one of their casals,* which (*c*) did not lie in the direct road between Valetta and St. Antonio, his summer residence, but the women and children, with such of the men who (*d*) were not at labour in their fields, fell into ranks, and followed, or preceded him, singing the Maltese song which had been made in his honour, and which was scarcely less familiar to the inhabitants of Malta and Gozo, than God save the King to Britons. *When he went to the gate through the city, the young men refrained talking; and the aged arose and stood up. When the ear heard, then it blessed him; and when the eye saw him, it gave witness to him: because he delivered the poor that cried, and the fatherless, and those that had none to help them. The blessing of them that were ready to perish came upon him; and he caused the widow's heart to sing for joy* (*e*).

(2) These feelings were afterwards amply justified by his administration of the government; and the very excesses of their gratitude on their first deliverance proved, in the end, only to be acknowledgments antedated. For some time after the departure of the French, the distress was so general and so severe, that a large proportion of the lower classes became mendicants, and one of the greatest thoroughfares of Valetta

*It was the Governor's custom to visit every casal throughout the island once, if not twice, in the course of each summer; and during my residence there, I had the honour of being his constant, and most often, his only companion in these rides; to which I owe some of the happiest and most instructive hours of my life. In the poorest house of the most distant casal two rude paintings were sure to be found: A picture of the Virgin and Child; and a portrait of Sir Alexander Ball.

still retains the name of the "*Nix mangiare stairs*," from the crowd who used there to assail the ears of the passengers with cries of "*nix mangiare*," or "nothing to eat," the former word *nix* being the low German pronunciation of *nichts*, nothing. By what means it was introduced into Malta, I know not; but it became the common vehicle both for solicitation and refusal, the Maltese thinking it an English word, and the English supposing it to be Maltese. I often felt it as a pleasing remembrancer of the evil day (*a*) gone by, when a tribe of little children, quite naked, as is the custom of that climate, and each with a pair of gold ear-rings in its ears, and all fat and beautifully proportioned, would suddenly leave their play, and, looking around to see that their parents were not in sight, change their shouts of merriment for "*nix mangiare!*" awkwardly imitating the plaintive tones of mendicancy; while the white teeth in their little swarthy faces gave a splendour to the happy and confessing laugh, with which they received the good-humoured rebuke or refusal, and ran back to their former sport.

(3) In the interim between the capitulation of the French garrison and Sir Alexander Ball's appointment as His Majesty's civil commissioner for Malta, his zeal for the Maltese was neither suspended (*a*) nor unproductive of important benefits. He was enabled to remove many prejudices and misunderstandings; and to persons of no inconsiderable influence gave juster notions of the true importance of the island to Great Britain. He displayed (*b*) the magnitude of the trade of the Mediterranean in its existing state; showed the immense extent to which it might be carried, and the hollowness of the opinion, that this trade was attached to the south of France by any natural or indissoluble bond (*c*) of connection. I have some reason for likewise believing, that his wise and patriotic representations prevented Malta from being made the seat of and pretext for a numerous civil establishment, in hapless

imitation of Corsica, Ceylon, and the Cape of Good Hope (*d*). It was at least generally rumoured, that it had been in the contemplation of the ministry to appoint (9) Sir Ralph Abercrombie as governor, with a salary of 10,000*l.* a year, (*e*) and to reside in England, while one of his countrymen was to be the lieutenant-governor, at 5,000*l.* a year; to which were to be added a long *et cætera* of other offices and places of proportional emolument. This threatened appendix to the state calendar may have existed only in the imaginations of the reporters, yet (*f*) inspired some uneasy apprehensions in the minds of many well-wishers to the Maltese, who knew that—for a foreign settlement at least, and one too possessing in all the ranks and functions of society an ample population of its own—such a stately and wide-branching tree of patronage, though delightful to the individuals who are to pluck its golden apples, sheds, like the (*g*) manchineel, unwholesome and corrosive dews on the multitude who are to rest beneath its shade. It need not, however, be doubted that Sir Alexander Ball would exert himself to preclude any such intention, by stating and evincing the extreme impolicy and injustice of the plan, as well as its utter inutility in the case of Malta. With the exception of the governor, and of the public secretary, both of whom undoubtedly should be natives of Great Britain, and appointed by the British government, there was no civil office that could be of the remotest advantage to the island which was not already filled (*h*) by the natives, and the functions of which none could perform so well as they. The number of inhabitants (he would state) was prodigious compared with the extent of the island, though from the fear of the Moors one-fourth of its surface remained unpeopled and uncultivated. To deprive, therefore, the middle and lower classes of such places as they had been accustomed to hold, would be cruel; while the places held by the nobility, were, for the greater part, such as none but natives could perform the duties of. By any innovation

we should affront the higher classes and alienate the affections of all, not only without any imaginable advantage but with the certainty of great loss. Were Englishmen to be employed, the salaries must be increased fourfold, and would yet be scarcely worth acceptance; and in higher offices, such as those of the civil and criminal judges, the salaries must be augmented more than tenfold. For, greatly to the credit of their patriotism and moral character, the Maltese gentry sought these places as honourable distinctions, which endeared them to their fellow-countrymen, and at the same time rendered the yoke of the order somewhat less grievous and galling. With the exception of the Maltese secretary, whose situation was one of incessant labour, and who at the same time performed the duties of law counsellor to the government, the highest salaries scarcely exceeded 100*l*. a year, and were barely sufficient to defray the increased expenses of the functionaries for an additional equipage, or one of more imposing appearance. Besides, it was of importance that the person placed at the head of that government should be looked up to by the natives, and possess the means of distinguishing and rewarding those who had been most faithful and zealous in their attachment to Great Britain, and hostile to their former tyrants. The number of the employments to be conferred would give considerable influence to his Majesty's civil representative, while the trifling amount of the emolument attached to each precluded all temptation of abusing it.

(4) Sir Alexander Ball (*a*) would, likewise, it is probable, urge, that the commercial advantages of Malta, which were most intelligible to the English public, and best fitted to render our retention of the island popular, must necessarily be of very slow growth, though finally they would become great, and of an extent not to be calculated. For this reason, therefore, it was highly desirable that the possession should be, and appear to be, at least inexpensive. After the British govern-

ment had made one advance for a stock of corn sufficient to place the island a year beforehand, the sum total drawn from Great Britain need not exceed 25,000*l.*, or at most 30,000*l.* annually; excluding of course the expenditure connected with our own military and navy, and the repair of the fortifications, which latter expense ought to be much less than at Gibraltar, from the multitude and low wages of the labourers in Malta, and from the softness and admirable quality of the stone. Indeed much more might safely be promised on the assumption that a wise and generous system of policy (*b*) were adopted and persevered in. The monopoly of the Maltese corn trade by the government formed an exception to a general rule, and by a strange, yet valid, anomaly in the operations of political economy, was not more necessary than advantageous to the inhabitants. The chief reason is that the produce of the island itself barely suffices for one-fourth of its inhabitants, although fruits and vegetables form so large a part of their nourishment. Meantime the harbours of Malta, and its equi-distance from Europe, Asia, and Africa, gave it a vast and unnatural importance in the present relations of the great European powers, and imposed on its government, whether native or dependent, the necessity of considering the whole island as a single garrison, the provisioning of which could not be trusted to the casualties of ordinary commerce. What is actually necessary is seldom injurious. Thus in Malta bread is better and cheaper on an average than in Italy or (*c*) the coast of Barbary; while a similar interference with the corn trade in Sicily impoverishes the inhabitants, and keeps the agriculture in a state of barbarism. But the point in question is the expense to Great Britain. Whether the monopoly be good or evil in itself, it remains true, that in this established usage, and in the gradual enclosure (*d*) of the uncultivated district, such resources exist as without the least oppression might render the civil government in Valetta independent of the treasury at

home, (*e*) finally taking upon itself even the repair of the fortifications, and thus realize one instance of an important possession that cost the country nothing (*f*).

(5) But now the time arrived which threatened to frustrate the patriotism of the Maltese themselves, and all the zealous efforts of their disinterested friend. Soon after the war had for the first time become indisputably just and necessary, the people (*a*) at large and a majority of independent senators, incapable, as it might seem, of translating their fanatical anti-Jacobinism into a well-grounded, yet equally impassioned, anti-Gallicanism, grew impatient for peace, or rather for a name, under which the most terrific of all wars would be incessantly waged against us. Our conduct was not much wiser than that of the weary traveller, who, having proceeded half way on his journey, procured a short rest for himself by getting up behind a chaise which was going the contrary road. In the strange treaty of Amiens, in which we neither recognized our former relations with France nor with the other European powers, nor formed any new ones, the compromise concerning Malta formed the prominent feature; and its nominal re-delivery to the Order of St. John was authorized, in the minds of the people, by Lord Nelson's opinion of its worthlessness to Great Britain in a political or naval view. (*b*) It is a melancholy fact, and one that must often sadden a reflective and philanthropic mind, how little moral considerations weigh even with the noblest nations, how vain are the strongest appeals to justice, humanity, and national honour, unless when the public mind is under the immediate influence of the cheerful or vehement passions, indignation or avaricious hope. In the whole class of human infirmities there is none that makes such loud appeals to prudence, and yet so frequently outrages its plainest dictates, as the spirit of fear. The worst cause conducted in hope is an overmatch for the noblest managed by despondency; in both cases an unnatural conjunction that recalls the old fable

of Love and Death, taking each the arrows of the other by mistake. When islands that had courted British protection in reliance upon British honour, are with their inhabitants and proprietors abandoned to the resentment which we had tempted them to provoke, what wonder, if the opinion becomes general, that alike to England as to France, the fates and fortunes of other nations are but the counters, with which the bloody game of war is played; and that notwithstanding the great and acknowledged difference between the two governments during possession, yet the protection of France is more desirable because it is more likely to endure? for what the French take, they keep. Often both in Sicily and Malta have I heard the case of Minorca referred to, where a considerable portion of the most respectable gentry and merchants (no provision having been made for their protection on the re-delivery of that island to Spain) expiated in dungeons the warmth and forwardness of their predilection for Great Britain.

(6) It has been by some persons imagined, that Lord Nelson was considerably influenced in his public declaration concerning the value of Malta, by ministerial flattery, and his own sense of the great serviceableness of that opinion to the persons in office. This supposition is, however, wholly false and groundless. His lordship's opinion was indeed greatly shaken afterwards, if not changed; but at that time he spoke in strictest correspondence with his existing convictions. He said no more than he had often previously declared to his private friends: it was the point on which, after some amicable controversy, his lordship and Sir Alexander Ball had "agreed to differ." Though the opinion itself may have lost the greatest part of its interest, and except for the historian is, as it were, superannuated; yet the grounds and causes of it, as far as they arose out of Lord Nelson's particular character, and may perhaps tend to re-enliven our recollection of a hero so deeply and justly beloved, will for ever possess an interest of their own. In an essay,

too, which purports to be no more than a (*a*) series of sketches and fragments, the reader, it is hoped, will readily excuse an occasional digression, and a more desultory style of narration than could be tolerated in a work of regular biography.

(7) Lord Nelson was an admiral every inch of him. He looked at everything, not merely in its possible relations to the naval service in general, but in its immediate bearings on his own squadron; to his officers, his men, to the particular ships themselves, his affections were as strong and ardent as those of a lover. Hence, though his temper was constitutionally irritable and uneven, yet never was a commander so enthusiastically loved by men of all ranks, from the captain of the fleet to the youngest ship-boy. Hence too the unexampled harmony which reigned in his fleet, year after year, under circumstances that might well have undermined the patience of the best-balanced dispositions, much more of men with the impetuous character of British sailors. Year after year, the same dull duties of a wearisome blockade, of doubtful policy —little if any opportunity of making prizes; and the few prizes, which accident might throw in the way, of little or no value; and when at last the occasion presented itself which would have compensated for all, then a disappointment as sudden and unexpected as it was unjust and cruel, and the cup dashed from their lips! Add to these trials the sense of enterprises checked by feebleness and timidity elsewhere, not omitting the tiresomeness of the Mediterranean sea, sky, and climate; and the unjarring and cheerful spirit of affectionate brotherhood, which linked together the hearts of that whole squadron, will appear not less wonderful to us than admirable and affecting. When the resolution was taken of commencing hostilities against Spain, before any intelligence was sent to Lord Nelson, another admiral, with two or three ships of the line, was sent into the Mediterranean, and stationed before Cadiz, for the express purpose of intercepting the Spanish

prizes. The admiral despatched on this lucrative service gave no information to Lord Nelson of his arrival in the same sea, and five weeks elapsed before his lordship became acquainted with the circumstance. The prizes thus taken were immense. A month or two sufficed to enrich the commander and officers of this small and highly-favoured squadron; while to Nelson and his fleet the sense of having done their duty, and the consciousness of the glorious services which they had performed, were considered, it must be presumed, as an abundant remuneration for all their toils and long suffering! It was indeed an unexampled circumstance, that a small squadron should be sent to the station which had been long occupied by a large fleet, commanded by the darling of the navy, and the glory of the British empire, to the station where this fleet had for years been wearing away in the most barren, repulsive, and spirit-trying service, in which the navy can be employed! and that this minor squadron should be sent independently of, and without any communication with the commander of the former fleet, for the express and solitary purpose of stepping between it and the Spanish prizes, and as soon as this short and pleasant service was performed, of bringing home the unshared booty with all possible caution and despatch. The substantial advantages of naval service were perhaps deemed of (*a*) too gross a nature for men already rewarded with the grateful affections of their own countrymen, and the admiration of the whole world! They were to be awarded, therefore, on a principle of compensation to a commander less rich in fame, and whose laurels, though not scanty, were not yet sufficiently luxuriant to hide the golden crown which is the appropriate ornament of victory in the bloodless war of commercial capture! Of all the wounds which were ever inflicted on Nelson's feeling (and there were not a few), this was the deepest—this rankled most! "I had thought" (said the gallant man, in a letter written on the first feelings of the affront), "I fancied—but nay, it must have

been a dream, an idle dream—yet, I confess it, I did fancy, that I had done my country service—and thus they use me. It was not enough to have robbed me once before of my West India harvest—now they have taken away the Spanish—and under what circumstances, and with what pointed aggravations! Yet, if I know my own thoughts, it is not for myself, or on my own account chiefly, that I feel the sting and the disappointment; no! it is for my brave officers; for my noble-minded friends and comrades—such a gallant set of fellows! such a band of brothers! My heart swells at the thought of them!"

(8) This strong attachment of the heroic admiral to his fleet, faithfully repaid by an equal attachment on their part to their admiral, had no little influence in attuning their hearts to each other; and when he died, it seemed as if no man was a stranger to another; for all were made acquaintances by the rights of a common anguish. In the fleet itself, many a private quarrel was forgotten, no more to be remembered; many, who had been alienated, became once more good friends; yea, many a one was reconciled to his very enemy, and loved and (as it were) thanked him for the bitterness of his grief, as if it had been an act of consolation to himself in an intercourse of private sympathy. The tidings arrived at Naples on the day that I returned to that city from Calabria; and never can I forget the sorrow and consternation that lay on every countenance. Even to this day there are times when I seem to see, as in a vision, separate groups and individual faces of the picture. Numbers stopped and shook hands with me because they had seen the tears on my cheek, and conjectured that I was an Englishman; and several, as they held my hand, burst, themselves, into tears. And though it (*a*) may awake a smile, yet it pleased and affected me, as a proof of the goodness of the human heart struggling to exercise its kindness in spite of prejudices the most obstinate, and eager to carry on its love and honour into the life beyond life, that it was whispered

about Naples, that Lord Nelson had become a good Catholic before his death. The absurdity of the fiction is a sort of measurement of the fond and affectionate esteem which had ripened the pious wish of some kind individual, through all the gradations of possibility and probability, into a confident assertion, believed and affirmed by hundreds. The feelings of Great Britain on this awful event have been described well and worthily by a living poet, who has happily blended the passion and wild transitions of lyric song with the swell and solemnity of epic narration :

> ——Thou art fall'n ! fall'n, in the lap
> Of victory. To thy country thou cam'st back
> Thou, conqueror, to triumphal Albion cam'st
> A corse ! I saw before thy hearse pass on
> The comrades of thy perils and renown.
> The frequent tear upon their dauntless breasts
> Fell. I beheld the pomp thick gathered round
> The trophied car that bore thy graced remains
> Through armed ranks, and a nation gazing on.
> Bright glowed the sun, and not a cloud distained
> Heaven's arch of gold, but all was gloom beneath.
> A holy and unutterable pang
> Thrilled on the soul. Awe and mute anguish fell
> On all.—Yet high the public bosom throbbed
> With triumph. And if one, 'mid that vast pomp,
> If but the voice of one had shouted forth
> The name of NELSON, thou hadst past along,
> Thou in thy hearse to burial past, as oft
> Before the van of battle, proudly rode
> Thy prow, down Britain's line, shout after shout
> Rending the air with triumph, ere thy hand
> Had lanced the bolt of victory.
>
> (10)—SOTHEBY (*Saul*, p. 80).

(9) I introduced this digression with an apology, yet have extended it so much further than I had designed, that I must once more request my reader to excuse me. It was to be expected (I have said) that Lord Nelson would appreciate the isle of Malta from its relations to the British fleet on the Mediterranean station. It was the fashion of the day to style Egypt the key of India, and Malta the key of Egypt. Nelson saw the hollowness of this metaphor ; or if he only doubted its

applicability in the former instance, he was sure that it was false in the latter. Egypt might or might not be the key of India, but Malta was certainly not the key of Egypt. It was not intended to keep constantly two distinct fleets in that sea; and the largest naval force at Malta would not supersede the necessity of a squadron off Toulon. Malta does not lie in the direct course from Toulon to Alexandria; and from the nature of the winds (taking one time with another) the comparative length of the voyage to the latter port will be found far less than a view of the map would suggest, and in truth of little practical importance. If it were the object of the French fleet to avoid Malta in its passage to Egypt, the port-admiral at Valetta would in all probability receive his first intelligence of its course from Minorca or the squadron off Toulon, instead of communicating it. In what regards the refitting and provisioning of the fleet, either on ordinary or extraordinary occasions, Malta was as inconvenient as Minorca was advantageous, not only from its distance (which yet was sufficient to render it almost useless in cases of the most pressing necessity, as after a severe action or injuries of tempest) but likewise from the extreme difficulty, if not impracticability, of leaving the harbour of Valetta with a N. W. wind, which often lasts for weeks together. In all these points his lordship's observations were perfectly just; and it must be conceded by all persons acquainted with the situation and circumstances of Malta, that its importance, as a British possession, if not exaggerated on the whole, was unduly magnified in several important particulars. Thus (11) Lord Minto, in a speech delivered at a county meeting, and afterwards published, affirms, that supposing (what no one could consider as unlikely to take place) that the court of Naples should be compelled to act under the influence of France, and that the Barbary powers were unfriendly to us, either in consequence of French intrigues or from their own caprice and insolence, there would not be a single port, harbour,

bay, creek, or roadstead in the whole Mediterranean, from which our men-of-war could obtain a single ox or a hogshead of fresh water, unless Great Britain retained possession of Malta. The noble speaker seems not to have been aware, that under the circumstances supposed by him, Odessa too being closed against us by a Russian war, the island of Malta itself would be no better than a vast almshouse of 75,000 persons, exclusive of the British soldiery, all of whom must be regularly supplied with corn and salt meat from Great Britain or Ireland. The population of Malta and Gozo exceeds 100,000, while the food of all kinds produced on the two islands would barely suffice for one-fourth of that number. The deficit is procured by the growth and spinning of cotton, for which corn could not be substituted from the nature of the soil, or, were it attempted, would produce but a small proportion of the quantity which the cotton raised on the same fields and spun * into thread, enables the Maltese to purchase, not to mention that the substitution of grain for cotton would leave half of the inhabitants without employment. As to live stock, it is quite out of the question, if we except the pigs and goats, which perform the office of scavengers in the streets of Valetta and the towns on the other side of the Porto Grande.

(10) Against these arguments Sir A. Ball placed the following considerations :—It had long been his conviction, that the Mediterranean squadron should be supplied by regular storeships, the sole business of which should be that of carriers for

* The Maltese cotton is naturally of a deep buff, or dusky orange colour, and, by the laws of the island, must be spun before it can be exported. I have heard it asserted, by persons apparently well informed on the subject, that the raw material would fetch as high a price as the thread, weight for weight : the thread from its coarseness being applicable to few purposes. It is manufactured likewise for the use of the natives themselves into a coarse nankin, which never loses its colour by washing, and is durable beyond any clothing I have ever known or heard of. The cotton seed is used as a food for the cattle that are not immediately wanted for the market ; it is very nutritious, but changes the fat of the animal into a kind of suet, congealing quickly, and of an adhesive substance.

the fleet. This he recommended as by far the most economic plan, in the first instance. Secondly, beyond any other, it would secure a system and regularity in the arrival of supplies. And, lastly, it would conduce to the discipline of the navy, and prevent both ships and officers from being out of the way on any sudden emergency. If this system were introduced, the objections to Malta, from its great distance, etc., would have little force On the other hand, the objections to Minorca he deemed irremovable. The same disadvantages which attended the getting out of the harbour of Valetta, applied to vessels getting into Port Mahon; but while fifteen hundred or two thousand British troops might be safely entrusted with the preservation of Malta, the troops for the defence of Minorca must ever be in proportion to those which the enemy may be supposed likely to send against it. It is so little favoured by nature or by art, that the possessors stood merely on the level with the invaders. Cæteris paribus, if there 12,000 of the enemy landed, there must be an equal number to repel them; nor could the garrison, or any part of it, be spared for any sudden emergency without risk of losing the island. Previously to the battle of Marengo, the most earnest representations were made to the governor and commander at Minorca, by the British admiral, who offered to take on himself the whole responsibility of the measure, if he would permit the troops at Minorca to join our allies. The governor felt himself compelled to refuse his assent. Doubtless, he acted wisely, for responsibility is not transferable. The fact is introduced in proof of the defenceless state of Minorca, and its constant liability to attack. If the Austrian army had stood in the same relation to eight or nine thousand British soldiers at Malta, a single regiment would have precluded all alarms as to the island itself, and the remainder have perhaps changed the destiny of Europe. What might not, almost I would say, what must not eight thousand Britons have accom-

plished at the battle of Marengo, nicely poised as the fortunes of the two armies are now known to have been? Minorca too is (a) alone useful or desirable during a war, and on the supposition of a fleet off Toulon. The advantages of Malta are permanent and national. As a second Gibraltar, it must tend to secure Gibraltar itself; for if by the loss of that one place we could be excluded from the Mediterranean, it is difficult to say what sacrifices of blood and treasure the enemy would deem too high a price for its conquest. Whatever Malta may or may not be respecting Egypt, its high importance to the independence of Sicily cannot be doubted, or its advantages, as a central station, for any portion of our disposable force. Neither is the influence which it will enable us to exert on the Barbary powers to be wholly neglected. I shall only add, that during the plague at Gibraltar, Lord Nelson himself acknowledged that he began to see the possession of Malta in a different light.

(11) Sir Alexander Ball looked forward to future contingencies as likely to increase the value of Malta to Great Britain. He foresaw that the whole of Italy would become a French province, and he knew that the French government had been long intriguing on the coast of Barbary. The Dey of Algiers was believed to have accumulated a treasure of fifteen millions sterling, and Buonaparte had actually duped him into a treaty, by which the French were to be permitted to erect a fort on the very spot where the ancient (12) Hippo stood, the choice between which and the Hellespont, as the site of New Rome, is said to have perplexed the judgment of Constantine. To this he added an additional point of connection with Russia, by means of Odessa, and on the supposition of a war in the Baltic, a still more interesting relation to Turkey, and the Morea, and the Greek islands. It had been repeatedly signified to the British government, that from the Morea and the countries adjacent, a considerable supply of ship timber and

naval stores might be obtained, such as would at least greatly lessen the pressure of a Russian war. The agents of France were in full activity in the Morea and the Greek islands, the possession of which, by that government, would augment the naval resources of the French to a degree of which few are aware who have not made the present state of commerce of the Greeks an object of particular attention. In short, if the possession of Malta were advantageous to England solely as a convenient watch-tower, as a centre of intelligence, its importance would be undeniable.

(12) Although these suggestions did not prevent the signing away of Malta at the peace of Amiens, they doubtless were not without effect, when the ambition of Buonaparte had given a full and final answer to the grand question—can we remain at peace with France? I have likewise reason to believe that Sir Alexander Ball, baffled, by exposing, an insidious proposal of the French government, during the negotiations that preceded the recommencement of the war—that the fortifications of Malta should be entirely dismantled, and the island left to its inhabitants. Without dwelling on the obvious inhumanity and flagitious injustice of exposing the Maltese to certain pillage and slavery from their old and inveterate enemies, the Moors, he showed that the plan would promote the interests of Buonaparte even more than his actual possession of the island, which France had no possible interest in desiring, except as the means of keeping it out of the hands of Great Britain.

(13) But Sir Alexander Ball is no more. The writer still clings to the hope that he may yet be able to record his good deeds (*a*) more fully and regularly; that then, with a sense of comfort, not without a subdued exultation, he may raise heavenward from his honoured tomb the glistening eye of an humble, but ever grateful Friend.

REFERENCES

TO NAMES

MENTIONED IN THE TEXT.

---

1. *James Harrington* (1611–1677), a writer on the philosophy of government, was himself a member of an old English family. He was educated at Trinity College, Oxford, and afterwards served for some time in the Dutch army. In 1646 he was appointed attendant on Charles I. during the imprisonment of that monarch, and was one of those who attended Charles to the scaffold, but though sympathizing with the king, his sentiments were republican. He afterwards incurred the resentment of Cromwell and of Charles II., when each was in power, by the latter of whom he was thrown into prison on a charge of conspiracy. The close confinement made such inroads on his health that, though at length released, he never regained strength and died shortly afterwards.

Harrington was one of those men of even balance that illuminated the great revolutionary period of Cromwell. As a political thinker he was in advance of even that advanced age, but he has never had the reputation he deserves. His republican theories were looked at with suspicion by Cromwell, and were entirely discarded after the Restoration, but his writings had considerable influence on thinking minds, and one hundred years later more than one of the founders of the American Republic were inspired by them, not only his ideas but his very expressions being incorporated in the constitution of the United States and in that of several of the states. His chief work is *Oceana*, an allegory representing England under his imagined commonwealth, a book, which, though lacking the poetry of the Utopia or the Arcadia, is yet much more valuable than either of these from its sound political views.

The leading ideas of the *Oceana* are the following, most of which, after two centuries, have forced themselves on the world:—

1. A commonwealth is an empire of laws, not of men.

2. Political liberty consists in the empire of laws and not in mere freedom.

3. There should be a written constitution.

4. Government should be divided into three sections: legislative, executive and judicial.

5. The legislature should have continuous existence and should exist by partial rotation, one-third retiring every year being replaced by others elected in their stead.

6. Election should be by ballot.

7. Public office is a trust and creates no vested interest.

8. Large estates in land should be discouraged.

9. The aristocracy should be a natural aristocracy, consisting of men of leisure and culture, who have time and ability to discuss and control political events.

10. The governors should be sometimes in the condition of the governed. (This idea offended Cromwell, unfortunately for himself, but was acted on by Washington.)

11. Gratuitous education of the masses should be provided by the government.

12. Government should be actuated by a broad liberal spirit and should not discard the idea of beauty in national affairs.

13. Liberty of conscience in religion is necessary.

The world is every year approaching Harrington's ideal. But in some respects it has gone beyond him, as in the French Revolution; hence we find men like Coleridge "harking back" to the old state of affairs. Thus Coleridge, when explaining the basis of his philosophy in "The Friend," complains that the world was governed by false principles. Among others:—

"A system of natural rights instead of social and hereditary privileges."

"Acquiescence in historic testimony substituted for faith."

"*Plebs pro Senatu Populoque*—the wealth of nations for the well-being of man."

"Constitution of America appropriate, perhaps for America, but elevated from a particular experiment to a universal model. The word 'Constitution' altered to mean a capitulation, a treaty, imposed by the people on their own government, as on a conquered enemy."

"Statesmen should know that a learned class is an essential element of a state, at least of a Christian state. But you wish

for a general illumination! You begin with the attempt to popularize learning and philosophy, but you will end in the plebification of knowledge."

These extracts show Coleridge's attitude towards the French and American Revolutions, which were to no little extent aided by the writings of Harrington.

2. The *Dr. Bell* quoted here is probably Dr. Andrew Bell (1753–1832), a clergyman of the Church of England, well known for his philanthropical efforts in the cause of education, and for originating the monitorial system of instruction in schools. He was made prebend of Westminster and Master of the Sherborn Hospital, Durham. He died in 1832, leaving his immense fortune to charitable and educational purposes. His life was written by Southey.

3. *William Dampier* (1652–1715), a man who spent most of his life cruising in the Pacific Ocean. He took part in various military expeditions against the Spanish possessions in America, and made a voyage round the world. He wrote several books of travels, giving an account of his exploits.

4. *Tycho Brahe.* A distinguished Danish astronomer, born 1546. He lived for twenty years in the castle of Uraniberg ("city of the heavens") situated on the island of Hvene, in The Sound, built for him by Frederick II. of Denmark, and furnished with astronomical apparatus. Some years after the death of his benefactor, he had, in order to avoid persecution, to retire to Benatek, near Prague, where another Uraniberg was built for him, but he died soon afterwards, October 13th, 1601, and Kepler, his assistant, occupied the observatory. Kepler owed much of his fame to Brahe's instruction.

5. *Sir John Moore's Campaign.* Sir John Moore (1761–1809), is the only English general who has won lasting fame from the conduct of a retreat. In 1808 he was sent to Portugal to join Sir Arthur Wellesley, and was afterwards left chief in command of the English forces to assist the Spaniards in opposing the French invaders. He advanced as far as Salamanca on November 13th, where he waited a month watching events. The Spaniards being everywhere defeated, he decided to draw the French attack upon himself and advanced as far as Sahagun, and on being attacked by the superior force of the French, he began his masterly retreat drawing the French after him, fighting every day until he reached Corunna, on

January 12th, 1809. Here he learned that the fleet he was expecting to take his army on board, had not arrived and he was forced to offer battle to the French, gaining a decided victory, but unfortunately, he lost his own life. The hardships of the retreat and continual fighting were terrible, and severely tested the courage as well as the discipline of the troops. The publication referred to in the text is probably that of Moore's brother, J. C. Moore, published 1809.

6. *William Cartwright* (1611–1643), a minor poet, was an associate of Ben Jonson, and enjoyed no small fame during his life. He was a graduate of Oxford, and after holding several offices in that University he entered the church where he became noted for his oratory.

7. *Sir Thomas Troubridge*, an English admiral, was born in London. He served with great distinction under Lord Howe, and, as commander of the *Culloden*, was sent to the assistance of Nelson in the Mediterranean, 1798, and served at the Battle of the Nile. He was made a baronet in 1799 and an admiral in 1804. As commander of the *Blenheim* he sailed for the Cape of Good Hope in 1807 and is supposed to have perished by shipwreck off the coast of Madagascar.

8. *Henry Dundas*, Viscount Melville (1741-1811), the son of Robert Dundas, President of the Scottish Court of Sessions, was born and educated at Edinburgh. On entering Parliament in 1774 he joined the party of Lord North, and soon distinguished himself in debate. In 1791 he became Home Secretary, and from 1794 to 1801, he was Secretary of War under Pitt, and was afterwards elevated to the peerage. In 1804 he became First Lord of the Admiralty. He was, in 1806, impeached unsuccessfully for appropriating the public funds.

9. *Sir Ralph Abercrombie*, a popular military officer, born at Menstry, Clackmannanshire, Scotland, 1734; entered the army, 1758; accompanied the Duke of York to Holland, 1793, where he won golden opinions from the whole army. He was appointed to the command of an expedition to the West Indies, which he accomplished with success, taking Grenada, Demerara, Essequibo, St. Lucia, St. Vincent, and Trinidad. His career as commander of the forces in Ireland, and afterwards as second to the Duke of York in Holland, was not so fortunate. He, however, acquitted himself with

credit, and won renown by a masterly retreat which he conducted. He commanded the expedition to Egypt, March, 1799, where he achieved remarkable success, landing his forces in face of the whole French army, winning victory after victory, till he was unfortunately struck by a musket-ball in the thigh, March 21, in a battle with Menou near Alexandria, and, as the ball could not be extracted, mortification set in, which soon resulted in the death of the brave general.

10. *William Sotheby* (1757-1833). His chief works are:—Several books of poems, containing tours, sonnets and odes, Battle of the Nile, Siege of Cuzco, Orestes, Saul, Ivan, and translations of Wieland's Oberon, Virgil's Georgics, and Homer's Iliad.

11. *Lord Minto*, Sir Gilbert Elliott (1751-1814). Born at Edinburgh; educated under David Hume. He was called to the bar 1774. Afterwards he entered Parliament, and joined the party of Fox and Burke. In 1807 he was appointed Governor-General of India. Made Earl Minto, 1813.

12. "*Site of Ancient Hippo.*" Hippo-Regius, the ancient See of Augustine, was a town on the shore of Numidia, an ancient province in the north of Africa, now Algeria. It was sacked and destroyed in the seventh century by the Saracens, who built the present Bona or Bône on or near its old site.

NOTES

ON

ESSAYS III., IV., V. AND VI.

OF

THE THIRD LANDING PLACE.

The nature and origin of "The Friend" may be learned from the letter which the author wrote one of his friends by way of a prospectus (printed in appendix A.).

"The Friend" was begun in 1809 as a weekly magazine, but was continued for only twenty-seven numbers. It was subsequently, in 1818, re-arranged, amended and published in book form, being dedicated to the author's physician, Dr. Gillman. The book consists of essays on the principles of political economy and on the grounds of morals and religion, interspersed with discussions of characters and incidents, taken from real life. It was written, or rather dictated (for the author did not write it with his own hand) while the poet was living with Wordsworth, in Allan Bank, the new house of the latter, at the head of the lake of Grasmere. In the same year the poet Wordsworth also produced a prose work "The Essay on the Convention of Cintra," in which he censures England for neglecting to protect Spain and Portugal from the French, as Coleridge censures her for neglecting the Maltese.

Appendix B. contains the first chapter of this Life, which explains its nature and the object with which it was written. These two appendices will enable the student to understand the position in the general scheme of "The Friend" which this life of Ball occupies.

In Essay II. in the Second Landing Place of "The Friend," Coleridge discusses the nature of biographies. The motto prefixed to that essay is a quotation from Bacon, which says: "The history of times representeth the magnitude of actions and the public faces or deportment of persons and passeth over in silence the smaller passages and motions of men and matters. . . . But lives, if they be well written, *propounding to themselves a person* to represent in whom actions both greater and smaller, public and private, have

a commixture, must of necessity contain a more true, native and lively representation." In the essay Coleridge deplores the mania of scribbling trifling gossip about great names, and says: "The spirit of genuine biography is in nothing more conspicuous than in the firmness with which it withstands the cravings of worthless curiosity, as distinguished from the thirst after useful knowledge. For, in the first place such anecdotes as derive their whole and sole interest from the great name of the person concerning whom they are related, and neither illustrate his general character nor his particular actions, would scarcely have been noticed or remembered except by men of weak minds. In the second place, these trifles are submissive of the great end of biography, which is to fix the attention, and to interest the feelings of men on those qualities and actions which have made a particular life worthy of being recorded." Governed by such principles, Coleridge would have given a most interesting biography of Ball, but these essays he distinctly states were not intended to constitute a biography. The incidents given are few and are merely introductory to the principles and opinions of the hero which constitute the greater part of the essays. The life he gives is a didactic treatise illustrated by the public career of a great and good man. The biography in such cases, instead of being the intimate history of a life becomes a philosophical or moral discussion on the principles supposed to govern the actions of the hero as understood and selected by the biographer. In a true biography the writer should conceal his own individuality in relating the private experience of the original, giving the necessary details to show the character of the hero, with its blemishes as well as its glories, showing the habitual passions, impulses and sentiments, and narrating the failures as well as the conquests in the life experience of the hero. But a regular biography was not Coleridge's intention. His life of Ball is a sketch of a public character, intended to illustrate and inculcate certain political and educational principles and to form part of the general plan of "The Friend"; its effect is intensified by the warm affection shown by the author in his "funeral eulogy" of his friend.

The language of the essays is characterized by its easy flow, its copiousness and melody. Coleridge does not show himself here a strong writer. His sentences show no art, but that of a true ear

for rhythm in the arrangement of words. The sense is generally clear, but it is often couched in a superabundant phraseology carelessly arranged.

His paragraphs exhibit no regard for the principles usually laid down for the paragraph, the ideas presented often losing much of their force from want of proper grouping. These essays, however, do not show the author at his best, and most of their blemishes no doubt arose from the haste with which they were written for the magazine and from the fact that they were dictated to an amanuensis.

ESSAY III.

1. (*a*) The student will find some interesting facts about Harrington in the References. He believes that legislators should be taken from the aristocratic class; but by that class he means men of wealth, of leisure and of education. Coleridge, however, being a poet, was more governed by the sentiments associated with an aristocracy of birth. We cannot, in this country, endorse the sentiment given in the text. A boy of low birth may equip himself with all the qualities of a gentleman and a statesman; but Coleridge was an English gentleman writing for gentlemen.

(*b*) *These* (considerations). The deduction to be drawn is that Ball was opposed to the system of discipline that then prevailed in the navy.

Any length of time is an ambiguous phrase having two meanings. *Consequence,* though popularly used in this sense, is not as appropriate as "importance." The last phrase in this sentence should come after "therefore."

(*c*) We do not in this country speak of "lower classes," and we believe in educating every member of the community.

(*d*) *Observed.* This word, like "remark," is often used, as here, as a synonym for "said." These secondary meanings of the words have grown by the law of generalization out of their primary meanings, but they are perhaps not yet quite sanctioned.

(*e*) *One arm* (each).

(*f*) *And that* (and said that). This incorrect use of the conjunction "and" to connect a principal and a dependent clause, is frequently found in this work.

(*g*) *Condition*—rank, position ; not now used in this sense. Note the law of amelioration in these words.

(*h*) *Or observe*—nor observe, or say, or (we) observe no, etc. The clause contains a new negative idea, and should have the complete form of negation.

(*i*) These sentiments surprise *us* in these days of higher education of women and equal rights ; but it must be noted that the author is not speaking of true education, but of those accomplishments which, though usually called education, are only one of the means of it.

(*j*) There is no need to repeat the name of Ball here, as the author seems throughout the whole context to be quoting that person's opinions. The student may here be cautioned against the danger of confusion when using the indirect form of narration. It is a great weakness in these essays, as we are often left in doubt whether the author is quoting or giving his own sentiments. The direct quotation has the advantage of directness, clearness and animation ; besides, it avoids the repetitions, "he said," "he observed," etc.

(*k*) *Serious Scotchmen.* The old strict Presbyterianism of the Scotch has given rise to the erroneous idea that all Scotchmen are serious. The Scotchman, as represented in literature, is serious and obtuse ; the Irishman, witty and quarrelsome ; the Englishman, proud and haughty ; the Frenchman, vain and boastful ; the Spaniard, vindictive ; the Italian, cunning ; and the Yankee, "cute" and tricky. These may be called their stage characters.

(*l*) *That* is here grammatically correct, but as the first dependent clause is given the prominence of a principal clause, there is a want of symmetry in the sentence.

(*m*) Methodism, in Coleridge's time, had not outlived the opprobrium that attaches to a new religion.

(*n*) *Most.* As this word has several functions care must be exercised to show which is intended. "Most learned men" may mean well learned men, the best learned men, or most of the learned men.

(*o*) The strength of this sentence would be increased by putting this noun clause in its proper place as subject, and omitting the introductory "it." Moreover, the reference of "It" in the next sentence would then be clear.

(*p*) *Tempts*—causes, suggests. *They find.* Does this word refer to ordinary men, or to men in power, or to men who have been educated? The pronouns in this sentence do not indicate their antecedents with sufficient clearness.

REMARKS.—This paragraph might have been divided into two, the first terminating at "considerations." There is at least a sufficient break for a new paragraph at that point, but the whole paragraph treats of the details of Ball's life and opinions when a subaltern. The laws of explicit reference and of proportion are not followed with any care, and the paragraph lacks picturesqueness and distinctness in not having one leading subject.

The sentences are full and musical, but the very abundance and facility of expression has frequently led to careless grammatical arrangement and indistinct reference. The haste necessary in writing for a weekly periodical, and the fact that the matter was dictated instead of written by his own hand, no doubt will account for much of this apparent carelessness.

EXERCISES.—1. Write a paragraph discussing the statement quoted from Harrington. 2. A paragraph on any one of the sub-divisions given in the note on Harrington. 3. A paragraph on the advantages of a free national education. 4. Discuss any of Coleridge's statements given at the end of the note on Harrington. 5. Write out the sentiments of Ball in direct quotation. 6. Re-write the paragraph dividing it into two, and make what changes you think desirable.

2. (*a*) This clause is too remotely connected in sense with the first. It introduces the paragraph topic, viz., his reading habits through life, and should have the prominence of a separate sentence.

(*b*) *Have ever heard.* Say "ever heard." As Ball was then dead, the time must have been entirely past.

(*c*) *This* (poem).

(*d*) *But that.* See note (*l*) in par. 1. *The press* in this sentence evidently includes books, though its general meaning is restricted to newspapers and periodicals.

(*e*) *Each other.* Where more than two are spoken of, as here, the tendency at present is to use "one another," and to confine "each other" to cases where two only are spoken of.

(*f*) *To have heard.* We now generally use the form with "ing" after "remember,"—"I remember hearing," etc.

REMARKS.—This paragraph treats of Ball's reading habits and his opinion of knowledge acquired from books, but the opening sentence would lead us to expect something different. It is, however, sufficiently connected with the main subject to serve as an introductory sentence; but the main subject should at least have been introduced by means of a principal and separate sentence. As in the first paragraph, a few events in Ball's life are mentioned to serve as a foundation for a discussion of his opinions. The close of the paragraph, like the opening, is foreign, and therefore weak.

EXERCISES—1. Compare the merits of the knowledge derived from books with that derived from personal experience. 2. Discuss the statement in the text about the origin of the prejudice against book-learned men. 3. Re-write the first few sentences of the paragraph, making the first sentence introduce the paragraph subject.

3. (*a*) This phrase might have been placed nearer the verb it modifies.

(*b*) *With* here would require "I" as subject of the principal sentence. Correct the sentence.

(c) *Scarcely less convinced.* Say, more convinced, or, almost less convinced. The phrase quoted is a positive statement that he is convinced less of his being than of an event in that being, which is absurd. The terms have evidently been transposed in the author's mind, and should have been "I am scarcely less convinced that, etc., than I am of my own being."

(*d*) *And that.* This peculiar use of "that" has already been noted.

(*e*) *Plan.* Means system or measure, as in Plan of Campaign. *Immutable* is rather strong in speaking of human beings; "unchangeable" would be better, but "constant" is sufficient.

(*f*) Note the effect of omitting all remarks in introducing the story here; and, also, the strength and symmetry obtained by transposing the terms.

4. (*a*) Ball's system of discipline here referred to is given in Essay 2, section 1, of "The Friend." It is substantially as follows:—On assuming command of a mutinous crew, accustomed to the most severe discipline, he adopted a new method. He drew up a set of laws, with a penalty attached to each misdemeanour, and had these taught to the crew and hung up in the ship. He thus made his

discipline resemble the action of ordinary law. Time was allowed the accused to prepare his defence before trial, and for meditation between conviction and punishment. The system met with great success. "An invisible power it was that quelled them, a power which was, therefore, irresistible, because it took away the very will of resistance. It was the awful power of law acting on natures pre-configured to its influences." This system has the advantage here mentioned in appealing to the spirit of law and justice in each; but, like all penal codes, it is only negative. It is also defective, for we cannot provide for every misdemeanour. Moreover, its effect depends on the officer administering it; the letter of the law might be wrested into justifying the culprit in disobedience, or the officer in partiality or severity.

(b) *Thus.* Read "*that*" *the humane plan*, etc. Plan will then be in apposition with system as the subject of "could furnish," the whole clause being subject of "must be." This and the following sentence have the periodic order, the sense being left incomplete till the close.

REMARKS.—The paragraph opens well with the leading idea, which, however, is only referred to, and after a warm burst of feeling for his departed friend the author closes the paragraph and the essay with a vindication of his friend's memory in a few noble sentences in his best style.

EXERCISES.—1. Write an essay on popularity, taking as motto the anecdote about the Athenian at the end of paragraph 3.

2. Write an essay on discipline, taking the following as paragraph subjects: General introduction; its necessity; its effects; its requirements in the commanding and in the obeying party; the modes of enforcing it.

3. Write an essay on fame, taking as motto the expression "By her children shall Wisdom be justified."

ESSAY IV.

1. (a) *Among . . . one.* An unusual expression; "of" is the usual preposition, or say, "Among the other, etc., was Lord Nelson."

(*b*) *Business.* This is rather a colloquial use of the word.

(*c*) *They never met.* This is misleading, as we find out further on that it refers only to this stay at Nantes.

(*d*) Omit "against each other," as that idea is implied in the word "mutual." *Both . . . together.* "Both" is unnecessary here.

(*e*) *His.* This word is used three times here, but does not in all cases refer to the same antecedent. The sense is clear enough, but the fault is to be avoided. *At length* is perhaps less accurate than "at last."

(*f*) *Considered.* "Protracted thinking" is the true meaning of this word, but it is often used as here, though less accurately as a synonym for "think."

(*g*) *All the ardour of acknowledgment* is rather vague, as acknowledgment does not imply ardour. *Former* in the next sentence is too far removed from its antecedent.

(*h*) This sentence and the remarks in the second sentence in the paragraph would lead us to expect more than is really given in "The Friend."

2. (*a*) *Should have led* [should lead]. In this sentence Lord Nelson is made too prominent by being placed in the principal clause, while the real subject of discourse (Ball) is placed in the subordinate clause. This compels a change of subject in the next sentence, and causes some doubt at first sight as to the true antecedent of the word "his" in the third sentence.

(*b*) *And.* Omit "and" and change "were" into "being."

(*c*) *If.* Is there any ambiguity in the use of "if" here?

(*d*) *L'Orient.* More usually the Orient, the English article being used instead of the French as here.

(*e*) *But which.* "But," like "and" connects clauses of the same kind; here it is made to connect a principal and a subordinate, say "which, however," etc., or change "which" into "it." *The nature of the engagement to be expected* is clumsy and ambiguous. It probably means "from the expected nature of the engagement" or "the nature the engagement was expected to assume."

(*f*) *Succeeded to it.* Omit "to." In the next sentence for *in three different parts*, say "in three places." (See Appendix C. for this incident.)

(*g*) *At length for some time . . . and then.* The condensation here gives an unusual turn to the phraseology; say "the firing . . . at length, after slackening for some time, having ceased altogether, and yet no sign having been given."

(*h*) The repetition of "and" here has a harsh effect. The first clause belongs to the previous sentence; or it might have been placed as a separate sentence. There is some doubt, also, at first sight as to which crew is meant in the last clause.

REMARKS.—These essays are mere fragments of the whole life which is itself fragmentary. This fourth essay consists merely of two incidents in the life of Ball, and possesses none of the elements of an essay.

EXERCISE.—Write an essay on intelligence as a requisite in courage, using the arguments and incidents in these third and fourth essays.

ESSAY V.

1. (*a*). The illustrative figures of speech in this paragraph are such as might be expected from Coleridge's poetic taste. The metaphors in this and the following sentence are appropriately used to illustrate the comparison drawn between the two men. Another expedient used in drawing comparisons is the balanced construction in sentences, as found, for instance, in Johnson.

(*b*) *Adding.* This participle has no noun in the sentence, a blunder frequently made in composition.

(*c*) *For recollection.* Recollect means to regain what had been forgotten. Reflection would seem to be a more suitable word here.

(*d*) *No!* Except in impassioned prose it is not usual to use exclamatory words or phrases; they belong, properly, to the rhetorical style, and to poetry. Orators, poets and young writers often use them needlessly when they express their thoughts in prose. The student should exercise caution in the use of them.

Failed of consulting. "To consult" would be shorter and more idiomatic.

2. (*a*) *Authority* of opinion is meant.

(*b*) *Suffrage.* The right of voting originally, then support by voting for, lastly support by agreeing in opinion, as here. *Coincidence*, meaning here agreeing in opinion, has followed the same law.

(*c*) *Into a part of his own mind*, might impart a meaning different from that intended; say "made it a part," etc.

(*d*) *Desire me.* Coleridge has here unwittingly classed himself among those whom Ball thought to be "men of clear and comprehensive minds." Such was no doubt the case, but writers usually affect modesty in speaking of themselves.

(*e*) *And never*; say "and he never," etc.

(*f*) The quality of mind here attributed to Fox is probably possessed in some degree by every one. Every student knows what pleasure clear logical reasoning, when heard, gives him.

4. (*a*) *Casals.* The people of Malta retain the system of village communities, one of the primitive forms of human society. There are twenty-six of these communities, called Casals, existing under old laws and customs peculiar to such systems.

(*b*) *But which.* There is no previous "which" or relative clause to justify "which" here; there is, however, the grammatical equivalent in the adjective "derived." If that word had "which was" before it, the expression would become regular, but this change would lead to the supposition that those clauses were explanatory of the whole series (that strength, etc.,) whereas they belong only to "sagacity," while the true explanatory relative clause required by the three "thats" does not seem to be expressed unless it is that beginning with "at the union." The whole sentence is rich in ideas, but is imperfectly expressed and weak at the close.

(*c*) *Nor.* This use of "nor" for "and not" belongs to poetry. The circumstance related is rather trifling to come after the previous sentences without some of the effects of an anti-climax.

6. (*a*) *Depreciate the value*, is literally to "undervalue the value," as value is included in "depreciate."

(*b*) This long sentence gives a good idea of the periodic sentence. It has also the inverted order, the predicate containing the chief arguments being placed in the position of prominence at the head of the column; from the beginning the grammatical sequence is interrupted by explanatory remarks, the sense being thus suspended till the close. The whole is well rounded and balanced. The par-

enthetic clause, however, is no addition to the strength of the sentence, and there is evidently a contrast intended to be drawn between the effects of English government as a whole, and of the English people as individuals, which might be improved by a similarity of expression and arrangement under the rules for the parallel structure.

REMARKS.—Essays 5, 6 and 7 contain a discussion of Ball's opinion of English and foreign soldiers. Paragraph 5 shows him free from the English weakness of despising foreigners. Paragraph 6 traces the origin of that weakness to national circumstances, and paragraph 7 refutes the accusation that Ball did not sufficiently esteem the British troops. All three are well formed and couched in expressive language. Coleridge is seen at his best in such philosophical discussions; he is then always clear and logical. In the narrative passages his genius seems less happy.

EXERCISES.—1. Write an essay on Sir A. Ball's fitness for his position at Malta. 2. Write an essay on the English character as shown in the text and account for the success of the English as colonizers.

8. (a) *Were involved.* As the subjects of this work are all connected by "or," it should strictly be in the singular.

(b) See Southey's "Life of Nelson." The lower classes of Naples had joined the French invaders, and the royal family escaped to the British fleet.

(c) *Remonstrances* are generally made to prevent an action, not to promote one, as here. "Permission to" is shorter and more usual than the form in the text. The student will, no doubt, have noticed the author's frequent use of long Latin words. *Supply* is now usually plural in this sense.

9. (a) *Implicit faith.* This use of "implicit," though questioned, is now recognized. The remainder of the sentence breaks the sequence of thought too abruptly.

The description of the Maltese in the text would not lead us to deem them capable of exercising the powers of self-government advocated for them later on by the author.

(b) *Aided* is removed too far from its pronoun "which." The phrase should have been thrown into the next sentence to which it

belongs, the necessary words of reference being used; say, "This dejection was aided by," etc.

(c) *Inclosed* (being inclosed). Or change "and" into "with."

(d) The change is here too abrupt. We expect some additional instance of outwitting the French, but we get an instance of outwitting his subordinates. The change should have been intimated. The incident is transitional, and leads up to the close of the siege.

(e) *And one.* These statements about the French vessels are not connected with the subject. The information about them might have been interesting if he had known it, but, as he did not, there is nothing gained by alluding to it.

10. (a) *Transfer* of services has another meaning than that in the text; hence there is a slight ambiguity. "To ascribe" or "to credit" would be unobjectionable. *Anxious* is made too prominent by its rhetorical position. Moreover, the use of the introductory "it is," besides being weak, has the weakening effect of making "anxious" refer to the subject of the subordinate sentence.

(b) *Rees's Encyclopædia* was published in parts in 1803-19, by Abraham Rees, D.D. Its title was "Rees's New Cyclopædia."

(c) *Wise heart.* An unusual expression. The last statement of this sentence gives the result of the capture, and might have formed a new sentence.

(d) The contest between the two great powers was of such magnitude that any signature by the Maltese could not have had any influence with either of them.

(e) See Appendices D and E.

(f) It is only in comparatively recent times that European nations have learned to respect the rights of colonists, though the new state of affairs was inaugurated by the American Revolution.

(g) *And now* (and who now). It is generally conducive to clearness to repeat the relative pronoun when it introduces more than one clause.

(h) *Was.* The past tense is here used because he is giving Ball's opinions expressed at the time spoken of.

(i) *At the same time.* This phrase is ambiguous. Does it modify "were ready," and mean at the time of the capitulation? or, does it modify the infinitives, to place, to take, and to acknowledge, and mean "at once"? Probably the latter.

(*j*) ***Are.*** Say "is"; the subject is singular; so with "their." *Its plans*; "her plans" would be more correct, as "partizans" and "plans" would require the personal metaphor.

REMARKS.—This long paragraph is well constructed. It consists of three distinct parts, however,—the injustice to Ball's fame, the injustice to the Maltese, and the impolicy of the British conduct—and might have been so divided.

The whole essay is more regularly constructed than the previous ones. The earlier paragraphs discuss Ball's characteristics as fitting him to be a leader of men, and the most suitable for the post at Malta. His wisdom during the tedious course of the siege is then shown, and the essay ends with his disappointment at the result of the capitulation and his argument for justice to the Maltese.

EXERCISES.—1. Write a paragraph on the character of the Maltese as shown in these essays. 2. Write the subject of each paragraph in the essay, and epitomize the contents. 3. Re-write the first and third paragraphs, using Saxon words for Latin where possible. 4. Re-write the last paragraph, dividing it into three separate paragraphs, and using the direct form of quotation. 5. Write an essay on the treatment of the Maltese by the British. 6. Write an account of the siege of Malta, using the following as paragraph subjects:—The political importance of Malta; the condition of its people and government at the time; conduct of the French; the revolt and allies secured; the siege; the treatment of the Maltese at the treaty.

ESSAY VI.

1. (*a*) *Both* is here unnecessary.

(*b*) *And who.* "And" here connects two relative clauses correctly enough, but there is an unusual strain in the meaning arising from the nature of the statements, "who" in the first clause being restrictive in meaning and not so in the second.

(*c*) *Casals which.* The tendency of writers at present is to use "that" as the relative instead of "which" in restrictive clauses like this;

"which" is here ambiguous. Does it refer to all the casals or only some of them? "That" would remove all doubt.

(d) *Such who.* "Such as" is the more common phrase. Shakespeare and other writers of his time often have "such which" and "such who."

(e) This passage, adapted from Job, chapter 39, makes a very effective close for the paragraph. Its effect is enhanced by omitting all connecting words. See for the same expedient the close of paragraph 3, Essay 3.

EXERCISES.—1. Write an essay on "True Greatness in Men," showing Ball's claims to be called great, introducing any suitable quotations after the manner of the author in this paragraph. 2. Write an essay on the sentiments contained in the motto verse quoted from Wallenstein, especially that part, "My son......property." [The passage is taken from the author's translation of "The Piccolomini," the first part of Wallenstein. Octavio is urging his son to join the conspiracy against Wallenstein. Max, the son, has said that the camp calls forth the greatest qualities of man, that there he must depend on himself, not on "dead books, nor ordinances, nor mould-rotted papers." Octavio replies that we must not judge too lightly of old narrow ordinances; that they are safeguards against the tyranny of despots. He then proceeds as in the passage quoted.]

2. (a) The transition here from the time of distress to the time when this "evil day" was "gone by" is not indicated in any way. The pleasure given by the memory of past troubles in this case would arise from the mental contrast of the happiness of the children with their former condition. *Custom* (in) *that climate* or "in such climates."

3. (a) *Not unproductive.* This form of expression (litotes) occurs so frequently in these essays as almost to be a mannerism.

(b). *Displayed.* "Showed" is more usual in this figurative sense, but as that word occurs in the next clause, the author sought variety by changing the word. This is an expedient that must, however, be used with caution, as words and phrases are rarely exact synonyms.

(c) *Of connection,* is included in "bond."

(d) The old Crown Colonies were governed from England by men who, not being responsible to the people nor in sympathy with them,

often made this form of government not only burdensome but injurious in every way.

(e) *And to reside in England.* Say, "With the privilege of residing in England."

(f) *Yet inspired.* "Yet (it) inspired."

(g). *Manchineel.* A West Indian tree of which the sap is poisonous.

(h) *By the natives.* Say "by a native," as office is singular; and change "they" into "a native."

4. (a) These arguments are all Coleridge's own, but he suggests them as the probable opinions of Ball. This departure is allowable as the essays are professedly not a biography.

(b) *System of policy.* Say "policy."

(c) *The coast.* Say; "on the coast."

(d) *Enclosure.* This law term means bringing the land under cultivation. Part of every old feudal estate was left uninclosed and for the common use of the tenants: hence our term, "commons" for vacant, unfenced districts.

(e) *Finally taking.* Say, "And enable it finally to take, etc."

(f) This is now the case. See Appendix E.

5. (a) As the previous sentence is about the Maltese the word "people" suggests the Maltese also, but we learn from the context that it is the English people he alludes to.

(b) *It is*, etc. The introductory "it," here serves a good purpose as the real subject is of a complex nature. There is something unusual, however, in asserting expressions like "how little," etc., "how vain," etc., to be facts.

6. (a) Note here, the explanation given by the author of the character of the essays.

7. (a) Coleridge here catches the spirit of Nelson's letter and indulges in a bit of humorous sarcasm.

8. (a) *And though it.* The "it" is here very weak. The sentence has one introductory "it" depending on another; "it, that it," etc.

10. (a) *Alone.* Only.

13. (a) This, like many other of Coleridge's good intentions, was never carried out.

Remarks.—The paragraphs in this last essay are more regularly constructed than in the former essays. They present us with a well reasoned discussion of the subjects treated of. It is in this philosophical discussion or exposition that Coleridge's command of a clear, fluent and vigorous prose style is seen.

The essay has for motto, "There exists a higher than a warrior's excellency," and the discussion leads the author to show that Ball differed in opinion from Nelson. This necessitates the long episode showing his admiration of that hero. He, however, recognises that it is foreign to his subject and asks to be excused on account of the interest then taken in Nelson's memory.

The essay breaks off suddenly in the discussion and has a half finished appearance. The hope expressed by the author at the close that he would write a more regular and complete life of Ball, was unfortunately never realized.

Exercises.—Write essays on the following subjects:—

1. The treatment of the Maltese by the English.
2. Treatment of Colonies by European Nations.
3. Malta.
4. The lessons drawn by Coleridge from the life of Ball.
5. The use of biography in teaching right principles of action.
6. A criticism of this Life of Sir Alexander Ball.

As class exercises on each paragraph, the following are suggested: Epitomize the arguments, or the substance of the paragraph.

Give verbally and write out a criticism of each paragraph, as tested by the rhetorical requirements of the paragraph.

Turn all indirect quotations into direct quotations.

Write out the paragraph, using Saxon words for Latin, clauses for participial phrases, and making any changes in the grammatical construction thought necessary.

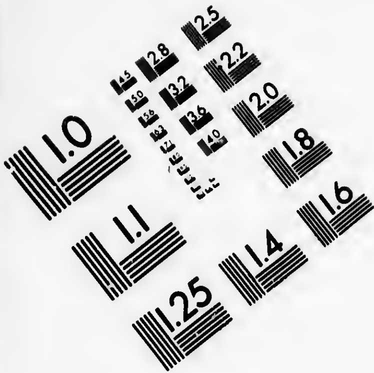
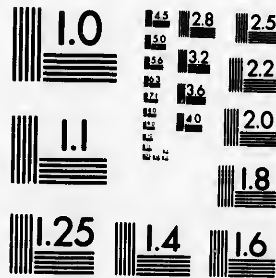
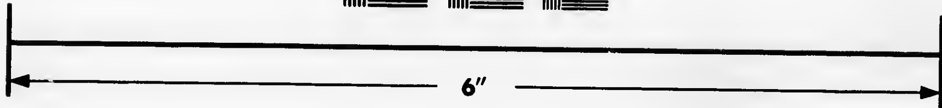
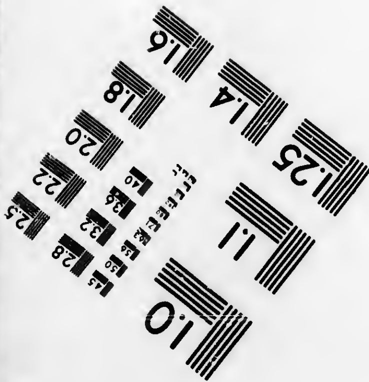
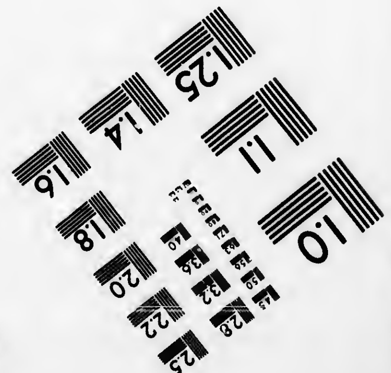


IMAGE EVALUATION TEST TARGET (MT-3)

Photographic Sciences Corporation

23 WEST MAIN STREET
WEBSTER, N.Y. 14580
(716) 872-4503

APPENDIX A.

PROSPECTUS OF "THE FRIEND."

A WEEKLY ESSAY, BY S. T. COLERIDGE.

[*Extracted from a Letter to a Correspondent.*]

It is not unknown to you, that I have employed almost the whole of my life in acquiring or endeavouring to acquire useful knowledge by study, reflection, observation, and by cultivating the society of my superiors in intellect, both at home and in foreign countries. You know, too, that at different periods of my life I have not only planned, but collected the materials, for many works on various and important subjects; so many, indeed, that the number of my unrealized schemes, and the mass of my miscellaneous fragments, have often furnished my friends with a subject of raillery, and sometimes of regret and reproof. Waiving the mention of all private and accidental hindrances, I am inclined to believe that this want of perseverance has been produced, in the main, by an over-activity of thought, modified by a constitutional indolence, which made it more pleasant to me to continue acquiring, than to reduce what I had acquired to a regular form. Add too, that almost daily throwing off my notices or reflections in desultory fragments, I was still tempted onward by an increasing sense of the imperfection of my knowledge, and by the conviction that, in order fully to comprehend and develope any one subject, it was necessary that I should make myself master of some other; which again as regularly involved a third, and so on, with an ever-widening hori-

zon. Yet one habit, formed during long absences from those with whom I could converse with full sympathy, has been of advantage to me—that of daily noting down, in any memorandum or common-place book, both incidents and observations; whatever had occurred to me from without, and all the flux and reflux of my mind within itself. The number of these notices, and their tendency, miscellaneous as they were, to one common end, "*quid sumus et quid futuri gignimur*,"—"what we are, and what we are born to become;" and thus, from the end of our being, to deduce its proper objects, first encouraged me to undertake the Weekly Essay, of which you will consider this letter as the Prospectus.

Not only did the plan seem to accord better than any other with the nature of my own mind, both in its strength and in its weakness; but conscious that, in upholding some principles both of taste and philosophy, adopted by the great men of Europe from the middle of the fifteenth till towards the close of the seventeenth century, I must run counter to the prejudices of many of my readers (*for old faith is often modern heresy*), I perceived too, in a periodical essay, the most likely means of winning, instead of forcing my way. Supposing truth on my side, the shock of the first day might be so far lessened by reflections of the succeeding days, as to procure for my next week's Essay a less hostile reception than it would have met with, had it been only the next chapter of a present volume. I hoped to disarm the mind of those feelings which prelude conviction by contempt, and, as it were, fling the door in the face of reasoning by a *presumption* of its absurdity. A motive, too, for honourable ambition was supplied by the fact that every periodical paper of the kind now attempted, which had been conducted with zeal and ability, was not only well received at the time, but has become permanently, and in the best sense of the word, popular. By honourable ambition I mean the strong desire to be useful, aided by the wish to be generally acknowledged to have been so. As I feel myself actuated in no ordinary degree by this desire, so the hope of realizing it appears less and less presumptuous to me, since I have received from men of highest rank and established character in the Republic of Letters, not only strong encouragements as to my own fitness for the undertaking, but likewise promises of support from their own stores.

The *object* of "The Friend," briefly and generally expressed, is—to uphold those truths and those merits, which are founded in the nobler and permanent parts of our nature, against the caprices of fashion, and such pleasures as either depend on transitory and accidental causes, or are pursued from less worthy impulses. The chief *subjects* of my own Essays will be :—

The true and sole ground of morality, or virtue, as distinguished from prudence.

The origin and growth of moral impulses, as distinguished from external and immediate motives.

The necessary dependence of taste on moral impulses and habits, and the nature of taste (relatively to judgment in general and to genius) defined, illustrated, and applied. Under this head I comprise the substance of the lectures given, and intended to have been given, at the Royal Institution, on the distinguished English poets, in illustration of the general principles of poetry; together with suggestions concerning the affinity of the Fine Arts to each other, and the principles common to them all—architecture, gardening, dress, music, painting, poetry.

The opening out of new objects of just admiration in our own language; and information of the present state and past history of Swedish, Danish, German and Italian literature (to which, but as supplied by a friend, I may add the Spanish, Portuguese and French), as far as the same has not been already given to English readers, or is not to be found in common French authors.

Characters met with in real life. Anecdotes and results of my own life and travels, etc., etc., as far as they are illustrative of general moral laws, and have no immediate bearing on personal or immediate politics.

Education in its widest sense, private and national.

Sources of consolation to the afflicted in misfortune, or disease, or dejection of mind, from the exertion and right application of the reason, the imagination, and the moral sense; and new sources of enjoyment opened out, or an attempt (as an illustrious friend once expressed the thought to me,) to add sunshine to daylight, by making the happy more happy. In the words "dejection of mind," I refer particularly to doubt or disbelief of the moral government of the world, and the grounds and arguments for the religious hopes of human nature.

APPENDIX B.

Position of the Text in "The Friend."

After the first sixteen essays of "The Friend," Coleridge designated the next section—also of sixteen essays—"The Landing Place;" the eleven succeeding essays comprised "The Second Landing Place;" and the six essays which make up the last section, "The Third Landing Place."

The motto adopted by Coleridge for each "Landing Place" is "Etiam *a Musis* si quando animum paulisper abducamus, apud Musas nihilominus feriamur at reclines quidem, at otiosas, at de his et illis inter se libere colloquentes."

In Essay 1, of "The Third Landing Place," Coleridge discusses the proverb "Fortune favours fools," and arrives at the conclusion that the proverb is wrong. In Essay 2, he states that the question "Does Fortune favour fools?" was first proposed to him about one year previously, by Sir Alexander Ball, and his reply was transcribed, from a memorandum taken then, for publication in "The Friend."

"Oh! with what different feelings," Coleridge writes, "with what a sharp and sudden emotion did I re-peruse the same question yesterday morning, having by accident opened the book at the page upon which it was written............I was moved; because to this conversation I was indebted for the friendship and confidence with which he afterwards honoured me, and because it recalled the memory of one of the most delightful mornings I ever passed; when as we were riding together, the same person related to me the principal events of his own life, and introduced them by adverting to this conversation. It recalled too the deep impression left on my mind by that narrative—the impression that I had never known any analogous instance in which a man so successful had been so little indebted to fortune, or lucky accidents, or so exclusively both the architect and builder of his own success. The sum of his history may be comprised in this one sentence—*Hœc, sub numine, nobismet fecimus, sapientia duce, fortuna permittente*; (*i.e.*, These things,

under God, we have done for ourselves, through the guidance of wisdom, and with the permission of fortune). Luck gave him nothing: in her most generous moods, she only worked with him as with a friend, not for him as for a fondling; but more often she simply stood neuter, and suffered him to work for himself. Ah! how could I be otherwise than affected, by whatever reminded me of that daily and familiar intercourse with him, which made the fifteen months, from May 1804 to October 1805, in many respects, the most memorable and instructive period of my life?—Ah! how could I be otherwise than most deeply affected, when there was still lying on my table the paper which, the day before, had conveyed to me the unexpected and most awful tidings of this man's death! his death in the fulness of all his powers, in the rich autumn of ripe yet undecaying manhood!............I had been stunned by the intelligence, as by an outward blow, till this trifling incident startled and disentranced me; the sudden pang shivered through my whole frame; and if I repressed the outward shows of sorrow, it was by force that I repressed them, and because it is not by tears that I ought to mourn for Sir Alexander Ball.

"He was a man above his age; but for that very reason the age has the more need to have the master-features of his character portrayed and preserved. This I feel it my duty to attempt, and this alone; for having received neither instructions nor permission from the family of the deceased, I cannot think myself allowed to enter into the particulars of his private history, strikingly as many of them would illustrate the elements and composition of his mind. For he was indeed a living confutation of the assertion attributed to the Prince of Condé, that no man appeared great to his *valet de chambre*—a saying which, I suspect, owes its currency less to its truth than to the envy of mankind, and the misapplication of the word great, to actions unconnected with reason and free will. It will be sufficient for my purpose to observe, that the purity and strict propriety of his conduct, which precluded rather than silenced calumny, the evenness of his temper, and his attentive and affectionate manners in private life, greatly aided and increased his public utility; and, if it should please Providence that a portion of his spirit should descend with his mantle, the virtues of Sir Alexander Ball, as a master, a husband, and a parent, will form a no less

remarkable epoch in the moral history of the Maltese than his wisdom, as a governor, has made in that of their outward circumstances............But in Malta there were circumstances which render such an example peculiarly requisite and beneficent."

Coleridge goes on to describe the social condition of Malta at the time Sir A. Ball was appointed "His Majesty's Civil Commissioner for the Island of Malta and its dependencies, and Minister Plenipotentiary to the Order of St. John." The licentiousness of that age and the previous peculiar government of the island under a semi-religious order of knighthood, known as the Knights of Malta (or Knights of St. John),* at that time existing only in name and in a very demoralized state, gave rise to social abuses which, by the influence of Sir A. Ball and his noble, exemplary life, were removed and the condition of Maltese society greatly ameliorated. Sir A. Ball is eulogized by Coleridge for his successful efforts in this commendable direction, because, probably, it is in accordance with the spirit of the first *subject* of his essays, namely, "The true and sole ground of morality, or virtue, as distinguished from prudence."†

In continuance of this subject Coleridge writes :—

"When we are praising the departed by our own firesides, we dwell most fondly upon those qualities which had won our personal affection, and which sharpen our individual regrets. But when impelled by a loftier and more meditative sorrow, we would raise a public monument to their memory, we praise them appropriately when we relate their actions faithfully; and thus preserving their example for the imitation of the living, alleviate the loss, while we demonstrate its magnitude. My funeral eulogy of Sir Alexander Ball must therefore be a narrative of his life ; and this friend of mankind will be defrauded of honour in proportion as that narrative is deficient and fragmentary. It shall, however, be as complete as my information enables, and as prudence and proper respect for the feelings of the living permit me to render it. His fame (I adopt the words of our elder writers) is so great thoroughout the world that he stands in no need of an encomium ; and yet his worth is much greater than his fame. It is impossible not to speak great things of him, and yet it

* Appendix D.

† Appendix A.

will be very difficult to speak what he deserves. But custom requires that something should be said: it is a duty and a debt which we owe to ourselves and to mankind, not less than to his memory; and I hope his great soul, if it hath any knowledge of what is done here below, will not be offended at the smallness even of my offering.

"Ah! how little, when among the subjects of 'The Friend' I promised 'Characters met with in Real Life,'* did I anticipate the sad event, which compels me to weave on a cypress branch those sprays of laurel which I had destined for his bust, not his monument! He lived as we should all live; and, I doubt not, left the world as we should all wish to leave it. Such is the power of dispensing blessings, which Providence has attached to the truly great and good, that they cannot even die without advantage to their fellow creatures; for death consecrates their example, and the wisdom, which might have been slighted at the council-table, becomes oracular from the shrine. Those rare excellences, which make our grief poignant make it likewise profitable; and the tears which wise men shed for the departure of the wise, are among those that are preserved in heaven. It is the fervent aspiration of my spirit, that I may so perform the task which private gratitude and public duty impose on me, that 'as God hath cut this tree of Paradise down from its seat of earth, the dead trunk may yet support a part of the declining temple, or at least serve to kindle the fire on the altar.' "†

APPENDIX C.

Biographical Sketch of Sir Alexander John Ball.

The following brief biography of Sir A. J. Ball is given in the *Dictionary of National Biography*, edited by Leslie Stephen, and published by Macmillan & Co., New York. The facts are collected by J. K. Laughton, from "Official Papers in the Record Office,"

---

* Appendix A. † Bp. Jer. Taylor.

and "Nicolas's Despatches of Lord Nelson." J. K. L. mentions Sir A. Ball as "Coleridge's Friend," and states :—"'The Third Landing Place' is an apotheosis of Ball, in which the truth is so overlaid by the products of imagination or misunderstanding and by palpable absurdities, that its biographical value is extremely slight."

Sir Alexander John Ball (1757-1809), rear-admiral, of an old Gloucestershire family, and not improbably a lineal or collateral descendant of Andrew Ball,* the friend and companion of Blake, after serving for some time in the *Egmont* with Captain John Elphinstone, was on the 7th August, 1778, promoted to the *Atalanta* sloop as lieutenant, and served in her on the North American and Newfoundland stations till May, 1780. On 17th August, 1780, he joined the *Santa Monica*, a frigate lately captured from the Spaniards, and went in her to the West Indies, where in April, 1781, he had the good fortune to be moved into the *Sandwich*, Sir George Rodney's flag-ship, and followed the admiral to Gibraltar, for a passage to England. There he was appointed to Sir George's new flag-ship, the *Formidable*, on 6th December, 1781; went out with him again to the West Indies, and served with him in his great victory of 12th April, 1782. Two days afterwards he received his commander's commission, and was appointed to the *Germain*, in which he continued on the same station until posted† on 20th March, 1783. Very shortly after his return to England he, like many other naval officers, went over to France on a year's leave, partly for economy whilst on half-pay, partly with a view to learning the language. Nelson, then a young captain, was one of those who did the same, and was at St. Omer whilst Ball was there. He wrote to Captain Locker on 2nd November, 1783: "Two noble captains are here—Ball and Shepard: they wear fine epaulettes, for which I think them great coxcombs. They have not visited me, and I shall not, be assured, court their acquaintance." Epaulettes were not worn in our navy till 1795, but in France they marked the

* Andrew Ball was a captain in the Royal Navy, 1648. He served with Captain, afterwards Sir William Penn, and also with Admiral Blake who appointed him to the command of the *Triumph*, on board of which he was killed in an encounter with the Dutch off Portland, Feb. 18, 1653.

† *i. e.* Confirmed in the rank of captain.

rank, and possibly enough were found to serve in lieu of letters of introduction. On 4th November, 1784, Ball, writing from Gloucester, reported himself as having returned from foreign leave. He continued, however, on half-pay, notwithstanding his repeated applications to the Admiralty, till July, 1790, when, on the occasion of the Spanish armament, he was appointed to the *Nemesis*, 28 guns, a frigate which he commanded on the home station for the next three years. He was then appointed to the *Cleopatra*, 32 guns, and continued for the three following years on the Newfoundland station under Vice-admiral Sir Richard King and Rear-admiral Murray. He was then transferred to the *Argonaut*, 64 guns, and returned to England in August, 1796. On his arrival he was appointed to the *Alexander*, 74 guns, and spent the following winter off Brest under the command of Vice-admiral Colpoys. Some little time afterwards he was ordered out to join Lord St. Vincent, off Cadiz, and in the beginning of May, 1798, was sent into the Mediterranean, under the orders of Sir Horatio Nelson. When he went on board the *Vanguard* to pay his respects, Nelson, perhaps remembering his pique of fifteen years before, said, "What, are you come to have your bones broken?" Ball answered that he had no wish to have his bones broken, unless his duty to his king and country required it, and then they should not be spared. The *Vanguard*, with the *Orion* and *Alexander*, sailed from Gibraltar on 9th May, and on the 21st, off Cape Sicie, was dismasted in a violent gale of wind. Her case was almost desperate, and after she was taken in tow by the *Alexander* the danger seemed so great that the admiral hailed Captain Ball to cast her off. Ball, however, persevered, and towed the ship safely to St. Pietro, of Sardinia. Sir Horatio lost no time in going on board the *Alexander* to express his gratitude, and, cordially embracing Captain Ball, exclaimed, "A friend in need is a friend indeed!" (*Nelson's Despatches*, iii. 21*n*). It was the beginning of a close and life-long friendship, which took the place of the former jealousy; and Nelson, being reinforced by a considerable squadron, proceeded to look for the French fleet, which he found and destroyed in Aboukir Bay on 1st Aug. The *Alexander* and *Swiftsure* had been detached in the morning to look into Alexandria, and did not get into the action till two hours after its commencement, when they found themselves directly opposed to

the French flag-ship *l'Orient*, which blew up about ten o'clock. The fire has been supposed to have been kindled by some combustible missiles of the nature of fire-balls, which *l'Orient* and all the French ships had on board, and it was probably from misunderstanding Captain Ball's description of this that Coleridge framed the extraordinary story of the ship having been set on fire by some inflammable composition which Ball had invented, and which was thrown on board from the *Alexander*. In this there is certainly not one word of truth; for at that time the whole feeling of the English navy was intensely opposed to all such devices. On 4th October, 1798, Ball was ordered to go to Malta and institute a close blockade of the island. The blockade then begun was continued without intermission for the next two years, when the French garrison, having suffered the direst extremities of famine, was compelled to capitulate. The force employed in the siege was exceedingly small. On shore there were not more than 500 marines, English and Portuguese, and some 1,500 of the Maltese, who hated the French and were devoted to Ball. Ball, on his part, devoted himself to their interests. He left the *Alexander* in charge of her first lieutenant, and personally took command of the militia. The garrison was reduced entirely by famine, which pressed almost as severely on the islanders as on the French. They might indeed have starved with the French had not Ball on his own responsibility sent the *Alexander* to Girgenti, and seized a number of ships which were laden with corn and lying there, with stringent orders from the Neapolitan court not to move. After the reduction of Malta, Ball was for some time commissioner of the navy at Gibraltar, at which place Nelson wrote to him from the Baltic on 4th June, 1801:—"My dear invaluable friend, . . . believe me, my heart entertains the very warmest affection for you, and it has been no fault of mine, and not a little mortification, that you have not the red ribbon and other rewards that would have kept you afloat; but as I trust the war is at an end, you must take your flag when it comes to you, for who is to command our fleets in a future war? . . . I pity the poor Maltese; they have sustained an irreparable loss in your friendly counsel, and an able director in their public concerns; you were truly their father, and, I agree with you, they may not like stepfathers . . . Believe me at all times and places, for

ever your sincere, affectionate, and faithful friend." Ball's services were, however, soon after rewarded, not, indeed, with a red ribbon, but with a baronetcy, and he was appointed governor of Malta, where he spent the remainder of his life, and where, after his death, which took place on 20th October, 1809, his remains were interred. Notwithstanding Nelson's wishes and often expressed advice, he virtually retired from the naval service, and though in course of seniority he became rear-admiral in 1805, he never hoisted his flag. His affectionate care of the Maltese was considered by many of the English settlers and place-seekers impolitic and unjust; but he maintained throughout that we had won the island largely by the aid of the Maltese, and that we held it by their free will, as fellow-subjects and fellow-citizens. By the Maltese he was adored. When he appeared in public the passengers in the streets stood uncovered till he had passed; the clamours of the market-place were hushed at his entrance, and then exchanged for shouts of joy and welcome. With Nelson he maintained to the last a familiar and most affectionate correspondence, the expressions of which on Nelson's part are frequently almost feminine in their warmth. Nelson habitually wrote as he felt at the moment, and for good or evil his language dealt largely in superlatives; but through the many letters which, during the last seven years of his life, he wrote to Sir Alexander Ball, there is not a trace of any feeling but the strongest affection. On Sir Alexander's death the title descended to his son, William Keith Ball, but is now extinct. An admirable portrait of Ball by H. W. Pickersgill, R. A., is in the Painted Hall at Greenwich, to which it was presented in 1839 by Sir W. K. Ball.

APPENDIX D.

THE ORDER OF ST. JOHN.

Knights Hospitallers of the Order of Saint John of Jerusalem (also called Knights of Rhodes and Knights of Malta) were a religious, military order, which originated in the middle of the 11th

century. A few merchants from Almafi were granted permission, in 1048, to build a chapel for Latin pilgrims near the Holy Sepulchre, and connect two hospitals or hostelries, one for men, which was named after St. John the Almoner, a native of Cyprus and patriarch of Alexandria (died about 616), who had sent money and provisions to Jerusalem, in 614, after it had been sacked by Chosroes II.; the other for women. On the capture of Jerusalem from the Moslems by Crusaders July 15th, 1099, the Hospitallers under the direction of Gerard, (called also Bienheureux Pierre Gerard, or Gerard the Blessed,) displayed such heroic chivalry that several noblemen joined the body, among them Raymond de Puy. Godfrey de Bouillon, who commanded the victorious army, bestowed on them the lordship of Montboire in Brabante. Other princes were equally munificent. The members bound themselves to labour in the hospitals for life "as the servants of the poor and of Christ." Their dress, or habit, for both sexes, was similar to that of the Augustinians, being a black robe with a pointed hood, adorned with a white linen cross of eight points * on the left breast. The Order was approved by Pope Paschal II., Feb. 15th, 1113. They took their name from a magnificent new church, dedicated to St. John the Baptist erected on the traditional site of the abode of the parents of their patron saint. Several hospitals were built in maritime towns in Western Europe, which became Commanderies of the Order, having central stations called priories, and were for the accommodation of pilgrims. Raymond du Puy succeeded Gerard as director or guardian; he formed an armed body to protect pilgrims, and several noblemen having joined them for the defence of Christendom and all Christians, he drew up a body of statutes for the Order which was confirmed by Pope Calixtus II. The Order was divided into knights, priests, and servants and an intermediate class, called sergeants (old Fr. *serfgents*, or serving-men) or half-knights, who did good service in the field and the hospitals, became numerous and were assigned separate commanderies. In 1150 a sister order, the Templars, was formed and the two orders lived in harmony till Jerusalem was taken by Saladin in 1187. After this the seat of both orders was changed to Margat, where mutual quarrels kept them weak, till

* Supposed to represent the eight Beatitudes.

they were defeated again by the Asiatics in 1244. The remnant settled in Acre, where they continued their quarrels until the Hospitallers finally conquered their rivals.

When Acre was taken by the Saracens, 1291, the Hospitallers retired to Limisso in Cyprus. They then became renowned for their sea fights, and under Grand Master Foulkes de Villaret seized Rhodes and seven adjacent islands in 1309 (hence Knights of Rhodes) and held them for 200 years against all the powers of the Turks. In 1319 the Order was divided into seven sections called Langues or Languages, and about this time they began their long struggle with the Pope about the appointment of the Grand Masters. They were at last forced to abandon Rhodes after having endured two sieges, first in 1480 under Grand Master D'Aubusson, and secondly in 1522 under Grand Master L'Isle-Adam. They took refuge successively in Candia, Messina, and the mainland of Italy, and subsequently were put into possession of the islands of Gozo and Malta, and the city of Tripoli by the Emperor Charles V. Malta, which the Knights made one of the strongest places in the world, became thenceforth the stronghold of Christendom and gave its name to the Order. Tripoli was taken from them in 1551 by the Corsairs; and the Turks made a fruitless attack on the island in 1551 and renewed it in 1565 with an armament calculated to command success, but Grand Master Jean Parisot de la Valette, after four months' incredible endurance, forced the beseigers to depart. This defence raised the fame of the Order to the highest pitch. They held Malta till June 10th, 1798, when it was taken by Bonaparte,* and the cowardly and traitorous Grand Master Hompesch, having abdicated, was sent to Trieste. After this event the Order declined, became demoralized, and existed only in name. It was protected for a time by the Emperor Paul I., of Russia, whose reported conversion to the Roman Catholic Church caused him to be chosen Grand Master: since his death no Grand Master has been appointed. The seat of the Order was removed to Catana in 1801, to Ferrara in 1826, and to Rome in 1834. A fruitless attempt to restore it was made in 1850. Since 1805 the Order has been administered by a Lieutenant and a College, residing in Rome. The property of the English Langue was

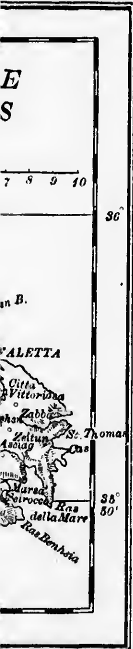
---

* Appendix E.

The remnant
until the Hospit-

Hospitallers re-
nowned for their
Villaret seized
ights of Rhodes)
rs of the Turks.
alled Langues or
ng struggle with
ers. They were
ured two sieges,
secondly in 1522
ge successively
d subsequently
Malta, and the
ich the Knights
me thenceforth
he Order. Tri-
and the Turks
newed it in 1565
out Grand Mas-
credible endur-
raised the fame
till June 10th,
vardly and trai-
sent to Trieste.
ized, and exist-
Emperor Paul
oman Catholic
ce his death no
he Order was
d to Rome in
1850. Since
ant and a Col-
ish Langue was

MALTESE ISLANDS



confiscated by Queen Elizabeth, and the Order lay dormant till 1827, when on the restoration of the Bourbons in France it was resuscitated by the French and Spanish Langues and is now in its old seat of St. John's Gate, Clerkenwell, England.

APPENDIX E.

Malta. (*See Map.*)

The Maltese group consists of Malta, the largest, lying between 35° 50' N. L. and 14° 30' E. Long. ; Gozo, 36° 5' N. L. and 14° 10' E. Long. ; Comino, which lies between them, and the two islets Cominoto, near Comino, and Filfola, south of Malta. They are distant from 55 to 60 miles directly south of Sicily, and appear to be the remains of an ancient chain of islands, much worn, and still wearing away, by the sea. They are an important possession of the British crown, acquired in 1800. Malta is 17¼ miles long by about 9¼ broad, and Gozo, 9 miles by 5. The area of both together is 117 sq. miles, and the population, according to the census of 1881 is 149,782* exclusive of foreigners, British troops and their families amounting to about 20,000. The geological formation is late Eocene. There is little water held on the islands owing to the porous or spongy nature of the rocks, and the surface soil is shallow. There is no river, brook or lake existing on any of the islands. The highest point of Malta is near Casal Dingli, about 750 feet above the level of the sea, to the south ; a little farther north lies the ancient capital, Citta Vecchia (old city), known also as Medina and Notabile, upon another steep height. On the west and south the cliffs rise sheer from the sea, 300 to 400 feet high. On the north the rock in many places shelves to the water's edge, though the harbour of Valetta and the rocks where the Apostle Paul was wrecked are an exception to this. At the east end is the large harbour Marsa Scirocco, into which the south-east sirocco blows

*The Statesman's Year-Book, 1886.

with full force. The soil, though thin, is in many places very productive, grain, sugar-cane, aloes, oranges, and olives being diligently cultivated. Salt and soda are manufactured, and there are quarries of marble, alabaster and soft limestone.

Malta is divided into 26 casals or village districts, Gozo into 9, and since 1570 the chief town has been Valetta, a city built on a ridge of rock (Mount Sceberras), which runs like a tongue into the middle of the bay, which it thus divides into two great harbours, subdivided again by three other peninsulas into creeks. On two of these peninsulas and at their base, are built the aggregate of towns called the Three Cities, part of which (grown up under the old Fort St. Angelo) is much older than the coming of the Knights and is called Vittoriosa in commemoration of the siege of 1565. Valetta, including the suburb Florian, is about 2 miles long and ¾ mile wide. In it are several fine public buildings, as the governor's palace, the new opera house, the public library—founded by the Knights in 1760 and containing 48,000 vols.,—open free daily; the *auberges*, or lodges, of the knights, especially the Auberge de Castile; the English church, built by Queen Adelaide, and others. Roman Catholic churches are very numerous in Malta and the majority of the population are of that religious denomination. The Cathedral of St. John in Valetta is famous for its rich, inlaid marbles, its Brussels tapestries, its roof, painted by Matteo Preti (1661-99) and the picture by Caravaggio, "The Decollation of St. John the Baptist." The Hospital of the Knights contains one of the longest rooms in Europe, being 503 feet in length, without a central support. In Malta there is a University and two Lyceums, one in Vittoriosa and the other in Valetta. The common schools are under the English Board system and are superintended by a Director of Public Education. The English language is generally used but the natives speak a *patois* composed principally of Italian, German and Arabic.

The extensive bagnios under the rock, formerly occupied by the slaves of the Knights, are now used as naval stores. Enormous quantities of coal are annually imported and sold—384,272 tons in 1880. The strength of the naval force at Malta is usually about 5,000 men, and the military about 6,500 men; the largest garrison in any British colony. "The knights strengthened Valetta and its

harbours by bastions, curtain-walls, lines and forts towards the sea, towards the land and on every available point, and rendered it almost impregnable. The work of fortifying the place with modern armament is carried on by the British Government, which possesses there the finest naval hospital in Europe, a military prison and other necessary institutions and immense subterranean stores of grain."*

"The importance of Malta lies, as of old, in its harbours, which render it a splendid port of call, repair, or refuge, as well as a fine naval station; in its capabilities as a depôt for coals and stores; in its hospitals and its strength as a military station. Its position in the Mediterranean is of the utmost value towards keeping a clear highway to the East and to India. During the 84 years of British occupation the population, trade and produce have largely increased. The government, created by letters patent of 11th May, 1849, consists of a council of 18 members, 8 elected by the Maltese, 9 chosen by the Crown, and the governor, with a salary of £5,000, who is usually a military officer. To these were added by letters patent of May, 1881, an executive council of 3 members to advise and assist the governor. The council have power to make laws and vote money; this last was restricted by the British government in 1875, leading to a protest in the following year by the elected eight. Malta is self-supporting, costing the Imperial Exchequer little or nothing beyond the military and naval establishments, and even contributing £5,000 annually towards the former."†

Modern History. "In June, 1798, the possessions of the Order (Knights of St. John) in France having already been seized by the Republicans, Bonaparte on his way to Egypt landed with a large force in a bay behind Valetta; no resistance was made, and in a few hours the French were in possession of the whole of Gozo and Malta, except the town of Valetta and one little fort. In four days more, without bombardment, the Order had surrendered Valetta and practically ceased to exist. Bonaparte stayed 6 days, laying down laws and regulations with a high hand, and collecting plunder from the churches, etc. He left Vaubois in charge, but in less than 3 months the Maltese had revolted from the tyranny of their new masters, and Vaubois, inside Valetta with 6,000 men, sustained

* Encyclopaedia Britannica. † American Cyclopædia.

a siege and blockade lasting two years, during which time Portuguese, Neapolitans and a small force of English, assisted the Maltese. Sir Alexander Ball commanded in the name of the Sicilian king and was put at the head of their national council by the Maltese. On 4th Sept., 1800, Vaubois surrendered to the British troops under General Pigot, and the Maltese, who lost 20,000 men, put themselves and their islands under the protection of the English—re-union to the crown of Sicily, which they had sought, being no longer thought of. The treaty of Amiens (1802) provided that the islands should be restored to the Order of St. John, obviously to the advantage of France, but repugnant to the Maltese. War breaking out again, the islands remained in the hands of England till, in 1814, they were secured to her by the treaty of Paris* (Art. 7), under which she still holds them." (Encycl. Brit.)

* Confirmed at the Congress of Vienna, 1815.

CHRONOLOGICAL TABLE

OF

HISTORICAL EVENTS WHICH OCCURRED

DURING THE

LIFE OF SIR ALEXANDER BALL.

(For reference only.)

1756.—Beginning of the Seven Years' War, between Maria Theresa, of Austria, and Frederick II., of Prussia, for the possession of Silesia.

1757.—Birth of Sir Alexander Ball.

1759.—Quebec taken by Wolfe (Sept. 13).

1760.—Accession of George III. to the throne of England (Oct. 25).

1763.—Peace of Hurtsburg. End of Seven Years' War. Peace of Paris. Acquisition of Canada by Great Britain.

1767.—The Stamp Act passed by the British Parliament and resisted by the American colonies.

1769.—Pascal Paoli conquered and Corsica annexed to France. Birth of Napoleon Bonaparte, at Ajaccio, Corsica (Aug. 15).

1774.—Death of Louis XV. of France and accession of Louis XVI. to the throne (May 10).

1775.—American Revolutionary War begun. Battle of Lexington (April 19).

1776.—Declaration of Independence adopted by a conference of delegates at Philadelphia (July 4).

1777.—The Marquis de Lafayette sent from France to assist the insurgent colonists in America.

1778.—Sir Alexander Ball promoted to Lieutenant (Aug. 7).

1779.—War between Great Britain and France. Siege of Gibraltar by French and Spaniards (June 21). Gibraltar was defended by General Eliott, afterwards Lord Heathfield.

1780.—Russia, Sweden, Denmark, Spain and France, in alliance against England.

1782.—Naval victory of Admiral Rodney over the Contè de Grasse in the West Indies (April 12).

French and Spanish fleet at Gibraltar destroyed by red-hot shot fired from the fortress by General Eliott.

1783.—Siege of Gibraltar abandoned (Feb. 5).

Treaty of Paris between Great Britain and the United States of America (Sept. 3).

Treaty of Versailles between Great Britain, France and Spain (Sept. 3).

William Pitt became Prime Minister of England (Dec. 18).

1789.—Assembly of the States-General of France (May 5). This was a convocation (established 1302) of the representative body of the three orders of the French kingdom—clergy, nobles, and citizens or commons, and was convoked at this time by Louis XVI. A rupture was caused at this meeting which led to the Revolution. The nobles refused to sit and vote in one chamber with the third estate and the latter thereupon formed a new body, inviting such of the other orders as wished to join, and assumed the old title—not used since 1614—of National Assembly (June 17), and the right to act in the name of France. The Court attempted to annul their proceedings (June 23), but the deputies of the third estate, with the liberal members of the other two orders, had bound themselves by oath not to separate until they had given France a constitution. The Court yielded and commanded the nobles and clergy to join the National Assembly. This was the beginning of the Revolution and the Assembly proceeded with astounding rapidity to metamorphose old France on the principles of (1) the sovereignty of the people ; (2) the independence of the communes ; (3) the limitation of the royal power through a conditional veto ; (4) the separation of the political authorities ; and (5) the responsibility of ministers.

The Bastile destroyed (July 14). The Bastile, or Bastille, (strong fortress) was originally the Castle of Paris, built (1370-83) by Hugo Aubriot, Provost of Paris, at the Porte St. Antoine, as a defence against the English. It was afterwards used as a state prison for the upper classes of political offenders.

1791.—Death of Mirabeau (April 2). In 1789, while a prominent member of the National Assembly, Mirabeau instituted the National Guard of France. He became president of the National Assembly two months before his decease. His remarkable oratorical powers obtained for him great influence and gave him the name of "The Shakespeare of Eloquence."

Capture of Louis XVI. at Varennes (June 21) while endeavouring to escape out of France, with Marie Antoinette, his queen, from the vengeance of the vindictive Assembly.

1792.—War declared by France against the Emperor of Germany April 20). Louis XVI., being censured by the French for their defeat, was deposed and confined with his family in the Temple (Aug. 10).

The National Convention called and organized (Sept. 20). It was also designated the "Mountain Party" from the high seats in the council chamber occupied by the Jacobin section, which was a majority in the body. It was formed by the National Assembly on the overthrow of the throne of France. Its first act was to declare France a republic (Sept. 20); upon this followed the trial and condemnation of the king.

The Duke of Brunswick defeated at Valmy (Sept. 20). The Duke, with an army of Prussians, fought against Dumouriez, assisted by Kellermann, (subsequently made a marshal of France and Duc de Valmy), in command of the army of the Centre, on the Moselle. The battle is known as "The Cannonade of Valmy" and was the first triumph of the French republican arms.

1793.—Louis XVI. guillotined (Jan. 21) for alleged treason against the republic. Marie Antoinette, his unfortunate queen, daughter of Francis I. and Maria Theresa, Emperor and Empress of Germany, and sister of Maria Caro'ina, Queen of Naples, was also guillotined (Oct. 16).

Committee of Public Safety established. This was the name of a new executive body in whom the National Convention vested the government. Robespierre, Couthon and St. Just, members of the extreme or "Mountain Party," became the triumvirate, under whom the guillotine was the only instrument of punishment.

War declared by France against Great Britain and Holland (Feb. 1).

England, Holland, Spain, Naples, Sardinia, and the German States, united in alliance against France.

Reign of Terror. Under the malevolent guidance of Maximilian Robespierre, the revolutionary government supported itself by the pure operation of terror, exterminating with the guillotine all the enemies, or supposed enemies, of the democratic dictatorship.

Toulon surrendered to the British fleet under Lord Hood, and was retaken by the French (Dec.) after being fiercely attacked by the republicans, whose guns were commanded by Napoleon Bonaparte,—then a simple officer of artillery,—who here evinced for the first time his genius and self-reliance.

1794.—Corsica annexed to Great Britain (June 17).

Robespierre guillotined (July 28). He had many enemies on account of his harsh nature and the thousands he had condemned to the scaffold, in particular the friends of Danton, one of the immolated, who were eager to avenge his death. After a fierce tumult in in the Convention his arrest was accomplished.

1795.—Peace between France and Prussia and Spain. War carried on with redoubled vigour by France against Austria.

The "Batavian Republic" established (May 16). The Netherlands continued to bear this name until they were converted into the kingdom of Holland, under Louis Bonaparte, the emperor's brother.

Nelson, under Lord Hotham, engaged in assisting the Austrians and Neapolitans to expel the French from Italy.

Death of Louis XVII. of France, second son of Louis XVI. (June 8). This unfortunate prince was not enthroned. He led a wretched life and died young.

Louis XVIII., next younger brother of Louis XVI., assumed the title of king and was recognized as such by the allied powers, but lived in exile. He had fled from France at the same time that his brother was captured, and by taking a different route reached the Belgian frontier.

The French National Convention dissolved (Oct. 26).

The French Directory created (Nov. 1).

George III. announced (Dec. 8), through Mr. Pitt, to the British Parliament, the re-establishment of a regular government in France, and his readiness to negotiate with that country.

1796.—Bonaparte took command of the French army in Italy (March 30), a few days after his marriage with Josephine, widow of Viscomte de Beauharnais who had been guillotined July 23, 1794. Bonaparte adopted Eugene and Hortensia, son and daughter of Beauharnais. (Hortensia was afterwards married to Louis Bonaparte, King of Holland, and became the mother of Louis Napoleon—Napoleon III.—late emperor of the French. Eugene was a famous military commander and was created Prince of France and appointed Viceroy of Italy).

Sardinia compelled to sue for an armistice (April 28). Victor Amadeus II. acceded to the European coalition against France and, in retaliation, was deprived of Savoy and Nice in 1792; but sustained by England and the Pope, he raised an army and maintained him-

self in his kingdom till 1796, when Bonaparte forced him formally to relinquish the territories he had lost. Victor Amadeus II. died soon afterwards.

Naples compelled to close her ports to the British in consequence of French occupation.

Corsica evacuated by the British and occupied by the French (October).

War declared by Spain against Great Britain. Charles IV., a weak-minded monarch, was king of Spain at that time, and Godoy, Duke of Acadia, his favourite minister, who was a good musician but an incapable statesman, led him into the rupture with England.

1797.—Naval battle off Cape St. Vincent (Feb. 14) between 15 British line-of-battle ships and 6 frigates, under Admiral Sir John Jervis (afterwards created Earl St. Vincent), and 27 Spanish ships of the line with ten frigates, resulting in the total defeat of the latter and capture of six of their largest ships, of which, however, four only were ultimately secured. This victory frustrated the formidable Spanish-French scheme of invading England.

Nelson created Admiral and Knight of the Bath.

Peace of Campo-Formio between France and Austria (Oct. 17) concluded by Bonaparte with the Count of Coblentz, in which Austria ceded the Netherlands, Milan, and Mantua to France, and received as compensation the districts Istria, Dalmatia, and the left bank of the Adige in the Venetian States, and the Capital, Venice; while France took the remaining territory of Venice, its possessions in Albania and the Ionian Islands. Campo-Formio is a village in the province of Udine, Northern Italy.

Admiral Duncan gained a complete victory over the Dutch fleet off Camperdown, coast of Holland (Oct. 11th). The latter had stolen out of the Texel, under command of Admiral Von Winter, with the intention of joining the French fleet at Brest and was intercepted by Admiral Duncan, who captured the Dutch Admiral

and eight sail of the line, after an obstinate battle attend with great loss on both sides.

Cisalpine Republic formed. After the battle of Lodi (May 1796) Bonaparte proceeded to organize two States, one on the south of the Po, the Cispadane Republic, and one on the north, the Transpadane. These two were this year united under the title of Cisalpine Republic, which embraced Lombardy, Mantua, Bergamo, Brescia, Cremona, Verona, and Rovigo, the Duchy of Modena, the Principality of Massa and Carrara, and the three legations of Bologna, Ferrara, and the Romagna. The Republic had a territority of 16,000 square miles and a population of 3½ millions. Milan was the seat of the Government, or Directory, and the place of meeting of the Legislative Assembly, which was composed of a senate of 80 members and a Great Council of 160. The army consisted of 20,000 French troops paid by the Republic.

1798.—Alliance between France and the Cisalpine Republic, and a treaty of Commerce made.

Pope Pius VI. taken captive by the French (Feb. 20th). In 1793 a popular tumult at Rome, caused by the imprudence of a French political agent named De Basseville, and resulting in his death, gave the French Directory an opportunity of hostile demonstrations against Pope Pius VI. Bonaparte, in 1796, obtained some concessions on behalf of the Cisalpine Republic and a heavy war indemnity, but vexation continuing the Directory ordered the invasion of Rome and Berthier entered the city, (Feb. 10th) and seized the Castle of St. Angelo. Pius was called upon to renounce his temporal sovereignty, and on his refusal was seized and imprisoned in various places of confinement successively, as the French feared his escape or release by force if he were kept too long in one prison.

Helvetian Republic declared (April 12th), after Switzerland had been seized by the French.

Threatened invasion of England by the French. Under the pretext of attacking England, the Directory equipped a fleet of 400 ships and an army of 36,000 picked men. Their destination, however, was Egypt, whither Bonaparte was sent, acompanied by *savans* who were to explore the antiquities of that country. Bonaparte sailed from Toulon (May 19).

Nelson sent to the Mediterranean to watch the French expedition.

Malta captured by Bonaparte (June 10th), and Valetta left in charge of a garrison under Vaulois.

Naval battle of Aboukir, or "The Nile," (Aug. 1st).

About 700 French troops were landed in Ireland to help the rebels (Aug. 22nd). They landed at Killala Bay, County Mayo, and being reinforced by the native contingent, marched on Ballina, a town on the confines of the County Sligo, which they took. Three weeks afterwards (Sept. 8th) they were defeated by the royalist troops and surrendered at Ballinamuck.

Valetta blockaded by Captain A. Ball (Oct. 4th).

Nelson created a peer (Baron Nelson of the Nile and Burnam Thorpe).

1799.—Parthenopean Republic declared. Ferdinand IV. of Naples having joined the European coalition against France, his states were invaded by the French army and the kingdom erected (Jan. 23rd) into the "Parthenopean Republic" (from *Parthenope*, the oldest name of the city of Naples). It lasted only till the following June, when the invading army was forced to retreat. About a month before the republic was formed Ferdinand and his court had to retire from the city, and only for the tact and intelligence of Lady Hamilton in planning and effecting their escape to British ships of war in the bay, they would have been badly treated by the infuriated populace. Nelson received the king and queen, with Sir William and Lady Hamilton (who had to abandon nearly all their property) on board the *Vanguard* and conducted them to Palermo.

Sir William Hamilton was at that time Ambassador to the Court at Naples.

Death of Admiral Lord Howe (Aug. 5th).

Cisalpine Republic dissolved by the victories of the Russians and Austrians, Franz II., of Austria having renewed the war and entered into alliance with Russia. Field Marshal Count Suwaroff (or Suvorof) commanded in Italy and deprived the French of the whole of Northern Italy (Aug. 15th). For these services he was created Prince Italiisky.

New European coalition, in which Naples subsequently joined.

Death of Pope Pius VI., while a prisoner at Valence, on the Rhone, in the 82nd year of his age (August)

Bonaparte's secret return from Egypt (Oct. 9th). Resigning the command of the army to Kleber, Bonaparte landed in France, at Frejus, and proceding to the capital, at once succeded in supplanting the Directory and securing his own nomination as First Consul (Nov. 10th).

1800.—Bonaparte's second invasion of Italy (May). Having reorganized the French Government on a new constitution which secured a thoroughly practical administration, but, in reality, vested in himself the sole executive power, Bonaparte succeeded in his remarkable and famous undertaking of marching an army over the Alps and attacking the Austrians unawares.

Battle of Marengo (June 14th). Marengo (the marshy field) was a village of Piedmont, near Alessandria, adjacent to which Napoleon, with 28,000 troops, defeated 35,000 Austrians under Melas and compelled them to yield up Piedmont and Lombardy to the French.

Cisalpine Republic re-established with some modifications of constitution and increase of territory.

Peace between France and Pope Pius VII. Rome was restored to the papal authority and the Pope entered into his capital (July).

Ligurian (or Genoese) Republic re-established.

Valetta surrendered by the French garrison (Sept. 5th); Vaulois, after two years' defence, having capitulated to the British troops under General Pigot.

Emperor Paul I. orders an embargo to be laid upon all British ships (Nov. 7th) until the British Government should deliver up the island of Malta to the Knights of St. John of whom he was the elected Grand Master.

Captain A. Ball stationed at Gibraltar, which was the headquarters of the Mediterranean station at that time, as Commissioner of the Navy.

1801.—The Union with Ireland (Jan. 1). By the articles of Union 100 Commoners represent Ireland in the Imperial Parliament, and 28 Lords and 4 Bishops represent the peerage and the clergy. (On the disestablishment of the Church of England in Ireland, July 26, 1869, the right of Irish bishops to sit in parliament ceased.)

Peace of Luneville between France and Germany (Feb. 9), on the basis of the Peace of Campo-Formio. Luneville is a town in the department of Meurthe-et-Moselle, France—a former residence of the Dukes of Lorraine.

Peace between France and Naples (March 28), Ferdinand having signed a treaty with the First Consul, on which he was restored to his throne in Naples.

Dissolution of the European coalition. Russia withdrew because England would not recognize Paul I. as Grand Master of the Order of the Knights of St. John. England remained hostile to France.

Coalition of Russia, Sweden and Denmark against Great Britain, for the purpose of opposing the right insisted upon by England of searching neutral vessels.

Nelson sent to the Baltic, under Sir Hyde Parker, with a fleet, to dissolve the coalition (March).

Assassination of Paul I., Emperor of Russia (March 24). He was strangled in a scuffle with conspirators who

wanted to put a stop to the capricious despotism under which all classes of men in Russia were groaning.

Naval battle of Copenhagen (April 2).

Dissolution of the Northern Coalition (May).

Nelson appointed Commander-in-Chief of the Navy and stationed in the English Channel.

French troops definitely withdrawn from papal territory, with the exception of the Legations.

1802.—Bonaparte made president of the Cisalpine Republic, which was thereupon called the Italian Republic.

Peace of Amiens between Great Britain and France (March 27). Signed by Joseph Bonaparte, the Marquis of Cornwallis, Azara and Schimmelpennink, and intended to settle the disputed points between England, France, Spain, and Holland. By this treaty England retained possession of Ceylon and Trinidad, and an open port at the Cape of Good Hope; France received back her colonies; the republic of the Seven Islands (Ionian) was recognized; Malta was restored to the order of the Knights of St. John; Spain and Holland retained their colonies, with the exception of Trinidad and Ceylon; the French were to quit Rome, Naples and Elba, and Turkey was to retain its integrity. These terms were not satisfactory to the English.

Bonaparte created First Consul for life by a decree of the French Senate (August 2).

Captain Alexander Ball created a Baronet and appointed "Civil Commissioner for the Island of Malta and its dependencies, and Minister Plenipotentiary to the Order of St. John."

1803.—War between France and Great Britain declared (May 18); Napoleon's policy in Italy irritated the British government and the previously strained relations were ruptured. Napoleon, who was disappointed at not receiving possession of Malta, threatened to invade England, (where he actually fancied he would be welcomed by the people), and assembled a large army at Boulogne.

Nelson sent in command of the fleet to the Mediterranean ; blockade of Toulon.

Battle of Assayé, in the Nizam's dominions, India (Sept. 23). This was the first great victory of Major-General Arthur Wellesley, afterwards Duke of Wellington, in which 4,500 British troops defeated 50,000 Mahrattas, 10,000 of whom were commanded by French officers, and the military supremacy of the conquerors was soon afterwards acknowledged over a great portion of India.

Conspiracy of George Cadoual, a Chouan chief or royalist leader, with Pichegru and others, to assassinate the First Consul.

1804.—Bonaparte proclaimed Emperor of the French at St. Cloud (May 18), and crowned (Dec. 2) by, or rather in the presence of, Pope Pius VII., (for Napoleon rudely crowned himself). France, the First Consul stated, wanted an empire as a symbol of permanent security. An appeal was made to the nation and upwards of three million votes were given in favour of the proposed new form of Government.

George Cadoual executed for conspiracy against the life of the First Consul (June 25).

War begun between Great Britain and Spain in consequence of pressure on the latter by France.

1805.—The French fleet escaped from Toulon (Jan. 18).

Threatened invasion of England frustrated by Nelson's pursuit of the French fleet under Villeneuve.

Coalition of England, Russia, Austria, and Sweden against France (April 11).

Bonaparte crowned King of Italy (May 26) in the great cathedral of Milan. Eugene Beauharnais, his step-son, appointed Viceroy of Italy.

Sir Alexander Ball promoted to Rear-admiral.

Great naval battle of Trafalgar ; Nelson victorious (Oct. 21).

Death of Admiral Lord Nelson (Oct. 21).

Napoleon defeated the allies at Austerlitz (Dec. 2).

Peace of Presburg signed (Dec. 26), by which Austria ceded to France all her Italian and Adriatic provinces. (A few months afterwards the old German empire was dissolved and "The Confederation of the Rhine" formed. The Electors of Bavaria and Wurtemberg were elevated to the dignity of kings, and they, together with 14 other German princes, allied themselves with France.)

1806.—Naples again occupied by the French army and Ferdinand compelled to retire to Sicily under the protection of the British.

Joseph Bonaparte, eldest brother of the Emperor, crowned king of Naples. The previous year he was made ruler of the Two Sicilies.

Louis Bonaparte, third brother of the Emperor, crowned king of Holland (June 5).

Prussia joined the coalition against France.

The battle of Jena between the French and Prussians (Oct. 14). Napoleon was victorious and nearly annihilated the power of Prussia. He entered Berlin (Nov. 21) and issued his celebrated "Berlin Decrees" against British commerce, hoping thereby to cripple the English mercantile navy.

1808.—Joseph Bonaparte exchanged the crown of Naples for that of Spain in obedience to Napoleon (July). Some time before this event Ferdinand VII. of Spain fell, by treachery, into the power of the French emperor at Bayonne, was held a prisoner in France and forced to relinquish his rights. The supreme junta, that of Seville, had declared war against Napoleon and France (June 6). England, on solicitation, made peace with Spain (July), recognized Ferdinand VII. as the king and sent an army under Sir Arthur Wellesley's command to aid the Spanish insurrection. They landed (Aug. 5) at Mondego Bay and commenced the famous Peninsular War. A peace was proposed and negotiations commenced at Cintra; during this time the French withdrew. The peace proposals were rejected and Napoleon (November), with an army of 100,000

entered Spain, and for some time was completely successful. In December he occupied Madrid.

Joachim Murat, brother-in-law of Napoleon and a brilliant general of the French army—"the handsome swordsman"—proclaimed king of the Two Sicilies, at Naples, by the style of Joachim I. Napoleon (Aug. 1). The Bourbon, Ferdinand IV., held Sicily, under the protection of the British.

1809.—Death of Sir John Moore at Corunna (Jan. 16.) This brave general, who was in command of the allied forces at this time (General Wellesley having returned to England), retreated from Salamanca to Corunna and there, with only 14,000 men, defeated the renowned French general, Soult, who opposed him with 20,000 men. In this battle Sir John Moore fell, mortally wounded, and shortly after his death, was buried on the ramparts in his military cloak. Three months afterwards (April 22), General Wellesley arrived at Lisbon and assumed the command. He drove Soult and Victor out of Portugal and won a splendid victory at Talavera (July 27, 28).

Sir Arthur Wellesley created a peer, by the titles of Baron Douro of Wellesley and Viscount Wellington of Talavera (Sept. 4).

Death of Sir Alexander Ball (Oct. 20).

Jubilee held in Great Britain in honour of George III. attaining the 50th year of his reign.

The fortress of Cuidad Rodrigo carried by storm, (Jan. 19). Wellington advanced in the peerage with title of Earl, and created by the Spanish Regency a grandee of Spain with the title Duque de Cuidad Rodrigo.

1812.—Napoleon invaded Russia (May). This remarkable and disastrous campaign was the first step to Napoleon's downfall. He started on it (May) with a magnificent army of 250,000 men; when he retreated from Moscow, sickness, starvation, and the frigid climate had reduced it to less than one-half that number, and when

he crossed the Beresina it barely amounted to 25,000 men.

A treaty of peace signed between Great Britain and Russia (July 18).

War declared by United States against Great Britain (July 18).

Salamanca won (July 22); Earl Wellington advanced to Marquis. £100,000 voted by the British parliament to purchase lands to be settled on him, his heirs and successors. For previous services he received two pensions of £2,000 each.

Madrid occupied by the British troops (Aug. 14).

General Hull crossed the Detroit River and invaded Canada with 2,000 men. He was defeated (Aug. 16) and compelled to retreat, by a small force of English and Indians under General Brock. Hull was sentenced to death for cowardice but was pardoned by the U. S. president.

A second invasion of Canada by General Van Renssalaer. One thousand American Militia stormed the heights of Queenston and General Brock was killed. Reinforcements having arrived the Americans were driven into the Niagara River. The American general implored in vain a large body of his militia on the opposite bank to cross over to the support of their brethren in arms, but they refused on the ground that it was unconstitutional to send the militia across the frontier. The Federal party, opposed to the war, defended this doctrine and General Van Renssalaer retired in disgust.

1813.—General Proctor, at the head of a considerable force of British troops and Indians, crossed the Detroit River and defeated General Winchester.

An American army of 1700 men captured York (now Toronto). About the same time a force of 800 Americans was defeated with great loss by the Indians under Tecumseh. Commodore Perry, in command of an American fleet of 9 vessels carrying 54 guns, captured

the Lake Erie squadron of 6 vessels and 63 guns, and his success was followed up by General Harrison, who defeated General Proctor in the battle of the Thames, in which the brave Tecumseh was killed.

The "Battle of Nations" fought at Leipzig (Oct., 16, 17, 18), between the French and the allied armies of Russia, Austria and Prussia, in which the French were defeated.

1814.—Generals Scott and Ripley invaded Canada; crossed the Niagara, and sharp actions were fought at Chippewa and Lundy's Lane, near the great Falls. General Wilkinson made an attempt at invasion on the Sorel River, which proved abortive. A British force of 14,000 men, under General Sir George Prevost, invaded the United States by Lake Champlain, with a flotilla on the lake, but their efforts were productive of no important results.

York (Toronto) besieged by General Dearborn and Commodore Chauncey, and again taken.

The allied Russian, Austrian and Prussian forces entered Paris (May 30).

Abdication of Napoleon at Fontainebleau (April 4). He was allowed to retain the title of Emperor with the sovereignty of the island of Elba and an income of 6,000,000 francs, to be paid by the French government. A British ship conveyed him to Elba, where he arrived (May 4).

Louis XVIII. entered Paris (May 3) after 24 years' exile, seven of which he spent in England, at Hartwell, Buckinghamshire, where his wife, Maria Josephine Louisa, daughter of Victor Amadeus III., of Sardinia, died.

Earl Wellington elevated to a dukedom, (May). He was sent as ambassador to the court of France, and while there the title was conferred. On his return to England, the following June, he received the thanks of the House of Lords in person, £10,000 per annum voted to him out of the Consolidated Fund, and £100,000 added to the former grant of £200,000.

Treaty of Paris (May). The terms of this treaty were re-considered and ratified at the Congress of Vienna.

Congress of Vienna (commenced Sept. 30), for the general settlement of European affairs. At this great and important meeting about 500 representatives assisted, among whom the principal were the Czar Alexander I., of Russia, with Count Nesselrode; the King of Prussia, with Hardenberg; Lord Castlereagh, and afterwards the Duke of Wellington, as representatives of Britain; Prince Metternich for Austria; and Count Talleyrand for France. The principal points settled were the annexation of Norway to Sweden; the union of Belgium and Holland into "the kingdom of the Netherlands;" the restoration of Hanover, with a large slice of Westphalia, to the King of Great Britain (George III.); of Lombardy to Austria; and of Savoy to Piedmont. Russia and Prussia were clamorous for territory in return for having crushed Napoleon, but Castlereagh joined with Metternich and Talleyrand in a secret treaty, offensive and defensive, which awed them into reason. Poland was given to Russia as a separate kingdom under the rule of the Czar, with the exceptions of the portions taken from Austria previously and now given back to her. The principalities were divided among Prussia, Denmark, Hanover and Bavaria. The Pope was replaced in his former position as a temporal sovereign; the ancient constitution of Switzerland re-established; and Genoa—despite the strongly expressed aversion of its inhabitants—incorporated with Sardinia; Malta was recognized as a British dependency—an arrangement which greatly satisfied the Maltese. The question of the slave-trade and the free navigation of the Rhine and its tributaries, were brought up by England and satisfactorily settled.

Treaty of peace between Great Britain and the United States of America signed at Ghent (Dec. 24).

3

3

DEC 16 1930
DEC 8 1931
DEC 2