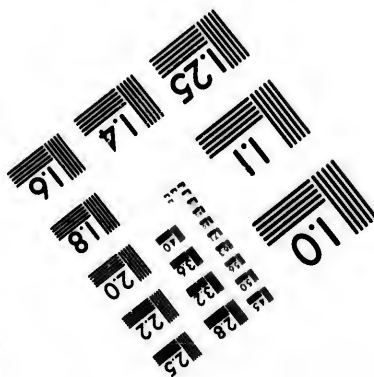
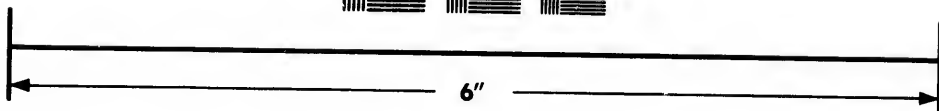
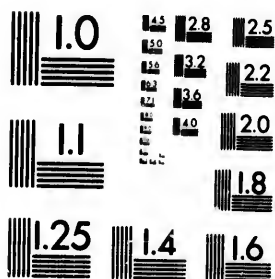


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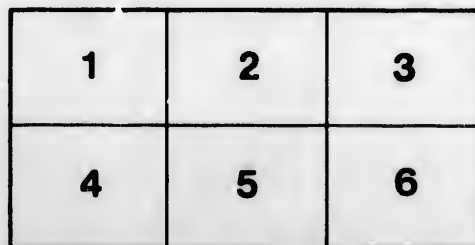
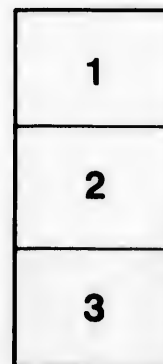
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NOTES  
ON THE  
EXAMINATION PAPERS  
IN  
ENGLISH LITERATURE,  
(FOR THIRD-CLASS CERTIFICATES, 1878).

BY  
T. C. L. ARMSTRONG, M.A.,  
MODERN LANGUAGE MASTER,  
COLLEGIATE INSTITUTE, HAMILTON.

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JAMES CAMPBELL & SON, PUBLISHERS.  
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## PREFACE.

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The chief object of the notes given in this little primer is to assist intending candidates for third-class certificates ; a secondary object, however, is held in view, viz., that of making it a useful companion to selected parts of the Fifth Reader. This double aim will, in a measure, explain the nature of the notes and questions. It will be observed that both notes and questions are framed more with a view to train the observation and reason, and to suggest thought, than merely to supply information for examination. Thus, derivation is discussed more fully than is usual in public schools, but not, it is believed, too much so for the highest classes, where only, of course, this book will be used. It must be confessed that derivation, as generally taught, amounts to little more than burdening the memory with a number of foreign and half understood words, of which no further use is to be made.

A knowledge of versification is also insisted on. It ought not to be difficult to teach those who are fit for the highest of our Series of Readers, a knowledge of the varieties of our metres. The outlines only of the subject have been given, and it is hoped that those using the book may be stimulated to pursue the subject more fully. It is certainly an important subject, and will amply repay any attention bestowed upon it. How is it possible to enjoy a highly finished poem without knowing wherein its beauties consist? To a person ignorant of rhetoric our noble literature exists almost in vain.

The biographical notes contain the salient points in the lives of the authors. Some attempt has also been made to give the chief characteristics of their style and their peculiarities as writers.

It must be confessed that most books of annotations are next to useless to a teacher who chooses to prepare his own work. Every one who does so will have some plan of his own to follow, and the notes will often be quite foreign and consequently hindering to that plan. The chief object of notes, then, should be to supply information not readily found by the student. But while this is the principal aim of these notes, they have a secondary object, viz., that of suggesting the best method of employing the lessons of the Readers, as a literary training medium.

There is no doubt that if injudiciously used, derivation may become a nuisance, but if used as suggested in the notes throughout, it can be made the foundation of many interesting and instructive lessons, and cannot but be an improvement on the ordinary method of giving the "dictionary meanings" of words. Exercises on the meanings and uses of words may be alternated with exercises

## PREFACE.

in transposition, grammatical equivalents, expanding contracted expressions, paraphrasing obscure passages, or condensing whole paragraphs or lessons. All these can be used with the greatest advantage not only for acquiring an insight into the author's meaning, but as a means of training the pupils in the use of words and phrases, the structure and connection of sentences, and the beauties of composition. The young student is requested to examine the following, given by way of example to show how the verbal analysis of a lesson may be conducted. The first stanza of the "Battle of Waterloo" might suggest the following questions :—

What are the subject and predicate of the first line? Why is "there" used? What other word is used to introduce a sentence indefinitely? (It). What letter in the word "sound" is not radical? Compare it with "*drowned*." What meanings has "of"? What other form has it? What is the history of "revelry." Distinguish between revelry, carousal and dissipation. What is the original meaning of "by"? Trace all its various meanings back to the original. Contrast "by" and "with." What form does "by" assume in composition? (*Be*, as in between).

*Belgium's*, what would this be in prose? What is a capital? What is a metropolis? What is "had" a contraction for? (Haved.) What other meaning had "and" in old English? What other form for "then" have we? (Than). What figure is there in "her"? What sort of a noun is "beauty"? What—"beau"? Account for the pronunciation of these two words. (One has the French and the other the English sound). What is meant by "chivalry"? When did it take its rise? (After the Crusades). What influence has it had on the world? (It gave us much of the feudal spirit, most of the famous orders of nobility, and most secret societies). What book was a severe blow to chivalry? (Don Quixote). What other form of the word have we? (Cavalry). Derive both. Why are Latin words found so much corrupted in French? (They were the *vulgar* words used by the lower orders of Rome who formed the emigrants to Gaul). From what language is "lamps" derived? To what period does it belong? What two meanings of "fair" have we? Which mode of indicating the gender does "women" follow? Why does it change its sound in the plural? Why is "men" called a strong plural? What is the force, and what the origin of strong plurals? What is the difference between "happily" and "haply"? What is the root of both? Define "hap," "happen," "hapless," "mishap," "perhaps," "happy." What objection is there to "happify"? (It is hybrid). Why is "p" doubled in these words? Give the rule for doubling the final consonant. Etc., etc.

T. C. L. ARMSTRONG.

*Hamilton, March, 1878.*

## NOTES TO THE FIFTH READER.

### HOW TO STUDY AN ENGLISH LESSON.

The first great object in reading a literary extract, or work, is to gain a thorough knowledge of what the author says. Every thing else is subsidiary to this. We read to gain information, and if we are to experience the full effect of the production of the author, our attention should be directed solely to the sequence of thought and not to the words or other matters. It is, however, necessary to know the meaning, force, and relation of the words before we can understand the sense. This intimate connection between words and thought gives language a peculiar force as an educational medium; it trains the mind to use its powers, while laying up a store of information. Hence, in reading a literary piece both of these objects should be held in view. As a training medium we may investigate a literary work more minutely than is absolutely required for grasping the sense merely. If judiciously used, language affords one of the finest means of mental culture, fostering a sound judgment, logical reasoning and a critical taste. Of English these remarks are particularly true; it has the additional advantage of being useful to the student in after life as a source of profit or intellectual pleasure, in appreciating or composing good English. To use a language for the higher purposes of literature, we must have a knowledge of the proper use of that language such as the meanings and use of words, the structure of sentences, the characteristics of style, the nature of figures, the composition of discourse, etc. These, then, are some of the points that ought to engage the student's attention.

Let us now investigate the use to be made of words in this two-fold object of reading, viz.: for information and for training.

#### I. How do we arrive at the meanings of words?—

1st, Many, no doubt, have come to us in early childhood by a sort of intuition, —for such the extreme capability of the young mind to acquire words may be called.

2nd, We learn them by concrete explanation, i.e., by associating the word directly with the thing it represents.

3rd, By synonyms, i.e., by using a simpler word on the principle of explaining the unknown by the known. Too much care cannot be taken in this, to make sure that the synonyms themselves are understood.

4th, By observing their use in a sentence we judge from the context what the force or meaning of the word must be. This, indeed, is the ordinary way of learning new words. By hearing or seeing a word frequently used, we at last arrive at a definite idea of its use. This process is often done unconsciously and erroneously, as by children, and needs careful watching. Great attention should be given to this method of learning words. Ascertain clearly what each word means, compare it with other meanings, writing sentences with the word in its various uses, giving synonyms for each, or if there be none, substitute a defining phrase.

5th, By Etymology. This very often assists us in discriminating between nearly synonymous words. The literal meaning, also often gives us a clue to the various meanings of the word. To derive benefit from this process, we should have a thorough knowledge of the meaning, use and changes of the prefixes and affixes; the nature and meaning of roots and compounds; the forms that words assume; their growth and corruptions; the changes that their meanings undergo, and the laws that govern these changes. To these may be added the nature of our language; the kind and use of Saxon and of Latin words; the influence on style of having two sets of words (Latin and Saxon). These, and many other facts, interesting and instructive, may be gleaned. A good exercise can be had by comparing Saxon and Latin words that are nearly synonymous, such as "fatherly" and "paternal," and by

translating Latin words into Saxon, or *vice-versa*, telling in all cases the period in which the Latin word was introduced, and comparing it with the cognate word of another period. Such is the use made of derivation, and, though it may be thought rather difficult for third-class certificates, it will be found a useful practice, for in literature the work for all grades of certificates must cover the same ground, and will be found to differ only in degree. It must be acknowledged too, that the tendency of the age is toward a fuller knowledge of the etymology of our words, as it is of the versification of our poetry.

II. The meaning of sentences should be clearly understood. This involves an accurate knowledge of grammatical forms and the relation of words and phrases to each other. Owing to the nature of our language, this affords a peculiarly useful exercise. The reasoning powers are continually called into play, owing to the fact that the loss of our grammatical endings makes it imperative to ascertain the syntactical relation of words by their position or meaning. Analysis of sentences, then, will always be required. The relation of every word should be investigated, as well as that of phrases and clauses, and all ellipses supplied. This last will be found very useful. Another useful exercise is afforded by changing the form of expression; paraphrasing the sentences; changing active clauses into passive; participial phrases into subordinate clauses; phrases into words, and *vice-versa*; expanding the sentences to give a clear idea of the meaning, so often necessary in poetry. Such exercises as these are the usual ones employed in an English lesson and are to be prepared for and expected on an examination paper. If, now, the meaning of the sentences is mastered, that of paragraphs, chapters, and the whole work may be grasped, the general scope of the piece understood, the main object of the author investigated, etc.

III. A great deal of collateral information may be gained incidentally in a reading lesson. Much of it, indeed, is often necessary to the full understanding of the author. All historical allusions and details should be investigated; all rites, customs, and beliefs understood. Something should be known of the persons and , mentioned, and of the many interesting facts connected with the history of the words and grammatical forms.

IV. The author's life, works, and period in literature, must be understood. The nature of his writing, his style, his opinions, his defects as a writer, his contemporaries, and his place in literature.

Finally, we may criticize the work as a piece of art. Its aim, thoughts, sentiments, and general effect should be investigated. The author's style should be analyzed as depending on his words, his sentences, or his use of figures. His language may be chaste, accurate, loose, or antiquated, pure Saxon, or mixed with many Latin terms. His use of figures may make his style simple, elegant, florid or plain. His sentences may be long or short, clear or involved, antithetical, balanced or periodic. Many other matters will, necessarily, be included in a full critique of a poem or literary production, which, though they have little reference to third class examinations, may be found useful to the student in his future studies, and are mentioned here to complete the sketch. Thus we should investigate:—

1. The characters, to see if the author has drawn them true, natural, well defined,—so that we can tell how they would act and talk under all circumstances; consistent,—not showing different qualities at different times, or contrasted with others.

2. The descriptions ought to be examined. Are they artistically drawn? Are they vivid, strong or pleasing? What power of word painting has the author shown? etc.

3. Humor comes next. How shown? Is it in the incident or characters? Is it natural or forced?

4. Pathos, *i.e.*, arousing our deepest feelings—is an important element. How is it produced? Is it true?

5. Unity should run through a piece. Nothing should be introduced that would detract attention from the main plan.

6. What invention has the poet shown? Are his plot, scenes, incidents, characters, etc., original or borrowed?

7. How the interest is kept up; by plot, by narrative, or by character?

If a poem is read, the metre, and all that it includes, should be investigated and tested (see metre).

A short poem should be committed to memory; so, also, should the finer passages of a longer poem. This process gives a wider vocabulary and strengthens the memory besides storing the mind with choice expressions and noble thoughts.

## VERSIFICATION.

POETRY is composition written purposely to give pleasure, and differs from prose chiefly in possessing a greater variety of figurative expressions, a more elevated and peculiar diction, and a measured structure, called Metre.

Rhetorical figures are those used purposely to heighten the effect, to give greater force or beauty to the expression. They are very numerous—300 have been defined by Macbeth in his "Might and Mirth of the English Language."—Most of those occurring in the extracts are pointed out and defined.

Poetic diction is essentially different from prose diction, though some poets, Wordsworth for example, believe and write otherwise. There are words that are the peculiar property of poetry, which could not be used in prose without affectation of what is called fine writing, but which, if judiciously used, add a peculiar grace to poetry. Poetic diction has been distinguished as follows:

1st. It is archaic and non-colloquial. The explanation of this is that poetry is more affected by the language and traditions of the past; that most of our metrical words, which are but few, have already been used in poetic phrases, have been handed down from one generation to another and are now common property; and that the use of old words gives a quaintness to poetry that calls up the feelings of veneration associated with anything old.

2nd. It is picturesque, i.e., presents vivid pictures to the mind. It prefers images to dry enumeration of facts, avoids general terms, and uses individual or particular terms; it uses epithets for things—ornamental epithets—adjectives for phrases.

3rd. It is averse to length and is euphonious. This is shown in its use of brief Saxon words, in avoiding the use of articles, conjunctions, relatives, the 's of the possessive, in using the Saxon possessive for the Norman, compounds for phrases, etc. The diction of poetry will depend on its nature. Thus the elevated style avoids everything that is colloquial or common-place and suggestive of littleness; the graceful or elegant style, uses only what is pleasing, avoiding only what is in any way displeasing; the forcible style avoids everything that is tame; the simple style avoids lofty diction, uses figures sparingly, and mostly for explanation, has no violent inversions or ellipses.

Metre is the chief characteristic of poetry. The term "metre" means measure, hence poetry is measured composition. The method of measuring has varied with different nations. Thus in English we mean by metre a regular succession of accented and unaccented syllables, but this would not do for Latin, since metre is there marked by the quantity, i.e., the length of the syllable. As a definition universally applicable, however, the following has been given:

"Metre is the recurrence within certain intervals of syllables similarly affected." They may be similarly affected, 1st, by accent; 2nd, by rhyme; 3rd, by alliteration; 4th, by quantity; and 5th, by numbering. It is rare to have any one of these used alone; and sometimes all are used together as in rhyming metre with alliteration. Thus "Apt alliteration's artful aid."

Accent is the distinguishing feature of our metre. It is a stress on a syllable in a word. In English we have three varieties of accent. The proper English accent on the first syllable, the French accent on the last syllable, and the distinguishing accent, to distinguish words of similar form but different meanings. When the words of a composition are so arranged that the accents in the words fall harmoniously on the ear, but without regularity, we have what is called *rythm*, which forms an important element in all high, impassioned prose. But when once the accents occur regularly we have metre.

A group of accented syllables is called a foot; a row of poetic feet is called a line or verse; a number of lines together are called couplets, triplets or stanzas.

**Feet** are of two kinds: dis-syllabic—iambus, trochee and spondee; and tri-syllabic—dactyl, amphibrac and anapaest. These names are borrowed from Greek poetry, and are descriptive of quantity; they are, consequently, not strictly applicable to English metre, where they indicate that the accent is on the first, second or third syllable respectively. The iambic foot suits the genius of the English language better than any other, most of our poetry being written in that foot. It is most easily written in, and having the accent on the last foot allows the voice to dwell on that foot, giving a smooth, musical flow to the metre. Trochees and dactyls, on the contrary, do not allow the voice to rest on the last syllable, and hence, are suited for rapid, buoyant, sprightly action. Lines are often composed of mixed feet; iambs, and anapaests; and dactyls and trochees often occurring in the same line. Indeed, impure lines are more frequent than pure.

**Lines or verses** are named according to the kind and the number of feet. Monometer, dimeter, trimeter, tetrameter, pentameter, and hexameter, being used to indicate the number of feet. Thus five iambic feet are called iambic pentameter. The best symbols to use for scansion, are *a* for accented and *x* for unaccented syllables. Thus this line would be *5 x a*. The length of the line is of considerable importance. It wants sufficient length to insure dignity in an important poem, and yet must not be too long for one effort of the voice. This explains why the heroic, or *5 x a* line, is so extensively used. Besides being neither too long for one effort of the voice, nor too short for a dignified poem, it has the advantage of consisting of an odd number of feet, thus preventing the voice from pausing unconsciously in the middle, which would destroy the effect of the long line. All epic, dramatic, didactic, philosophic, and most descriptive poetry, and all sonnets, must be written in it. When rhyming it occurs in couplets, as in Pope and Dryden, or in stanzas. Without rhyme it is the form for epic and dramatic poetry and is called blank verse. The most noted stanzas in this line are the elegiac, of four lines rhyming alternately; the celebrated Spenserian stanza of nine lines, the last being a hexameter, which gives a dignified close to the stanza; the Rhyme Royal of King James, of seven lines; the Ottava Rima, of eight; and the Terza Rima, of nine lines with three rhymes.

**Rhyme**, or as it should be spelled, *rime*, is a similarity of sound at the end of words, and should begin on accented syllables. The three essentials of it are, that the vowels be alike in sound, the consonants before the vowels unlike, and the consonants after the vowels alike. If the vowel sounds only are alike or nearly so, we have assonance, a characteristic of Spanish poetry. Rhyme came in from the French and displaced alliteration, and was, at first, opposed by many poets, by Milton among others. Its faults are of two sorts: 1st, Fault in the rhyme itself; 2nd, Cramping the writer by compelling the sense to pause with the rhyme, and often the wrong word is used merely because it rhymes.

**Alliteration** is a similarity of sound at the beginning of words. It was the characteristic of Old English poetry, occurring on accented syllables, making a kind of blank verse. In Modern English it has been driven out by rhyme, but is still used as an additional poetic expedient, but should be used with skill and moderation. The art should not be seen in using it—the highest art is to conceal all art. The pleasure given by this and rhyme, consists in the pleasing effect produced by the recurrence of the same sound. The same thing has given us in derivation the assimilation of letter sounds so often found in words.

**Quantity** is the length or brevity of a syllable or a vowel; the first being Latin quantity, and the second English. It is used in our poetry for the purpose of introducing *imitative harmony*, i.e., using words that correspond in sound or effect to the thing described. Words themselves are sounds, hence it is an easy matter to imitate sounds with them; this is, indeed, one of the chief modes of word formation. In poetry, however, words are arranged according to the nature of the sound to have a harsh or pleasing effect, by using harsh gutturals, sibilants, or combinations of consonants or broad vowels; or, on the other hand, by using long slender vowels, few consonants, chiefly liquids or smooth mutes. Motion is also imitated, a slow motion by long vowels, many consonants, flat mutes, liquids which allow the voice to linger on them; and a rapid motion by short vowels, single consonants, sharp mutes, etc. Besides this natural harmony of sounds and sense, the harmony is sometimes sought for in the versification. Thus, if a long syllable occurs in an unaccented part of the foot, it retards the motion and gives a dragging effect to the line used to describe difficult or slow action, thus: "The laboring

stag strained full in view." This effect is also sometimes heightened by increasing the length of the line. Thus Pope—a master in all the niceties of versification—has:

"When Ajax strives some rock's huge mass to throw,  
The line too labors and the words move slow."

Again:

"A needless Alexandrine ends the song,  
And like a wounded snake drags its slow length along."

Observe, here, the effect of the long sounds of the emphatic words in italics.

How to analyze a minor poem, as an ode: examine

1. What is the passion or sentiment that inspires the poet, the degree of it, whether sweet, vehement, temperate or sublime.
2. The plan or order, the commencement, the flights of fancy, the digressions.
3. Whether the tone is sustained throughout, if everything is natural and suitable.
4. The nature and variety of the poem, e.g., if an ode, it may be sacred, heroic, moral, or gay.
5. The stanzas and the versification.
6. The style:
  1. Weigh the propriety of the terms used by the poet.
  2. Examine by what artifices harmony of sound, of matter, of periods, is produced.
  3. Examine the figures, note their effect, grace, energy, or naturalness.
  4. See how the transitions are effected from sentence to sentence, and from paragraph to paragraph.
  5. Estimate the kind of style.
7. Investigate, in the same way, the main subject, the individual thoughts, sentiments, etc.

Apply these in criticising Shelley's Ode.

## HISTORY IN WORDS.

(This is referred to in the Notes as "Etymology.")

**Richard Chenevix Trench**, (1807—still living) Archbishop of Dublin. In 1837 he published a book of poems in imitation of Wordsworth, of which "Justin Martyr" is best known. In 1845, he became Dean of Westminster; and in 1864, Archbishop of Dublin, on the death of Whately. He has written extensively and well. His fancy, sometimes poetic and always picturesque, enables him to invest the dry discussion of words with a peculiar fascination, and if the results of his etymological enquiries are not always sure, the processes are pleasant. His chief works are: "Notes on Miracles," "Synonyms of the New Testament," "Deficiencies of our English Dictionaries," "Select Glossary of Words used in Different Senses," and "The Study of Words."

This extract on History in Words has been placed first in order to be supplemented by a few additional hints on Etymology which may give the student some idea of the general features of this important subject.

The primary object of Etymology is to enable us to arrive at the proper meaning of the words we use; many other interesting items, of course, may be gleaned in pursuing this aim (for which see below), but its value in fixing definitely the meaning is shown in discriminating between the meanings of such words as *arrogant*, *demanding* more than one's due; *haughty*, thinking oneself above others; *insolent*, acting in an *unusual* or unmannerly way; *impudent*, acting in a *shameless* manner; *saucy*, saying *salty* or peppery or bitter things. Owing to the fact, however, that many words have assumed meanings entirely different from their roots (see below), Etymology is not always a safe guide. Thus we could have no idea of the meaning of *demure* from the meaning of *moral*, though they are from the same root. Compare also the words *modern*, *modest*, *model*.

The origin and growth of language, and the various modes of word-building are points that naturally occur to one in beginning the study of Etymology. All language is supposed to have sprung from elementary monosyllabic words called *roots*, of which there were some 6000. Many of them exist now only as *crude forms*. By combining and con-

pounding these roots all languages have been formed. The different methods of forming words from roots can be exemplified in English as follows :—

- 1st. Original roots as .....sing.
- 2nd. By derivation, i.e. pref. or aff. ....re-sing, singer.
- 3rd. By composition, i.e., union of 2 roots.....song-bird.
- 4th. By radical change .....song.
- 5th. By reduplication .....sing-song.
- 6th. By inflection .....singing.

Though all languages had the same origin, some are found to bear a closer resemblance than others, and this leads us to the classification of languages. Affinities between languages are ascertained by tracing :

- 1st. The fundamental identity of roots.
- 2nd. The similarity of grammatical structure.

Hence there will be a twofold classification of languages; the first, depending on form of the root, called *morphological*, by which all known or possible languages are divided into three classes: *Monosyllabic*, as Chinese; *Agglutinative*, as Turkish; and *Inflected*, as most European languages.

When a closer affinity is required to be sought for, a ready means is afforded by the similarity of grammatical structure of certain languages; this is ascertained by comparing their systems of inflections and conjugations. This investigation was caused by the discovery of Sanskrit in the early part of the century and has resulted in classifying all inflected languages (to which alone it applies) into two main groups.

- I. **Semitic**—including three sub-divisions which may be represented by Hebrew, Syriac, and Arabic.
- II. **The Indo-European or Aryan group** including some Asiatic and all European languages, except Turkish, Hungarian, Basque, Lappish, and Finnish, as in the following table—

#### A. EUROPEAN DIVISION.

1. **Teutonic.** { Low German—Gothic, Frisian, Dutch, Flemish, Saxon, English.  
High German—Old High German, Middle and Modern High German.  
Scandinavian—Icelandic, Norwegian, Danish, Swedish.
2. **Keltic.** { Cambrian—Welsh, Cornish and Breton.  
Gaelic—Erse or Irish, Gaelic, and Manx (Isle of Man).
3. **Italic.** { Old Italian dialects—Oscan, Umbrian, Sabine.  
Romance Languages from Latin—Italian, French, Spanish, Portuguese, Wallachian.
4. **Hellenic.** { Ancient Greek—(comprising the Attic, Doric, Ionic and Æolic dialects.  
Modern Greek or Romaic.
5. **Slavonic.** { Russian, Bulgarian, Servian, Illyric, Polish, Bohemian, Kroatian, and many other dialects.
6. **Lettic.** { Old Prussian—Livonian and Lithuanian.

#### B. ASIATIC DIVISION.

7. **Indian.** .. Sanskrit, Cingalese, Hindu, Gypsy.
8. **Iranian.** .. Zend, Cuneiform inscription of Xerxes, Modern Persian.

This table shows us that English is a member of the Low German variety of the Teutonic family of Indo-European Languages.

Having thus ascertained the relation of English to other languages, the next point to investigate should be the classification of our words as to origin, or, as to meaning or application. The first is called historical, and the second logical classification.

If all the words introduced at a certain period were applied to a certain class of ideas, the historical and logical classification would correspond. This is partly the case, especially in the four Latin periods. The following is a table of :—

#### The logical and historical Classification of English words—

##### DIVISIONS.

##### 1. Keltic.

##### 2. Keltic Latin

##### WHENCE DERIVED.

- |   |                          |   |
|---|--------------------------|---|
| { | From the Aborigines .... | { |
|   | From Roman occupation.   |   |

##### TO WHAT APPLIED.

- |   |   |
|---|---|
| { | 1. Words from old languages.  |
|   | 2. Words from Gaelic & Welsh.   |
| { | 3. Words from old Gaul.   |
|   | Mostly Military and Geographical words from <i>castrum</i> , <i>stratum</i> , &c. |

DIVISIONS.	WHENCE DERIVED.	TO WHAT APPLIED.
3. Saxon.	From invasion of Saxons.	Form the ground-work of the language— all the necessities of a language; all articles; pronouns; numerals; adverbs; strong, defective, and auxiliary verbs; strong plurals; irregular adjs., &c.
4. Saxon Latin.	From introduction of Christianity by the early Church. ....	Mostly Church terms, greatly corrupted in forms, <i>e. g.</i> Priest, Provost, Pall, Pew.
5. Scandinavian.	From time of Canute and through French. ....	Only a few words can be traced <i>e. g.</i> , are, bask. This element gave rise to a confusion of inflections.
6. Norman French.	From invasion of William the Conqueror. N. French comprises words of four languages, viz., Celtic, Latin, German and Norse or Scandinavian.	All terms of luxury, privilege, honor, law, war, chase, and chivalry, also general and abstract terms. Latin words if greatly changed.
7. Modern or Learned Latin and Greek.	From the revival of learning, the progress of science, the reformation in religion, and the fondness of writers of last century for using Latin words.	These words are known by having their Latin form still. They are abstract and general terms, words used in the sciences, &c.
8. Modern Languages.	From commerce, travellers, literature, wars, &c.	Mostly names of things or customs peculiar to the nation, <i>e. g.</i> : French—Poetry, fashion, war, taste. Italian—Poetry, painting, music. Dutch—Nautical words, &c.

It will thus be seen that though the ground-work of English is Saxon, there are so many words from Latin in the various stages that our vocabulary consists mainly of two divisions, Saxon and Classic. The result of this blending together for a long time, of two languages, is shown in our vocabulary, orthography, pronunciation and grammar.

**1st. Effect on the Vocabulary**—Many of the classical words were introduced with meanings similar to Saxon words in use, but being gradually desynonymized gave us a greatly increased copiousness of expression for minute shades of meaning. The habit of drawing general and abstract terms from the classics, also, has increased our power of varying the style to suit the subject, by using the special, significant Saxon words in speaking of things, and the general, Latin words in speaking of abstract ideas. Another remarkable result of the vicissitudes through which our language has passed is found in the presence of many *double forms*.

(a) Thus the numerous Saxon dialects, and confusion in spelling have given us such forms as *clot, clod, cloud; metal, mettle; team, teem; disk, dish*.

(b) The word may have been introduced twice over, as *clown* and *colonist*, from the first and fourth Latin period; *minister* and *monastery*, from the second and fourth Latin period; *feat* and *fact*, from the third and fourth Latin period; *diamond* and *adamant* from Greek, but the first through Latin.

**2nd. Spelling and Pronunciation Modified**—*Au, ua, ei*, final *e*, are from the French. Many letters were dropped out of the sound of words through French influence, as "i" in many words.

**3rd. Grammar Modified**—The change from a synthetic to an analytic language was caused by the dropping of inflections and the use of prepositions and auxiliaries. This was chiefly the result of the N. French, though the confusion was begun by the Danes. But apart from this, we have incorporated fragments of other grammars with our own; thus, from the French we have most of our grammatical terms; the plural in *s*; the Norman possessive; the feminine ending in *ess*; the nominative absolute; inverted compounds; the loss of inflection and the use of the adverbial comparison of adjectives; the future tense; and the simplicity of our syntax.

**THE CHANGES IN FORM** *that a word undergoes* are interesting. Some of them have been mentioned already as originating from different dialects, etc. They are all corruptions and may be classed as follows:—

1st. Those resulting from the careless habit of pronunciation, pervading whole groups of languages. These were first noticed by Grimm, a German scholar, who found that they follow a certain order, which has ever since been called "**Grimm's law**." It consists of a remarkable variation of the mute consonants in the three classes of Aryan languages. Thus, we may represent these three classes by—

**Latin, German and English**; and if we divide the letters into sharps, flats and aspirates the corresponding letters may be shown as follows:—

LAT.	GER.	ENG.	} This means that if a Latin word begins with any of the letters in the first column, the German word must be sought under the corresponding letter in the second, and the English in the third. Similar tables might be made for the dentals and gutturals.
p	b	f	
b	f	p	
f	p	b	

2nd. Those depending on the laws of euphony and the relation of sounds to each other.

(a) Ease and brevity of pronunciation are sought after, hence the *assimilation* of consonants and vowels in adjacent syllables, thus giving us our strong plurals and preterites.

(b) Accent makes certain syllables prominent, and hence there is a tendency to drop out or slur over the unaccented syllables. To these changes the names *apheresis*, *elision* and *apocope* are given, according as the syllable is dropped from the beginning, the middle or the end. Examples are numerous.

(c) Many changes depend on the *nature of the liquids l, m, n, r*. They may be changed, as—

s to r	.....	as	trore, frozen, cf. lorn, lost.
r to l	.....	as	colonel, coronel (Sp.) cf. inarble.
m to n	.....	as	ant, emmet, cf. ransom.

They may take a strengthening consonant however from the same class, thus: *m* labial takes *b*, also a labial; so *n* takes *d*; e.g., number, humble, sound, command, yonder; where the letters *b* and *d* are not radical, they may be inserted, as passenger.

3rd. **Mistaken derivation** accounts for many changes in words. These are of two sorts.

(a) The popular instinct to resolve all unfamiliar combinations of syllables into familiar ones, or apparently unmeaning ones into significant, thus,

wise-acre from *weis-sager*  
country-dance from *counter-dance*.

beef-eaters from *buffetiers*.  
yeoman from *gemean*.

Many proper names have been thus changed, e.g., "*God Encompasses*" into "*Goat and Compasses*," "*Catus et Fidelis*," into "*Cat and Fiddle*."

(b) The erroneous spelling of scholars, misled by a supposed derivation, thus, posthumous, rhyme, could, tongue. (See extract and notes.)

The **CHANGES** that words undergo in **MEANING** are very important, and are more frequent than change of form. They are chiefly of five varieties.

1. **Contraction or Specializing**—As the number of words in a language increases, the province of each word diminishes. Hence this will include many words, e.g. furlong, chant, sue, speculate, modest, camp, etc.

2. **Extension or Generalizing**—Mostly technical words that have lost their technical or limited use, e.g., influence, triumph, idea, pomp, company, etc.

3. **Deterioration**—(a) Politeness or immorality lead us to apply soft names to slight faults; hence these words gradually acquire the new meaning, e.g., cunning, crafty, sharp.

(b) Political ascendancy may be traced in such words as villain, clown, knave, churl.

4. **Amelioration**—This is rare and is owing to some great influence, as; *humility* and *minister*, used by the church; *minstrel*, by poetry. *Whig* and *Tory*, adopted by political parties; *gentle*, *generous*, etc., from vanity in the belief that high moral qualities belong only to high birth.

5. **Figurative**—Most words may be used in a literal and a figurative sense, but sometimes a word has lost its original meaning, and is used only in its figurative sense; thus, Latin terms are mostly used to express abstract ideas only, e.g., vision, provident, extravagant, impede.

That there are a great many historical items to be gleaned from words, the extract from Trench bears evidence. The history of a language is contained in itself, and can

be traced far beyond the earliest records. The history of a people can also be built up from their language. Thus we could trace the vicissitudes of the British Isles in the various classes of our words. Besides these, old states of society, of learning, old customs, theories, etc., can be detected in words they have left us. (See Extract and notes below.)

## NOTES.

**Synopsis**—1. Information gained from names of bodies of men. These names are of three kinds—(a) those *assumed*, and consequently descriptive of some distinguishing quality; (b) those *imposed* and *assumed* afterwards, which, though descriptive of a trivial quality only, gradually follow the law of amelioration; (c) those *imposed* and *not assumed*.

2. Words that contain a *record* of their invention in themselves.

3. Names erroneously given, and so giving permanence to an error.

4. Words whose form or sound suggest wrong derivation.

5. Words incorrectly spelled from erroneous derivation.

6. Words that indicate old customs or former states of society.

7. Words handed down from old sciences now exploded.

To these we may add the matter of the remaining paragraphs of this chapter of Trench's work, the whole of which should be carefully read.

1. History in language can be traced beyond records.

2. History of a people can be built up from its language—as the predominance of the Normans from such words as sceptre, titles, luxury, boor, ox and beef, &c.; and that the church is Latin, and monasticism is Greek.

3. State of civilization before Aryan languages separated.

4. The history contained in individual words, as, church, sophist, romance, dunce.

5. Former systems of religion, &c.—as, pantheism, peony, hermetic.

**Cavaliers** (Low Latin, *caballus*, a horse), the followers of the Stuarts.

**Quaker**, *i.e.*, Friends—first called so by Justice Benet, 1650.

**Franciscans**, of St. Francis—an order of monks in Romish church.

**Fifth-Monarchy Men**—a sect started about 1654, who believed in the advent of Christ to establish a kingdom since the four mentioned by Daniel were fulfilled.

**Independents**, or **Congregationalists**—Founder, Robert Brown, 1583.

**Friends**—Founder George Fox, 1648. Tenets, "Inner Light;" reject baptism, oaths, Eucharist and fighting.

**Rationalists**—believe that the test of truth is in the human conscience.

**Croats**, of Croatia, in Hungary, conquered by the Magyars.

**Beguines**—took their rise at Liege, in the twelfth century.

**Hussites**—followers of John Huss.

**Calamity** (*cado*, to fall).—For other words of this nature see *Ety.*; cf. frontispiece, John Dory, foolscap.

**Expend** (*pendo*, to weigh). Other words indicative of customs might be cited, as **deed**, from *do*, once an important and formal transaction in which the document had to be "signed, sealed and delivered."

**Indenture**, from *dens*, a tooth, a duplicate document on *indented* paper; cf. also volume, style, pen.

**Signing our name**—cf. Shak., Henry IV.

"Dost thou use to write thy name; or hast thou a mark to thyself like an honest plain-dealing man?"

**Four humors**, viz. — blood, choler, phlegm, and melancholy. A man's peculiar turn of mind was supposed to be decided by the preponderance of any one of these, hence "humorous" meant notionate; cf. also, sanguinary (*sanguis*, blood), choleric (*choler*, bile), phlegmatic, lymphatic.

**NOTE 1.** The exploded science of Astrology has given us disaster (*aster*, a star), ill-starred, temple (*temno*, to cut), influence (*fluo*, to flow), consider.

2. An old doctrine of plants gives us such words as dogbane, henbane, ratbane, &c. A certain plant being a poison peculiarly deadly to each animal, cf. also words from names of deities, as jovial, debauch, cereal, &c.

N.B.—This extract should be very carefully studied, the derivation of every word mastered, questions will then readily suggest themselves. Chambers's Etymological Dictionary is the best; every student should have it.

## THE CLOUD.

**Percy Bysshe Shelley, 1792-1822.**—A baronet's son; one of the most remarkable poets of his time. "From 'Alastor,' his first work, till his death, is only seven years, yet no other poet ever showed such promise, or wrote so much and so well in so short a time." He was expelled from Oxford for atheism, and shortly after wrote his "Queen Mab," a poem of exquisite beauty, but full of dangerous sentiment. It shows the working of his mind. His spirit, dissatisfied with the state of things, sought perfection in the dissolution and reorganization of society. He was a poet of liberty throughout. As a writer he was careful and fastidious, elaborating whatever he wrote to the utmost. Fond of soaring into abstractions, he sometimes becomes obscure. His poetry is dreamy, subtle and, at times, too highly poetical; and often mixes scholarly grandeur of style with pure true feeling. His works are, "Alastor," "Revolt of Islam," "Prometheus Unbound," "The Cenci," "Masque of Anarchy," "Adonais."

This beautiful little piece is a fair specimen of Shelley's power and style of writing. It is full of scholarly information, bright fancy and felicitous expression. To these may be added the peculiarly sweet melody of the verses. The bounding, joyous ring of the words well shows the effect of the mixed metre—a mixture of iambs and anapaests; an additional pleasure is added by the use of the mid-rhyme, frequently double and always true. The whole piece is allegorical, and abounds in apt similes, expressive metaphors and bold personification. These are the usual figures employed in descriptive composition, and are more or less related. A simile is a fanciful resemblance drawn between things essentially different. It is used to make things either more interesting or clearer. A simile is equivalent to a rhetorical proportion, as, when expanded, it consists of four terms; thus the simile, "Like a ghost from the tomb I arise," expanded is, "As a ghost arises from the tomb, so I (the cloud) rise from the caverns of the earth." Of this the four terms are as follows:—

Ghost : tomb : : rising cloud : caverns of rain.

When similarity is often expressed between things, there is a tendency to consider them identical. This is done by a compressed simile or metaphor (meta, with, and phero, to carry = a transference), speaking of a thing as being something else which it resembles in some fanciful manner. It is a simile without the sign ("like," "as," &c.) A metaphor is expanded in the same manner as a simile. Personal metaphor is the name given to that very common habit of assigning sex and sensation to inanimate objects of nature, without actually attributing personality, which would be Personification. The difference between metaphor and personification is shown by the fact that personification is logically true, i.e., we actually have a personal form in the imagination, while metaphor must be logically false, as it is founded directly on resemblance between things different. Metaphor is very frequent, and the basis of our language is founded on implied or hidden metaphor. It is only by metaphor that we can describe things invisible, mental, moral, &c., i.e., by comparing them with things visible, tangible, &c. Thus, a "striking thought" can only tell us that the action of a thought on the mind may be compared to one body striking another, but by frequent usage most words are thus found to have a figurative meaning as well as a literal one. On this principle, too, depends the custom of using words properly belonging to a strong sense, as that of sight or taste, for an inferior one, as feeling or hearing—cf. "a pretty song," "a sweet melody." This is sometimes called *catachresis*.

## NOTES.

**Light shade**—Light, adj., is probably connected with light, noun. If so, there is here a lost or hidden *oxymoron*, i.e. an adjective and noun of opposite meanings. **Shade, shed and shadow** are different forms of same word. In A. S. the word ended in *u*, which has given us *ow*, in shadow.

**Noonday**—really a hybrid, as day (dæg) is A. S., and noon is Lat., nones, nine. The ninth from 8 o'clock.

**Wings**—a metaphor.

**Birds**—should be buds, a printer's mistake, probably from wings in previous line.

**Flap!**—a metaphor, so also is laugh. In this word we have dropped the guttural *gh*, and sound *u* as *f*. This arose from mistaking *v* for *u*, as they were formerly written alike—cf. words in *ough*.

**Mountains**—(Lat. nouns), being high, are covered with snow. Pines grow in high latitudes or near the top of the mountains in mild climates.

**Groan**—(fr sound) a metaphor. *Oa* is not a diphthong; while *ōe*, *fuse*, line, cloud, form diphthongs, since there are really two sounds in each,

**Pillow**—a metaphor. Clouds encircle the

tops of some mountains continually. This is the effect of the cold on the passing air.

**Blast** and the intensive bluster are radically connected with blow.

**Towers** (F. tour) and **bowers** (A. S. bur), both show the tendency to make an additional syllable in pronouncing *r* after a vowel.

**Skyey**—so spelled to indicate the sound.

**Petter**—from feet; cf. manacles (manus, the hand).

**Guiding**—French; corresponding English words, wit, wizard.—cf. wile and guile.

**Genii**—(Lat. gigno, to produce), has Latin plural in technical sense, and English plural for ordinary sense. Mermaids, syrens, water-sprites, &c.

**Purple**—shows the change of *r* to *l*. Lat. purpur.

**Spirit**—(spiro), tutelary (tueor, to guard) deities, as *oréades*, of mountains; *dryades*, of woods; *oceanides*, of ocean; *néreides*, of the sea; *núads*, of rivers, lakes, &c.

**Bask** and **busk**—the only real reflective verbs in Eng. Bask=bath (bad) self (sik), busk=bua-sik=prepare self.

**Heavens**—(hefan, to lift), art. omitted. The lightning attracted by the love of the genii (electrical attraction), rushes after them, and drags me along over rills, crags, hills, &c., with the blue sky above me, while below are thunder, lightning and rain.

**Sanguine**—(sanguis, blood), see Ety. The red color of sunrise and sunset is owing to the greater density and quantity of atmosphere passed through by the "level rays," allowing only the red rays to penetrate.

**Meteor**—(meta-miro, to lift), bright.

**Leaps**—a bold metaphor.

**Dead**=pale, owing to the greater brilliancy of the sun, and the diffusion of rays in the atmosphere. Alit, lit and eve are short forms that belongs to poetic diction.

**Its ardors of rest and love**—The glow of evening, the time of rest from labor and union with those we love—cf.

"Her blue eye sought the west afar,  
For lovers love the evening star."

and Scott.

"Thine is the breathing blushing hour  
When all unheavenly passions fly,  
Chased by the soul-subduing power  
Of love's delicious witchery."

Campbell. "Evening Star."

**Crimson** (kermes, a worm).

**Pail** (pallium, a cloak). Second Lat.

**Cynth**—an abstract noun from deep; related to dip, dive, duck. It means here great height. The word is so applied from the distance that we can see into the sky.

**Above**—an adv.=to an adj. phrase, limiting heaven. A common use of the adv.; cf. "The people here are kind."

**Brooding dove**—(fr. breed and dive), a strong simile.

**Orbed**—(orbis, round).

**Mortals**—(mors, death), fr. L. mortalis, subject to death. An adj. must be used entirely as a noun before it can thus take the plural form of a noun—cf. blacks, whites, but not reds nor humans. This adding a noun plural to an adj. is probably from the French.

**Glimmering**—(a frequentative, from gleam). Note the alliteration.

**Beat**—It is a pleasant fancy of imaginative writers to attribute music to the universe. Collect similar expressions from The Bible, Shakspeare, &c.

**Only**—(one-like), alone, lone, none, atone (at one), are compounds of one, and show its old pronunciation. The final *e* is the result of French influence; the *w* sound comes from a strange habit in early English of prefixing *w* to words, which gives us which, who, &c.—originally hwa, hwilch. *Whole* shows this unnecessary *w*, as the word is merely another form of hale, hail and heal.

**Whirl and Flee**—The motion of the clouds makes the stars appear to whirl about.

**Paved**—(French from Lat. pavo, to pave)—the reflection of the stars, etc. shining through the clouds on the water, looks like another sky below. *These* refers to stars; it is too far from its antecedent for strength.

**I bind, etc.**—i. e. the halos seen around the sun and moon. When the air is surcharged with aqueous vapor, each drop acts as a prism and refracts the rays of light.

**Volcano** (fr. Vulcan, see Ety).

**Dim**—i. e. compared to lightning.

**Torrent**—(terreo, to burn)=boiling, raging. Poetry often uses words in their literal sense.

**Be**—cf., "How are they blotted from the things that be." This is an archaism, i. e., using an old word or absolute meaning of a word. The Danish word "are" has supplanted this word except in the subj. mood.

**Powers**—(Lat. potis, strong)—from French, pouvoir. The change of the *v* to *u* is owing to mistake. (See *laugh* above).

**Triumphal, Hurricane**—(Spanish, huracán, a storm). See Ety.

**Chained to my Chair**—Alliteration. These two words well illustrate the changes that Latin words undergo in French, and by popular usage, viz., 1st, inflections are dropped; 2nd, vowels are lengthened and modified; 3rd, consonants if initial, are softened, if medial, are dropped out; thus *L. catena* (a chain) becomes chain, where *c* becomes *ch*, *t* is dropped, *a* and *e* become *ai*, and final *a* is dropped, so with *chair*, Lat. cathedra, a raised seat.

**Million colored bow**—a poetic exaggeration or hyperbole. Compounds are more frequent in poetry than in prose. They are expressive, being really compressed logical definitions, consisting of a special term followed by a general (genus) one. There is also the inverted compound, in which the general term is first as; breakfast; most of these are of a trivial nature. Such words as *daisy* and *atone* are disguised compounds, while *yeomen* and *beef-eaters* are examples of words erroneously considered as such.

**Sphere-fire**—another poetic compound, here=sun.

**Soft colors**—See implied metaphor above. Note that general terms are Latin, while special terms are A. S., thus *color* comprehends red, green, blue, etc., so *move* or *act*,=run, walk, sit, stand, etc., etc.

**Nursling**—(L. *nutrio*, to nourish). Ling=el-ing, a double diminutive=endearment; a metaphor, as if fondled in the lap of the sky. It is rather the daughter of sun and water.

**Change**—(F. *changer*, L. *ambio*, to barter). What are the forms assumed by water? Trace a particle in its course through them, mentioning the various forces acting on it.

**For**—introduces a reason for some previous statement. Its clause is principal, while that of "because" is dependent.

**Never**—(ne-ever).—This is a remnant of the old idiomatic use of never=not.

**Stain**—s is for *dis*. It comes from L. *dis*=tingo, to tinge; cf. *story*, sport, and also strange (L. *extra*).

**Pavilion**—(*papilio*, a butterfly), literally a cover spread out like wings.

**Blue dome**—Blue, from blow; the color of the sky when the clouds are blown away. Dome (Gr. *doma*, a roof) so-called from its apparent shape.

**Convex**—(con-veho), refers probably to their striking on the convex or upper side of the dome; though in reality the sun's rays do converge towards the earth, being deflected by the atmosphere. The winds assist in building up the dome by blowing the clouds away, while the sun acts by dissolving them. It is also owing to the refraction of the rays of light in all directions that we cannot see through the atmosphere, which appears like an immense dome. The blue color has not been satisfactorily explained. It may be that the air, being a substance, has also color; or that the rays that penetrate, when mingled produce blue; or that the rays when they strike the earth are reflected, and the blue having least momentum are left behind, and consequently are the only ones seen by us.

**Cenotaph**—(L. *kenos*, empty, and *taphos*, tomb). The blue dome is the cenotaph, built for the fallen cloud.

**Caverns of rain**—the receptacles of water on and in the earth.

**Unbuild it again**—i. e. by spreading clouds over it. It=the dome cenotaph.

**Again**—In this common use, the word refers really more to the result of the action than to the action itself; there is no previous unbuilding mentioned, but there is an implied reference to a previous unbuild state.

**Tomb**—From the Greek *tumbos*, from *tupho*, to smoke. The Greeks cremated their dead.

**N.B.**—The figures in the piece should be clearly understood and expanded (see above). The line of thought should be mastered. The habit of reading poetry carelessly without grasping the thought is very common; the metre and rhyme carry us on, so that we are often satisfied with mere empty sounds.

## THE MERCHANT OF VENICE.

**WILLIAM SHAKESPEARE** (1564-1616), the greatest English poet and the greatest of all dramatists. Born at Stratford-on-Avon, of humble parents. In early life he removed to London and became connected with the Blackfriars theatre and part owner of the Globe theatre, where he acted first and wrote his dramas. He wrote in all 37 dramas, 150 sonnets, "Venus and Adonis," "Lucrece," "The Passionate Pilgrim," and "A Lover's Complaint." It would be useless to attempt to give a detailed account of his works or life (of which little is known) in a sketch. For a concise view of the mass of Shakespearian criticism, we refer the student to Dowden's *Shakespearian Primer* and Brooke's *Literature Primer*, both excellent works.

Shakespeare is chiefly remarkable for his great command of language, his wonderful insight into human nature, and his power of depicting character in a thousand forms without ever repeating himself or discovering any of his own idiosyncracies. He is emphatically an objective poet.

\* The great bulk of the writings about Shakespeare are as to his life, the characters, dates and sources of his plays, his metre, his language and his meaning. Many of his plays were published in separate form called quartos. They were nearly all collected and published in one volume in 1632. This edition is called the first folio.

His chief faults are, too little regard for the strict rules of the drama: too great a contempt for the common people, or "the common cry of curs;" a habit of making trifling puns even in serious parts, and perhaps too much wordy declamation.

## TRIAL SCENE.

This play, written early in life (1597) is the best of Shakespeare's comedies. Besides the wonderful delineation of character, which marks all the works of Shakespeare, it has an interesting and romantic plot.

A young merchant, Bassanio, in want of money, applies to his friend, Antonio, for it, who borrows it of one Shylock, a Jew. The latter, actuated by intense hatred of the Christians, stipulated for a pound of Antonio's flesh on forfeit of the bond. Before the bond is due Antonio loses all his money and cannot pay the debt. The Jew demands his forfeit. The law of the city allows it. Bassanio, who has just won his bride, Portia, an heiress, receives means from her to pay thrice the bond, and hastens to his friend's assistance, but the Jew remains inexorable. Meantime, Portia obtains permission from Bellario, a learned lawyer consulted in the case, to represent him at court and plead the case and consequently appears in the trial scene as a doctor of laws.

Shylock is one of the most noted creations of Shakespeare—a man with human sympathies, driven to desperation by oppression, intensely longing for revenge on the enemies of his religion, and at the same time avaricious in the extreme.

**Difference**—that on which they differ; dispute.

**Question**—(*quæro*, to seek) enquiry, case.

**Of the cause**—I am fully acquainted with the case.

**Suit you follow**—both these words mean the same thing. Instead of follow we now say urge, or prosecute.

**Rule**—legal right. What is the learned Latin form of this word?

**Impugn**—oppose, or hinder. See Derivation.

**Proceed**—Words ending in *ceed* are older in the language than those in *cede*, hence they have taken the English double vowel instead of silent *e* final.

**His danger**—reach, or power; his=of him, i.e., a subjective genitive. See the literal meaning of danger.

**Confess**—acknowledge, the literal meaning.

**Strained**—given out on compulsion. This famous eulogy of mercy is one of the many detached gems in this play that have become household words. Commit it to memory.

**Droppeth**—a metaphor. Why *eth*? Why is *p* doubled?

**Blessed**—used subjectively; abounding with blessings. When is *ed* of weak verbs pronounced in full? (after *t, d*). When as *t*? (after *f, p, k, g*). When as *d*? (after liquids). What is the origin of *ed*? (see Literature Primer.)

**Escomes**—by-comes; resembles, hence suits. Explain the intransitive meaning.

**Temporal**—belonging to affairs of time, not of eternity; hence physical or earthly, not spiritual; same as *secular*, *q. v.*

**Wherein**—in which. These adverbial compounds were formerly much more frequent than at present. Which=*where*; this=*here*, as *herein*; *that* and it became *there*, as *thereby*.

**Doth**—Why singular?

**Of kings**—Is this subjective or objective genitive?

**Sceptred sway**—An example of the poetic condensed expression.

**Likest**—Many words are thus compared by Shakespeare that do not now admit of comparison.

**Seasons**—(*sai*, salt) tempers, mitigates. Pick out and expand the metaphors in this speech.

**Consider**—account for the origin of this word. See Etymology.

**Course**—i.e., if justice takes its course.

**Render**—What letter of this word is not radical? See Etymology.

**Mitigate the justice**—to mitigate the penalty awarded by the justice (legal right) of your plea.

**Needs**—an adverb, formed from the case of a noun. Possessive of need. A remnant of our older grammar; cf. *whilom*, *seldom*, *whiles*, &c.

**Forfeit, discharge, tender, curb**—What are the literal meanings of these words? Which of the five laws of meaning has each followed? See Etymology.

**Precedent**—See Derivation. Common Law is regulated by former decisions of judges.

**Money**—Perhaps from Latin *moneta*, a name for Juno. See Chambers's Etymological Dictionary.

**Forfeit**—i. e., over due.

- Nearest**—"Where he pleased," are the words in the bond, as we learn by Act I.
- Tenor**—Holding on, or continuing, is the literal meaning of this word running through all its meanings.
- Sound**—correct. There are four words "sound" in our language. Give their derivation and meanings. See Dictionary.
- Tongue**—Account for the spelling. See Etymology.
- Beseech**—from "be" and "seek." The guttural "k" softened to "ch;" cf. speak, speech; dig, ditch; kirk, church; lurk, lurch, &c.
- Pillar**—What figure? Expand.
- Stay**—same as *stand*; I remain determined, immovable.
- Relation**—reference.
- Due**—French *du*, past participle of *devoir*; *Latini debet*, to owe; de—from, and habeo—to have; to have from, hence to owe back.
- More elder**—a double comparative, for emphasis.
- Are there balance**—(*bi*, double; *lanx*, a pan). The sound and derivation would both suggest the plural here, though the word is now singular; but the "s" of the plural was often omitted by Shakespeare.
- Armed**—i.e., with resolution.
- Fortune**—personification. In this figure or process we are guided by three methods of personification—1st. Classical mythology; 2nd. Natural quality; 3rd. Nature of possession. See Grammar.
- Still her use**—she is *always* used to; or in the habit of.
- An age**—i.e., to live in poverty in his old age.
- Speak me, &c.**—speak well of me when I am dead.
- Love**—friend, lover; metonymy.
- Presently**—in time of Shakespeare—immediately. What law has it followed?
- Confiscate**—appropriated by the state. What is the literal meaning?
- But just**—"than just" would be more grammatical now.
- Infidel**—literally, one not believing. A word dating from the crusades.
- A Daniel**—This use of a proper name for a common one is called *paronomasia*.
- Party**—a word got from legal phraseology.
- The which**—which (*hwa-lic*) was originally an adjective, hence took an article. Why is "the who" never seen?
- Contrive**—French *con-trouver*, from Latin *turba*, a crowd. See Dictionary.
- Duke**—(*duc*)—Why are most of our titles French? What ones are Saxon? (king and queen). Why? What Danish? (earl—*jarl*).
- All other**—every other. "All" is not now distributive.
- Predicament**—assertion, literally. Its meaning here is "state" or "condition," a meaning got from its technical use in logic.
- Manifest**—literally, that may be touched, hence "quite clear." See Dictionary.
- Defendant**—the termination "ant" and "ent" are from the Latin present participle; hence, the words mean "one doing so and so." The Latin has both forms, but French only "ant."
- Rehearse**—Has this word any relation to "hearse"? See Derivation.
- Ask it**—the present indicative, or more frequently the subjunctive, as here, was used for the future in early English. This arose from the want of an inflected future tense in Saxon. It accounts for the use of the present indicative instead of the future, as, "Duncan comes to-night."
- For half**—as for, the absolute use of the preposition.

## MUSIC BY MOONLIGHT.

- Lorenzo, who utters this, was a companion or attendant of Bassanio's, and had induced Jessica, the Jew's daughter, to marry him secretly. He was left in charge at Belmont, Portia's home, during her absence at court. He and Jessica are seated outside of the castle and have just heard that Portia is coming.
- Sweet**—a word from the taste applied to the sight here—a very frequent change of meaning in words.
- Sleeps**—a personal metaphor, i.e., representing objects of nature sympathizing with human passions, or possessed of human shape. It is very often found among poets. It may be exemplified by such phrases as weeping trees, frowning mountain, laughing water, babbling brook, etc.
- Creep**—a *catachresis*, i. e., an abuse of a figure, or use of a word contrary to its meaning.
- Soft stillness**—See "sweet," above. This word of the touch is applied to the hearing.
- Touches**—(tango) metonymy;—cause for effect.
- Floor**—metaphor.
- Thick**—thickly. Why not *ly*?

**Patines**—(Latin, *pateo*, to be open,) originally the plate for the Eucharist: a small round plate: same as *paten*.

**Gold**—Here there is no figure. It is merely a comparison.

**Thou**—why used? "Thou" has virtually become obsolete in our language. The 2nd. person singular is very frequently used in other languages, but in English it is used only in solemn style and poetry: in both because it is old and venerable. "Thou," in time of Shakespeare, very often had a contemptuous meaning when applied to a stranger or one to whom respect should be shown, and its modern disuse may have originated from that, assisted perhaps by the fact that this form of speech has been adopted entirely by one religious sect, the Quakers.

**But in his motion, etc.**—"But," here, is sometimes called a negative relative pronoun. There is, however, something repugnant to our notions of grammar in thus taking the word. It means literally, "except," or "leave out," as we see from its derivation from the old preposition "ut," by prefixing "be" and adding "an,"—thus *be-ut-an*—*butan*—*but*. But we cannot by etymology justify its use as a pronoun. To say it is a "relative," is misleading, or evading the difficulty. Relative and pronominal powers are entirely distinct; the relative pronoun has both; "but" has only one, viz., the relative. If we supply the ellipsis we can, in most cases, explain the construction. Thus, this clause means, "But (*i. e.*, leave out) that he sings, etc., and there is no orb," etc.; where "but" is a verb with the clause as its object. We often find, in the growth of a language, imperatives becoming prepositions, governing clauses, and these prepositions, again, becoming conjunctions. This is the way most of our conjunctions have originated. It is so with "but"; the word "that," which formerly introduced the clause, being omitted, "but" lost its force as a preposition and became a conjunction, meaning "unless," or, "save that." *His* is probably here the old neuter "his."

The old personal pronoun was—

N.—he, heo, hit—he, she, it.

G.—his, hyre, his—his, her, (its).

Here we see that "his" was used as the possessive of "it." "Its" was not used till about 1611, when it supplanted the uninflected "it."

**Quiring**—singing in a choir.

**Young-eyed**—bright-eyed, like children—a metonymy.

**Cherubims**=*cherubim*—the "s" is unnecessary; the word is plural.

**Such harmony, etc.**—There is also such harmony in our immortal souls, but

while we are in the body (muddy vesture of decay) it is shut up, and we cannot hear it.

**Muddy vesture, &c.**—a metaphor and also *periphrasis*, *i. e.*, using an explanatory or descriptive phrase or clause instead of the name of a thing.

**Diana**—a name for the moon; Luna and Proserpina were other names.

**Mistress**—*i. e.*, Portia, who was coming.

**You are, &c.**—This should be "I am," &c.; it was said by Jessica. Lorenzo answers, "The reason is," &c.

**Which is**—(owing to) the hot (vigorous) condition of their blood (vitality).

**Air of music**—musical air. This use of air for music constitutes a metonymy, the cause for the effect.

**Mutual**—(*muto*, to change) means interchanged, given and received. It means here an action common to all; a meaning not justified by derivation.

**Savage**—(French, *sauvage*)—where "u" is used for the discarded "i" of *silva*, a wood. The French dropped the letter "i" or changed it to "u" wherever they could, and we have imitated them in this, though we retain the spelling; *cf.*, would, talk, &c.

**Modest**—The variety of meanings a word may assume is shown by the words associated in derivation with this word "modest": modern, modish, demure, mood. Explain the meaning of each from the root.

**Feign**—pretend; or, is it "paint?" There has always been, and is now, a great fondness for taking words from one of the fine arts and applying them to another. Collect some of the words so used.

**Orpheus**—one of the Argonauts, son of Apollo. His musical power was so great that he charmed Cerberus, when he went to Hades for his wife Eurydice.

**Since there is nought**—"Since" introduces a general justification of the previous statement, ("drew," &c.).

**Stockish**—like a stock; stupid, or immovable.

**His**—See "*his motion*" above.

**Hath no music**—no taste or fondness for.

**Nor is not**—A double negative only added emphasis in early English. It is owing to the influence of Latin on English that we have the rule that two negatives are equivalent to an affirmative. "Nor" is a contraction for "neither,"="ne" (the old negative) and "either." So not=naught=naught=ne-a-whit—not a bit. The old form was "nawicht," which followed the verb, while "ne" preceded it, thus giving two negatives for the usual form. The French do the same thing, using "ne" before the verb, and "pas" after it.

**Dull as night**—the metaphor and simile

in this line are confused. His spirit is something moving, and the movement is as dull as darkness—gloomy and morose, with evil passions. **Erebus, Elysium and Tartarus** were regions in *Ilades*—the first for good and bad; the second for the good; the third for the bad only.

This is another famous speech from this famous play. See notes on "mercy" above. Shakespeare here shows his insight into the power of music and harmony. The whole should be learned by heart.

### QUESTIONS.

1. How are metaphors expanded? Expand all in the piece.
- (2). What ellipses are allowed in poetry, but not in prose?
- (3). Explain the use of double negatives;

the origin of conjunctions. (4). What two meanings have we of these words: become, quire, but, race, ear, (one from "to hear," and the other "to plough,") spoils, (from "spill" and "spolium,") let? Give the double derivation of each word.

(5). Derive note, close, pierce, reason, fit, spirit.

(6). Pick out all examples of obsolete grammar, of alliteration.

(7). Write out a paraphrase of each sentence, expanding, where necessary to show the sense, and avoiding all poetic terms or order.

(8). Pick out all lines that have an additional syllable at the end; all those that are purely *5 x a*. Are there any long or short lines (No. *6 x a*; are there any giving time for musicians to enter)?

## JULIUS CÆSAR.

**INTRODUCTION.**—"Coriolanus," "Julius Cæsar," and "Antony and Cleopatra" are Shakespeare's Roman plays. The first represents the young republic agitated by a contest between the patrician and plebeian classes; the second, the republic grown old and disturbed by a contest between republicans and royalists; the third, the republic expiring and destroyed by a contest between individuals for supreme power. When the first triumph, composed of Julius Cæsar, Pompey and Crassus, was broken by the death of Crassus, a rivalry sprang up between Pompey and Cæsar, which was terminated by the defeat of the former at Pharsalia; and his death in Egypt shortly after left Cæsar sole ruler. On the death of Cæsar (B.C. 44), a second triumvirate was formed by Antony, Octavius Cæsar and Lepidus. This in turn was broken by the retirement of Lepidus, and the rivalry springing up between Antony and Octavius was closed by the defeat of the former at Actium, when Octavius was left sole ruler with the title of Emperor. The murder of Cæsar has been said to be the most senseless act the Romans ever committed. The republic had been destroyed and it was idle to attempt to restore it. Cæsar was a powerful and wise ruler. His death threw the state into civil wars for many years until, finally, it fell into the hands of Augustus, a man much inferior to his great uncle.

The action of the play begins at the feast of Lupercalia (B.C. 44), a feast in honor of Pan, and ends at the death of Brutus at Phillippi (B.C. 42), about two and a half years. Shakespeare got his information from Plutarch, a Greek biographer.

### NOTES.

This speech of Antony to the citizens is considered one of the finest pieces of eloquence ever uttered. The poet has shown great skill both in the conception and construction of it. Antony's object, to revive in his own person the dignity just extinguished by the death of Cæsar is shown to the reader, but with such skill that we cannot fancy the citizens suspecting it. The set speech of Brutus looks like art; of this Antony takes advantage by saying with great craft, "I am no orator as Brutus is." While professing to bury Cæsar, he only turns his address into a panegyric on his friend. He calls the conspirators "honest men," yet adroitly admits their great crime; professes to be rather willing to wrong himself and the citizens than such hon-

orable men. He professes to let the wounds of Cæsar speak for him, and with great adroitness induces the people to press him to read the will of Cæsar (which he had with him), and skilfully keeps it till the last. However, when he has excited the crowd to rage, and is left alone, he shows his real character by exclaiming, "Now let it work; mischief thou art afloat; take thou what course thou wilt!"

**Scene**—one of the divisions of an act. The acts of a drama are five.

**Forum**—(*foras*, outside), an open market place.

**Brutus and Cassius**—two Roman republicans, the chief characters of the play. Both had taken arms against

Cæsar in behalf of Pompey, and had been pardoned by Cæsar.

**Follow**—i. e. to the *rostrum* (*rodo*, to gnaw) a platform for speakers originally formed from the *beaks* of vessels taken in war.

**Let them**—Pleonasm, one of the prons. is redundant. This was common in old times. Its origin is probably two-fold; 1st, rhetorical, making the subject prominent by setting it before the clause containing it; and 2nd, grammatical, for the sake of greater clearness rendered necessary by the loss of inflections.

**Public reasons**—(*populus*, the people and *ratio*, reason)=reasons concerning the state.

**Rendered**=delivered (*re*, back, *do*, to give) the *n* in this word is not radical. See "liquids" above.

**Lovers**=friends. Note the set, sententious nature of this speech. The sentences are short and balanced and the parts contrasted. Brutus was a *Stoic*, i. e. one who was indifferent to pleasure or pain, and is said to have adopted this abrupt laconic style.

**Mine honor**—Shakespeare always uses *mine* before *h*.

**Censure me in your wisdom**=Judge me wisely, but be attentive that you may come to a proper decision.

**Any**—It is not now allowable to use "any" substantively for a singular noun.

**Assembly** (*ad simul*, together), *b* is not radical.

**Of Cæsar's**—There is a great difficulty in explaining such expressions as this. The rule of grammarians to supply a noun and consider the expression as participial is unsatisfactory. Perhaps *having* is the word understood after it, if any. There can, however, be no word supplied after the pronouns used in this way, as, "of yours," etc. Perhaps the best way is to consider them as double possessives; a possessive being used for an objective, owing to a confusion of the Saxon and Norman genitives. Some are treble, as "of yours"=*of* and *r* and *s*. In "of mine" *mine* may be a real objective.

**Less** (than formerly), *more* than I did Cæsar.

**Had you rather**—This *had* is subjunctive and does not stand for "would have."

It is the genuine inflected subj., for which, after the inflection was dropped, "would have" has been substituted. The object of *had* is the following noun clause. *Rather* is an adv. qualifying *had*.

**Die**—An inf. depending on or governed by "had" (possess.). It means "to live to your dying day."

**Than that**=than you had;—that Cæsar were living in order for you all to die freemen (obj. in app. to you.)

**Who is here, &c.**—Anacronosis, i. e. appealing to the opinion or feelings of the audience.

**Base**—(Gr. *baino*, to tread). This is the metaphorical meaning. See *Ety*.

**Offended**—(*ob-fendo*, to ward) injured.

**That would**—We cannot take *who* as the antecedent here without destroying the sense; as we look for a clause of degree after *so*, we are led to conclude that "that" here is a conjunction and that "he" must be inserted.

**Rude**—The primary meaning, low, ignorant.

**Shall do**—i. e., act by me as the country's welfare demands.

**Question**—a sort of metonymy. It means that the answer to the question *why* he was killed, is enrolled, etc.

**Enrolled**—entered on the rolls, registered.

**Capitol**—(*caput*, the head or top). The temple of Jupiter, built on the top of a hill.

**Enforced**—(*en-fortis*, strong) exaggerated.

**To need**—i. e. to deem needful.

**Dagger**—is probably, metonymy.

**Sake**—account, from A. S. *sacan*, to dispute, hence, literally, a law suit.

**Do grace**—show respect. Corpse (*corpus*, a body).

**Depart**—3rd pers. sing. imperative.

**Save I**—This would now be "save me." As it is, we must take *save* as a conj.

**Ears**—Metonymy.

**Lives**—i. e. in fame.

**Interred**—(*in terra*, the earth) i. e., forgotten, a metaphor.

**Noble Brutus**—Brutus was a descendant of that Brutus who took so active a part in expelling Tarquinius Superbus from Rome. The word is a Latin adj., meaning stupid as a brute, said to have been assumed by Lucius Junius Brutus who expelled Tarquin, feigning to be stupid to avert the suspicion of that tyrant.

**Have spoke**—The subj. mood was distinguished from the indicative by the want of personal endings—hence "have" remains uncontracted, while the indicative forms are contracted, thus: I have, Thou hast (hast); He has (has), or hath (haveth). "Spoke" is an example of a large class of strong verbs that dropped the *en* of the participle in the time of Shakespeare but have since resumed it.

**Hath told**—This old ending *th* is still used in poetry, which retains old expressions.

**Told**—This has both strong and weak declension, i. e., the radical *e* is changed to *o* and *d* is added.

**Ambitious**—What is the history of this word? It denotes the excess of a quality of which a moderate amount is expressed by sober (wishes), and too little of which perhaps by some such word as listless.

**Grievous**—(*gravis*, heavy) = atrocious. Grievously=severely.

**Fault**—(*fallō*, to deceive). This word in the last century followed most words with *l* before another consonant, in dropping the *l* in the sound of the word; cf. walk,

talk, etc. This was owing to the French influence. From the same root we get *falsehood*, a misstatement intended to deceive; cf. *untruth*=merely a statement not in accordance with facts.

**Under leave**—by permission.

**Rest**—(*re-sto*, to stand), the remainder, the others. We have another rest=cessation from labor=A. S. *rast*.

**For**—Here the idea is suppressed for which he gives the reason, namely, that Brutus has shown an honorable spirit in granting me leave to speak. Notice the subtilty of Antony in thus apparently praising the men he was going to denounce. His seeming depreciation of Caesar and his urging friendship as his only motive, are also in the same strain.

**Captive**—Another form of this word is *cattif*, see *Ety*.

**Ransom**—(*re-de-emo*). Another form is *redemption*.

**Coffers**—(*corpinus*, a chest). Same word as *coffin*=b.x.

**Did this, etc.**—*Anacoenosis*.

**When that**—In such expressions as these, "that" is a remnant of its old demonstrative force, and may still be parsed as in apposition with the sentence—or "when that" may be taken together.

**Wept**—Why this spelling? See *Ety*. Note—Poets use this contracted spelling always when *d* is sounded *t* as topt, spelt, deekt, etc.

**Poor**—(Lat. *pauper*, French *pauvre*), *v* is dropped in Eng.

**Ambition should, etc.**—Metaphor. This line like so many of Shakespeare's, has become household words.—Select others.

**Lupercal**—See above.

**Kingly crown**=royal crown—N.B. kingly attributes, royal titles, regal splendor.

**Crown**—Lat. *corona*. By metathesis (change of place), of *r*.

**Sure**=surely.—One way of changing adjs. into advs. in A. S. and Old English, was to add *e* to the adj. When this final *e* became silent, it was ultimately dropped, and the form in *ly* was adopted for the adv.; yet many words have not adopted the *ly*, and have dropped the final accented *e*, thus leaving the adj. and adv. identical in form, e.g., fast, clean (gone), high, &c. Poetry, true to its custom of retaining old forms, retains many of the adj. forms of the adv.

**Presented**—Can this be true, when he did not accept it? See the derivation of the word.

**Withholds**—with=from; =restrains, forbids.

**Judgment, &c.**—A short apostrophe may be merely a passionate exclamation or *cephonesis*. Even brutes are more reasonable than men.

**Art fled**—"Be" is the correct verb to form the past tense of intransitive verbs,

as when "have" is used there must have been originally an object for the participle to agree with. We now, however, generally use "have" for all verbs, probably to avoid confusion with the passive voice, which also takes "be."

**My heart, &c.**—A metaphor=My feelings render me unable to speak.

**Methinks**—*Me* is in the dative, or indirect obj. *Thinks*=seems. The clause is its subject.

**Sayings**=what he says—the plural of the word is now only used with the meaning of maxims. Note the double (or feminine) endings in these lines. (See Dowden's *Shak. Primer*).

**Poor soul**—This pause in the middle of the speech is intended by the poet to show the art of the subtle Antony. It gives time for the citizens to bethink themselves of their reason, and interchange sentiments, while his pretended grief awakens their sympathy.

**And none, &c.**—Paraphrase:—"There is no one of so mean a condition as to feel that Caesar is at all entitled to his reverence." The grammar of this is best explained, as in all elliptical expressions, by supplying the omitted words, thus, "As they would have to be poor in order to do him reverence." To do=gerundial inf.

**Masters**—(Magister, fr. *magnus*, great)=our modern Mister or Mr., which we, however, only use in the singular, using the corresponding French word, *messieurs*, for the plural.

**Your hearts**—your hearts (passions or feelings by metonymy) to rage, and your minds to mutiny (*motus*). This mode of arranging several nouns together and following them with their adjuncts in order is common with Shakespeare.

**Should**—The *l* in this and such words was pronounced in Shakespeare's time.

**The dead . . . and you**—Notice the adroitness of the sly Antony in thus uniting the interests of Caesar and the citizens.

**Honorable men**—as he advances becomes mere irony, i.e., stating exactly opposite of his meaning.

**Than (that) I will, &c.**—It is now customary to make "than" couple similar constructions, thus: "to wrong the dead than to wrong you."

**Parchment**—(from *pergamus*.) See *Ex*.

**Seal**—i.e., to show that it was a genuine will.

**Let but**—only let the people. But is an adverb.

**Napkins**—(French, *nappe*, a table-cloth, and *kin*, the diminutive), handkerchiefs.

**Bequeath**—(be, and quoth), to tell one's will. What different uses has "be" as a prefix? Cf., become (by), behave (reflex),

**bespeak** (to perform the action), besprinkle (changes the object), between (by), becalm (to make), &c.

**You will . . . the will**—a pun or quibble on a word, a trifling figure, often used by Shakespeare, even in solemn passages, like this. It was the custom of the age.

Note here the skill with which he arouses their curiosity about the will by pretending to withhold it. He, however, keeps it till the last. The will gave the citizens 75 drachmas (\$15.) each, and all his walks, arbors, and new planted orchards on this side of the Tiber. This was a powerful instrument in the hands of Antony.

**That day**—on that day on which, &c. The Nervii, a number of the tribes living on the Scheldt, whose country was afterwards called Belgica. Antony thus associates the mantle with one of Cassius' greatest achievements.

**Cursed steel**—an inverted epithet or trope. A figure, in which an adjective which properly belongs to one thing is applied to another.

**As rushing**—Supply *if*: a metaphor.

**Resolved**—to be relieved or set free from all doubt; hence, to be assured.

**Angel**—(*angelus*, a messenger); i.e., Caesar thought Brutus as perfect as an angel. Caesar is represented by Plutarch as having a warm friendship for Brutus, which, indeed, the deluded patriot returned.

**Most unkindest**—Double comparatives and superlatives were very common in the time of Shakespeare, when greater force was needed.

**For . . . heart, and . . . fell**—Note the rounded structure of the impassioned oratory in the two parts of this sentence. The sense is kept back till the last of each part, which ends with a strong expression. This is called the *periphrastic* style; one very popular with Roman orators, and imitated here. It is suitable for lofty declamation, but wearies if continued too long. It is well contrasted with the abrupt, curt, and cramped style of Brutus.

**Statue**—a trisyllable. Probably Shakespeare wrote "statua."

**Ran blood**—cognate objective: *ran* is

intransitive. It means the blood of Caesar, with which it was sprinkled.

**Fall**—used in a double sense; *antanaclasis*, a more dignified form of pun.

**Flourished**—triumphed, exulted:—a metaphor.

**Dint**—a blow, or mark of a blow; here, *impression or influence*.

**Pity**—same word as *piety*. Words of 3rd and 4th Latin periods.

**Behold**—To hold by or near, so as to get a close view, is the primary meaning.

**Traitors, treason**—(*trans-do*, to give). He is now sure of their sympathy, and boldly uses these words. Note that the word "traitors" comes last.

**Flood**—metaphor.

**Private**—no doubt emphatic on account of the sarcasm. So with the word *reasons*.

**I am no orator**—*no*, here, =not having the qualities of an orator, formerly orator, which was the Latin place of the accent, cf., senator, from *senátor*; but *curátor* retains its Latin accent.

This self-depreciation is a common resort of orators. It must be skillfully used as here or it will defeat its aim. Antony has shown an oratorical power really far superior to that of Brutus. He makes them think of Caesar by speaking "right on," while Brutus makes them admire his set phraseology. The highest art is to conceal all art.

**That**—was much more frequently used as a relative in the time of Shakespeare than now; that "loves his friend" we would say.

**Public leave**—leave to speak in public.

**Wit nor words nor worth**—Note the alliteration.

**Utterance**—eloquence, delivery; **Power**, &c.=eloquence.

**Poor, poor**—This repetition of a word for emphasis is called by the rhetoricians, *epizeuxis*.

**Were**—The old subjunctive form, which has now been supplanted by "would be."

**Would ruffle**—(who) would ruffle.

**Tongue**—a metaphor; expand it.

**Should**—i.e., as a matter of certainty; the old meaning of should.

**Stones**—a strong, but common hyperbole.

## KING RICHARD II.

This is one of the historical tragedies, for a good account of which and of all other plays see the excellent little Shakespearian Primer, by Prof. Dowden, which also gives a complete account of the literary career and works of Shakespeare.

This unfortunate king was the second son of the celebrated Black Prince, and succeeded to the throne as a minor. Early in his reign the rebellion of Wat

Tyler broke out, the leaders of which are not dealt justly with in this play of Shakespeare. Richard's reign was weak, and hence full of trouble. In 1398 he

banished Bolingbroke and the Duke of Norfolk for fighting; but in 1399 Bolingbroke returned, and placing himself at the head of an army, defeated and deposed Richard, and ascended the throne as Henry IV. Richard is believed to have been murdered in Pontefract Castle.

**Comfort**—What is the literal meaning? *cf.* "Comforted in spirit."

**Epitaph**—a short poem or sentence written on the tomb. Elegy is a longer poem on some mournful subject, generally on the death of a friend.

**Rainy eyes**—There are a strong metaphor and hyperbole running through this. It is the usual exaggeration of "grief."

**And yet not so**—He here corrects or recalls what he has said. This is called *epanorthosis*, i.e., correction.

**Deposed**—This was uttered by Richard before his deposition, hence there is a *prolepsis* in the use of the adjective, i.e., an anticipation; using an adjective before it really belongs to the noun it qualifies.

**Model**—a measure or mould; *cf.* mode, modest, modern. The grave is meant.

**Stories**—The accent must have been on the second syllable, to admit of "historia" being contracted into "story." Why? Why have we two forms of the word (one popular, of 3rd Latin, the other learned and technical, of 4th Latin)? Account for the accent on history.

**Deposed . . . slain**—Mention some kings alluded to. (Edward II., Harold, &c.)

**Haunted**—literally, "frequented." Macbeth is an example.

**Ghost**—literally, "a spirit;" used here for the owner—metonymy. Or the antecedent may be supplied as well as the relative pronoun, i.e., "of those whom they," &c.

**Poisoned**—Name any king who was poisoned.

**Some sleeping killed**—as Duncan and Hamlet.

**Rounds**—surrounds. The habit of using any word as a verb was very common with Shakespeare.

**Mortal**—transposed from "king" to "temples," a *trope* or inverted epithet.

**Keeps his court**—meaning? What figure? **Antic**—antique—*antiquus*, old. In the early dramas interludes were introduced from the miracle plays, in which the characters dressed in antique clothing.

Hence the buffoon of the stage was called the antique or antic, and the word took a new meaning from his jests, i.e., merry, frolicsome.

**Scorning his state**—scoffing at his splendour of state. Prepositions were used more indefinitely in Shakespeare's time than at present, being used where we now omit them, or omitted where we use them, or used only in their literal sense, &c.

**Scene**—Here Shakespeare uses the language of the stage.

**Self (conceit)**—We could not now separate "self," this way. It is an adjective.

**Humored**—What is the history of this word? What other words are special terms under it? See Etymology. It must be taken as qualifying "his,"=of him; or as qualifying an absolute "he."

**Castle wall**—i.e., his vital parts.

**Little pin**—refers to murder; *cf.* "all murdered." A metaphor.

**And . . . farewell king!**—This figure, which consists in leaving a sentence unfinished, to heighten the effect by suggestion, is called *apostrophe*.

**Cover your heads**—(*con aperio*, to open). "Put on your hats."

**Solemn**—Account for the "m." Trace the present meaning to the root.

**Form**—an established usage.

**Ceremonious**—(*cura*) having strict regard to ceremony, as is customary at court.

**Mistook**—The old participle. The oldest one was "mistaken," which it has since resumed.

**With**—See "scoffing," above; "on" is now used.

**Taste grief**—(*tazo*, from *tango*) feel, the original meaning; but it is customary to borrow words from a strong sense for use of weaker ones.

### KING RICHARD III.

This powerful tragedy has always been a favorite on the stage. The character of Gloster, afterwards Richard III., is strongly drawn. His crimes captivate by their magnitude and audacity.

The extract is from the tower scene, immediately before the murder of Clarence, by order of Edward and Gloster. Brakenbury is Lieutenant of the Tower.

Richard was one of the most unscrupulous kings that ever sat on the English throne. While Duke of Gloucester, his sole aim was to secure the throne for

himself. He was one of the murderers of the young Edward, at Tewkesbury, and was instrumental in causing the execution of his equally hateful bro-

ther. the Duke of Clarence.  
On the death of his brother, Edward IV., he became Protector, and in a month after was crowned king by a subversive Parliament. To secure his position, he declared the marriage of his brother invalid and his children illegitimate; indeed, he is generally accused of murdering the latter in the Tower. His crimes at length turned all parties against him, and ultimately Henry of Richmond, the heir on the Lancastrian side, met and slew him at Boswell Field (1485).

**GEORGE, DUKE OF CLARENCE.** "False, fleeing, perjured Clarence" was the other of Edward IV., and of Gloucester, afterwards Richard III. We might search history in vain for such another triad. Clarence and Gloucester both married daughters of Warwick, the powerful "king maker." In the contests between the latter and Edward, Clarence first allied himself with Warwick, then deserted him and joined the king. Still later, he joined Warwick once more, after the alliance of the latter with Margaret, but finally deserted him when he saw popular feeling turning from him. So great had been his treachery to every side, that we cannot regret his execution by his brothers: a just death for the man who murdered the noble young Edward on the field of Tewkesbury, before his mother's eyes.

**EARL OF WARWICK** (Richard Neville). This celebrated man occupies a prominent position in the Wars of the Roses. Related to the Duke of York by marriage, he fought for him in his attempt to wrest the crown from Henry VI., and at last succeeded in placing Edward, Duke of York, on the throne, 1461. Displeased at the marriage of the new king with Elizabeth Woodville, he held aloof from the court, and soon after married his daughter to the Duke of Clarence, the heir to the throne. He then allied himself with Queen Margaret, and arranged a marriage between her son Edward and his daughter. This combination drove Edward from the throne, but getting assistance from Burgundy, he renewed the struggle, and Warwick was defeated and slain at Barnet, 1471.

**"That as I am," &c.**—an adverbial clause of degree to "so full &c." "As I am," &c., is a contracted form of asseveration or oath. It may be considered as an adverbial clause modifying "That . . . I would, &c." or the ellipsis may be supplied thus, "I affirm or swear that, &c."

**World of happy days.**—We use world in hyperbole as equivalent to an immense quantity—all in the world, or

enough to fill the world; but, here, it stands for life in this world.

**Methought.**—Analyze this clause. Give other such verbs.

**Was embarked.**—Why "was"? Why do we use "have" now?

**Burgundy.**—where? How is it connected with the wars of the Roses?

**Tempted.**—The literal meaning is to stretch out, hence "to try." See Dictionary.

**Hatches.**—doors that cover the hatchways or openings leading from one deck to another. Here, it means the upper, or hurricane deck.

**Tower.**—i.e., Tower of London. Mention some historical names connected with it.

**Heavy.**—sad, full of trouble—a metaphor. "So heavily, in first line."

**Wars of York and Lancaster.**—Origin? When ended?

**Befallen us.**—"Be" here gives a transitive force.

**Giddy footing.**—literally, shaking. Here causing giddiness—metonymy.

**That thought.**—"who" would now be used, as the "we" cannot be limited; "that" is more euphonious, however.

**Tumbling.**—literally, falling awkwardly, or in heaps; an expressive word here.

**Jewels.**—literally, a little joy. See Dictionary.

**Inhabit.**—is now transitive.

**Deep and main.**—are examples of a poetic habit of referring to things by epithets indicative of characteristic qualities.

**Leisure.**—literally, permitted; spare time.

**Yield the ghost.**—literally, give (up) the spirit; i.e., to die.

**Envious.**—literally, looking at begrudgingly. Here it has the meaning it has in the Bible—with ill-will.

**Panting bulk.**—gasping body.

**Tempest.**—(Latin *tempus*, time); literally, the stormy season.

**Melancholy flood.**—The allusion is to the mythological river Styx, that flowed round Hades (hell), over which souls were ferried by the grim ferryman Charon.

**Stranger soul.**—a poetic *enallage*; noun as adjective.

**Warwick.**—Give a short account of this famous man. Why was he called the king-maker?

**Monarchy.**—kingdom. What is its present meaning?

**Afford.**—literally, *ad-forum*, to bring to market; here it means, "to yield."

**A shadow.**—"shade" and "shed" are three forms of the same word, Anglo-Saxon *shadu*; "ow" is from the "u." Saxon final vowels became "e" in most cases—hence, "shade." He alludes to Edward, son of Henry VI.

**Furies**—three sisters, Alecto, Megara, Tisiphone, who haunted evil doers.  
**Trembling**—could-account for "b" and "l" in these words.  
**False, fleeting, perjured Clarence**—False to Lancaster, false to Warwick, struck down Plantagenet.  
**Marvel**—French, from Latin *mirabilis*,

*miror*—to wonder at; hence the old meaning of *admire*.  
**Requites**—literally, quiets back.  
**Avenged**—literally, to assert the rights of.  
**Gentle**—literally, well born. See the Dictionary for derivation.  
**Fain**—to be glad; fawn—to appear glad.

### KING HENRY VIII.

This is the last of Shakespeare's "Chronicle Histories." It was written near the end of his career as a writer, and was first published in 1623. External evidence refers to 1613 as the year of its first production. See Dowden's "Shakespearian Primer." It is "sad, high and working, full of state and woe," and shows the heavy "load of too much honor."

The extract represents Cardinal Wolsey's dejection after being informed that the king had intercepted his letters to the Pope, and had thus learned his duplicity in the celebrated divorce case, and that for this, and his arrogance and extortion, the king had confiscated all his property and outlawed him.

**CARDINAL WOLSEY.** This celebrated churchman is too well known to need an extended notice here. He was educated at Oxford, graduating very young, and was appointed private chaplain to Henry VII. When Henry VIII. came to the throne, Wolsey became his principal adviser and held the chief power in England, both in public justice and in the church. Being elevated to the dignity of a Cardinal, he, after some time, aspired to the Papal chair. When Henry desired a divorce from his queen, Catharine of Arragon, Wolsey was at first favorable to the scheme, as he had espoused the side of Francis I. against Charles V., in the great European struggle. In order, however, to further his own designs, he soon secretly opposed, while pretending to forward it. His dilatoriness and duplicity finally led to his overthrow. Being arrested on a charge of treason, he was sent to the Tower, but died on the way.

**THOMAS CROMWELL.** Cromwell became one of Wolsey's successors in the favor of the king. His early life had been spent as a soldier, but afterwards he entered parliament. Wolsey employed him as his agent in furthering many of his schemes. When misfortune fell upon the Cardinal, Cromwell remained a steadfast friend, and did his utmost to save him. By advising the king in the divorce of Catharine, he rose into favor, and was made Secretary of State, and afterwards Lord Chamberlain. He took a great part in suppressing monasteries and establishing the Reformation. Having advised the king, however, to marry Anne of Cleves, Henry's dislike of the queen extended to Cromwell.

He was accused of treason and beheaded in 1540.  
**State**—condition or fate.  
**Blushing honors**—There is a fine metaphor in this sentence. There is a double meaning in the word "blushing." A ripening—"a" is here a preposition governing "ripening"; but "ripening" is not easily explained. Whether it was the gerund in *wing*, or the participle in *and*, or the infinitive in *an*, is disputed. It is parsed as a verbal noun.  
**Like, &c.**—a fine simile.  
**Sea of glory**—a metaphor; cf. "sea of troubles" in Hamlet.  
**High-blown pride** and "broke-keeping up the metaphor. "Pride" is the blow. bladder.  
**To the mercy**—This was originally a military phrase. "A merci"—at the ransom (*merces*), then, liable to fine—*amercie*. It means, depending on the leniency or will.  
**Stream**—He changes the metaphor from a sea to a stream in reference to the currents.  
**New opened**—a new light has burst upon me. I see you now in your true colors.  
**Hangs**—an apt metaphor.  
**Aspect**—has yet here its original accent. It has now received the English accent, i.e., on the first syllable.  
**Their ruin**—i.e., the ruin caused by aspiring to the favor of princes. It is difficult to say what is the construction of the word "their" in this sentence. It probably refers to princes. This is an example of the sententious or elliptical expressions for which this play is remarkable.  
**There is**—Shakespeare usually has a singular verb after "there."

**An you weep**—"If you weep." It is originally the same word as "and." "And" was used to join clauses, while the condition was expressed by the subjunctive. When the mood endings were dropped, "if" was added to "and," thus—"But and if that evil servant shall say in his heart."

**Does**—This is the intransitive verb "do" (dugan)—to thrive, which we now use in the infinitive in—"How do you do." The first "do" here, is the transitive verb, used as an auxiliary. (A. S. don).

**I know myself now**—I know now what to depend on—wherein my true happiness consists.

**Pillars**—what figure?

**A load (which) would sink**—It is unusual to omit the relative pronoun thus, when it, if used, would be in the nominative. It would only be allowed in poetry.

**Honor**—is in apposition with "load."

**That hopes for heaven**—i.e., he must, to bear it, be tempted to commit crimes that would bar his hopes.

The omitted part here is necessary for the explanation of the change from "a peace," "to play the woman." He is informed that his fall is the subject of talk, that Sir Thomas More is chancellor, that Cranmer has returned and is made archbishop, that Queen Anne

is publicly recognized as the wife of Henry; and finally Cromwell assures him of his affection.

**Honest truth**—frank truth.

**Dull, cold marble**—cf. Gray "The dull cold ear of death." Metonymy.

**Mention**—literally, bringing to mind. See Dictionary.

**Depths and shoals**—a metaphor.

**Mark but my fall**—only take note of my fall. "But" is an adverb.

**Angels**—See Bible and Milton's "Paradise Lost."

**Love thyself last**—It is an ordinary practise for men who have failed in their aims to treat their friends with homilies such as this, and Shakespeare has here shown his insight into human nature.

**Corruption**—iniquity, double dealing, such as he had used himself.

**Gentle peace, &c.**—Do not fight against envious back-biters, but calmly live their scandal down.

**And, prithee lead**—the sentence is not expressed. He suddenly asks his servant to lead him in.

**Prithee**—pray thee. **Lead** is infinitive.

**I served my king** (with which)—this speech of the defeated cardinal is a mournful commentary on "vaulting ambition which o'erleaps itself."

**Naked**—a metaphor. Exposed.

## HAMLET.

Hamlet is one of Shakespeare's greatest tragedies. Critics have not agreed as to his real character. Some maintain that he was really mad, others that there was too much "method in his madness." The play is remarkable for the great number of lines and expressions that have become proverbial.

The main features of the plot are as follows:—Hamlet, King of Denmark, is murdered by his brother, who, in two months after, marries the widowed queen and assumes the regal power. Grief for his father's death, shame for his mother's conduct, and suspicion of his uncle's guilt, act powerfully on the mind of the young prince Hamlet. Brave, honorable, and scholarly, he sees the duty of revenge, yet cannot make up his mind to take it. Indecision is his bane; the duty, plainly seen, is too great for him. He is warned by his father's ghost, and convinces himself of his uncle's guilt by the stratagem of having the murder of a king by his brother played in his presence. He becomes or feigns to be mad. The king, to get rid of him, sends him to England, but he returns; then the king arranges a fencing match between him and Laertes, in which Laertes was to have a poisoned rapier. To ensure success, the king provides a cup of poisoned wine for Hamlet. In the fray, after Hamlet had been wounded, the rapiers get changed and Laertes is slain. The queen by mistake drinks the poisoned cup, and Hamlet, before dying, stabs the king and makes him drink the dregs of the poison.

This soliloquy was said shortly before the private play, and was overheard by the king who was spying to find out if Hamlet's madness was real or pretended, or if caused by love for Ophelia, sister to Laertes.

**Soliloquy**—only used in drama, when the characters are in great doubt or perplexity. This one is famous and should be committed to memory.

**To be, &c.**—a pure infinitive, meaning "to live," &c. The whole phrase is in apposition with "that"; so also is the clause "whether . . . . them."

**Take arms** (is nobler)—This is called a confused metaphor, i.e., two metaphors blended into one. "Troubles" are represented as—1st. A sea in extent and force; and—2nd. An enemy to be opposed by arms—"take arms against a host of troubles which break in upon us like a sea."

**To die—to sleep**—The dash is used to denote an abrupt break in the sense, or as here, that something is omitted. Supply "is merely."

**Thousand**—definite number for indefinite—metonymy.

**Natural**—to our nature, or associated with our nature.

**Flesh is heir to**—a metaphor—which we must inherit as surely as we are born. "To" governs "that," but can never be placed before it.

**'Tis**—"It" here is in apposition with the nominative clause "(that), we end . . . to," the real subject.

**To say**—is used absolutely.

**To die, to sleep**—Death might be compared to sleep, but sleep is not always sweet or calm. Our troubles may give us bad dreams, so our actions in life may bring us punishment in the sleep of death.

**Perchance**—(*per cado*)—literally, the same as "perhaps." 3rd. Latin.

**Rub**—hindrance; a term in bowls.

**Coil**—metaphor, from "coil of rope,"—entanglement, turmoil, bustle.

**Must**—its subject is the clause,—"What dreams may come," &c.

**Pause**—metonymy, effect for cause—hesitation, reason to pause.

**Respect**—consideration, circumstance—literally, something that we look at again.

**Of so long life**—so long lived, "that makes us endure calamity so long, without killing ourselves."

**Of time**—of life, metonymy. There is

also a metaphor in this line. Expand it.  
**Contumely**—a swelling or haughty rudeness. See Dictionary.

**Office**—here means the officer; place for occupant—metonymy. It refers to the well known pettiness of many when "clothed in a little brief authority."

**Merit**—literally, by lot; cf. Milton, "by merit raised." Here—meritorious or talented people—metonymy; quality for possessor.

**Quietus**—a legal term for "discharge," cf. quit, quitrent, and quittance, probably suggested by "the law's delay."

**Bodkin**—perhaps from "butt" and "kin," the old word for dagger; "bare" may mean "mere" or "unsheathed".

**Fardels**—French *fardeau*, a bundle—burdens.

**Grunt**—groan.

**Native hue**—natural color; a metaphor.

**Cast of thought**—form or appearance given by anxiety.

**Pith**—heart or importance. The quartos (the 1st editions of Shakespeare) have *pitch*. And this suggests mention of one very fruitful source of discussions of Shakespeare, viz., emendations of the text.

**Moment**—Refer each of the meanings to the radical meaning. See Dictionary.

**Regard**—same as respect, i.e., consideration,—"what dreams may come," &c.

**Currents**—referring to enterprises as having at once pith (heart), or pitch (flight) and currents, is another mixed metaphor, or a very sudden transition.

**Lose the name of action**—are no longer worthy the name of action.

This is strikingly exemplified in the weak, undecided conduct of Hamlet himself.

What is a soliloquy? When used? What gave rise to these thoughts in Hamlet? Can you analyze every clause in the extract, and give the etymology, in the meaning, literary and figurative, of each classical word? Pick out contracted expressions, mixed figures, obsolete words, obsolete meanings, remarkable sayings. Supply all ellipsis.

## THE BATTLE OF WATERLOO.

GEORGE GORDON, LORD BYRON, (1788-1824). His first poetical publication was a collection of weak verses called "Hours of Idleness," published while he was a student at Cambridge. He next wrote his "English Bards and Scotch Reviewers," a keen satire in retaliation for the severe criticism of his first work. After two years of travel he, in 1812, published two Cantos of "Childe Harold," which made him suddenly famous. Then came a series of Turkish tales, "The Giaour," "Bride of Abydos," "Corsair," and "Lara." After his separation from his wife he wrote the "Sage of Corinth" and "Parisina." He then left England to travel over Europe, where he led a wild life. In 1818 he finished

"Childe Harold" (Harold the Knight), his greatest poem. It was begun in the Archaic form of Spenser, and is written in the Spenserian Stanza. The chief passages in it are the "View of Rome," the "Dying Gladiator," the "Address to Ocean," and the "Battle of Waterloo." The latter occurs in the 3rd Canto, and hence has few obsolete words or antiquated meanings, as he seems to have abandoned these in the latter part of the poem. Byron tried Drama too, but even the two best of his Mysteries and Tragedies—"Cain" and "Manfred"—have little true dramatic power. His heroes are all alike, and are merely Byron under different aspects. He is called a 'subjective' poet, not 'objective,' i.e.: he could not get rid of his own idiosyncracies in drawing his characters, but he was

"Himself the great original he drew."

"Don Juan," his last great effort, is a brilliant poem, but debased by gross sensuality.

He died at Missolonghi while aiding the Greeks to achieve their independence.

Byron possessed great skill in versification. His metre is always graceful, and his poems abound with passages of the deepest passion and elevated thought, couched in the loftiest diction. He is essentially a poet of passion, and is one of the most popular with young people.

The celebrated French Revolution was the outgrowth of higher ideas of liberty, that spread all over Europe in the 17th and 18th centuries. In France it assumed the form of a revolt of the nation against a long age of oppression and tyranny. All the world sympathized with the patriots until, in the intoxication of success, they went to the extreme of licence for which the only remedy was a military despotism. This soon came in the leadership of Napoleon. Periods of literature are found to correspond to these great national convulsions. One result of the Revolution was a great literary activity. Men's passions and energies were aroused. Among poets some sympathized with the ruling class, while others ardently longed for liberty and cheered the patriots on, until offended and grieved by their extreme licence. Of the latter were Byron and the chief English poets of his day. See Literature Primer.

Some other peculiarities of the time may be alluded to here:

1st. The Archaism, consequent on a renewed popularity for old authors. Among other works causing this resurrection of primitive barbarism in this highly artificial, philosophical age, may be mentioned the fiction of Macpherson (A.D. 1760,) in the so-called "Poems of Ossian," an old Keltic writer. Next came the forgeries of Chatterton, and finally Bishop Percy published his "Reliques of Ancient Poetry" (A.D. 1765), a book that did more than any other to give permanence to the change of style in all literature. One result in England was the revival of a knowledge and appreciation of old English authors, as Shakespeare and Spenser. The latter became popular. Many poems were written in imitation of his style; such, in the first two Cantos at least, is Childe Harold, from which this extract is taken.

2nd. A narrative was introduced. The favorite style was the Metrical Romances of Scott, Byron, etc.

3rd. Ballad writing became popular after Percy.

Each Stanza in this piece consists of nine lines, the last of which consists of six feet instead of five like the others. What are the name, origin, peculiarities, effect, and who are writers of this stanza, are questions that naturally suggest themselves. (See Versification.)

Why is so much of our poetry written in iambic feet? Why in pentameter? Could this poem have been written in tetrameter? Could 'Paradise Lost'? Name and describe some other famous stanzas in our literature. What is riding rhyme? blank verse? What are the essentials and varieties of rhyme? When was it introduced? What did it supplant? What use is made of accent, of quantity, of alliteration, of onomatopoeia in poetry? (See Versification.)

Name some of the varieties of poetry, with noted writers of each, in our own and in any other literature.

To which class does this belong? (Narrative, descriptive or metrical romance.) What were the characteristics of the age of Byron in poetry?

#### STANZA I.

**Belgium's**—personification. But remember that in poetry the Saxon possessive is frequently used where in prose we would use the Norman. This is owing to two rea-

sons: 1st. It is Saxon, and, as such, it will be used by poetry, which retains old forms. 2nd. It is shorter, and poetry seeks condensed expressions. The Saxon possessive is now confined to animate and personified objects.

**Beauty, chivalry, thousand**—What varieties of metonymy are in these words? **Brave**—was originally "gaudy." By what figure has it changed from a physical quality to a moral one? **Happily**—Would "happy" do here? What other meaning has "happily"? **Voluptuous**—used in literal meaning; full of pleasure.

**Swell**—a common word for music; cf. Gray: "The pealing anthem swells the note of praise."

Pick out the alliteration in this stanza, —mixed lines,—simile. Note how many lines have no end pauses, and with what effect.

**Merry**—adjective, qualifying "all." Note the imitative harmony of this line.

## STANZA II.

**Ye**—What is the history of the use of this word? Why do we use "do" in asking questions? What form is generally used instead in poetry? Why?

The usual way of asking questions in all languages is to put the verb before the subject; but in English, when our ease-endings were dropped, we employed the verb "do" as an auxiliary of interrogation in all cases where "have" and "be" are not used. This use of "do" originated from the desire to avoid the confusion arising from the identity of form existing between the subject and object. Thus, in the old interrogation, "Fight the soldiers?" whether "soldiers" is subject or object cannot be detected by the form of the word, as the nominative and objective are alike; but "Do the soldiers fight?" removes the difficulty. In poetry, however, the inverted form without "do" is more common, because it is *old* and *short* and *less common* (poetry avoids what is common-place).

**Wind**—should be pronounced as required, i.e., to rhyme with "unconfined." It is a remnant of the old pronunciation that has been handed down by one generation of poets to another and gives a quaintness to poetry that is not unpleasant.

**On**—an adverb used with a verbal force, or the omitted verb may be supplied, as "go" or "move."

**Youth and beauty**—a metonymy; abstract for concrete.

**Chase the glowing hours**—a metaphor; expand.

**But hark!**—This animated style of description is called *vision* or "hypotyposis." It is very effective here by means of the sudden transition from the gay, joyous ball-room to the ominous sound of the dreaded foe. The skill with which the *climax* in the sound and its effects are wrought up deserves notice; ending

up with a double *epizeuxis* (a passionate repetition).

**Cannon's**—Could we use this in prose? Why? Why is the Saxon possessive used here?

## STANZA III.

**Window'd niche**—Adjectives are formed from nouns by adding "ed" without supposing the existence of any verb. The "ed" is not verbal.

"Niche" is French, from Italian *nicchio*, an oyster; hence it is a shell-like recess, literally. A bay-window is meant.

**Sate**—an archaic form; it should be pronounced as spelled to have the effect intended.

**Brunswick's fated chieftain**—Is this personification? He was killed at Quatre Bras, not at Waterloo; hence *fated*—whose fate was decided.

**Death's**—a personification. It means "with a hearing unnaturally acute to catch the sound, as a presentiment of his own death."

**Stretched, &c.**—a *periphrasis* for killed. His father died from a wound received at Auerstadt, in 1806.

**Peal**—is used by metonymy for "battle." Note the fine alliteration of the last line.

## STANZA IV.

A stanza of deep pathos. The consternation in the ball room on the sudden news. The "hurried partings" and "sinking sighs," make a vivid and suggestive picture.

**Eyes**—looks. The article is [omitted in next line.

## STANZA V.

A stanza of rapid motion. The structure of the sentences is in keeping with the wild tumult. The repetition of the "and" gives additional force to the short, abrupt exclamatory sentences. Cavalry, artillery and infantry, sights and sounds, soldiers and citizens, bravery and terror, are all thrown together in one powerful picture.

## STANZA VI.

As a contrast to the terror suggested in the *white lips*, we have now the "fierce native daring" of the Highlanders, suggested by the wild and high war note of Lochiel, with its memory of a thousand years of fame. **Gathering**—The Scotch clans had special tunes played for the gathering of the clan in time of war. The bagpipe has a powerful influence on the Highland regiments. It is remarkable that the inhabitants of mountainous countries are most powerfully affected by the songs or music of their native land.

**Lochiel**—*i.e.* Donald Cameron of Lochiel, who aided the Pretender in 1745; *cf.* Campbell's "Lochiel's Warning."

**Albyn or Albain**—the Keltic name of Scotland used in poetry. "Albion" is probably another form of it applied by the French to the island of Great Britain. The root of the word is "alp," a hill; *cf.* Alps, Albania, Albany.

There seems to be an attempt at imitative harmony in this stanza; the words ending in "l" or "ll" are numerous and allow the voice to dwell on them, thus imitating the drone of the pibroch.

**Saxon**—The Highlanders and Celtic Irish still call the English "Saxons."

**Noon of night**—a metaphor.

**So fill'd**—*i.e.*, when they hear it.

**Evan's, &c.**—These are perhaps typical names, or they may refer to Sir Evan Campbell and Lochiel. It is in keeping with the ordinary custom of poetry to prefer special to general terms.

## STANZA VII.

**Ardennes**—Where is it?

**Tear-drops**—a personal metaphor.

**If aught**—epanorthosis.

**Fiery**—metaphor. **Valor**—metonymy.

## STANZA VIII.

**Last eve** (beheld them) in, &c.

**Magnificently**—It is an expedient in imitative harmony to represent large size, grandeur, &c., by the corresponding length of the words, as here; *cf.* Cowper's:—

"Oh for a lodge in some vast wilderness!  
Some boundless contiguity of shade!"

and Shakespeare's:—

"The multitudinous seas incarnadine."

**Rent**—cleared away. **Clouds**—here a metaphor for smoke of battle.

**Other clay**—metonymy, material for product—corpses.

**Red**—bloody, suggested by the color—*allusion*.

**Blent**—blended; so spelled to rhyme with pent, and rent,—quite allowable and usual in poetry.

## THE ACADEMY OF LAGADO.

JONATHAN SWIFT was an Irish parson, born 1667, died 1745. His first noted work was the "Tale of a Tub," an allegorical satire on Christianity, under the similitude of three brothers—Peter (Saint), Martin (Luther), and Jack (Calvin). His "Drapier's Letters" made him very popular. He wrote for the purpose of getting himself promoted and his failure made him morose and misanthropic. He ultimately became insane, and died in a hospital which he himself had built.

This extract is taken from "Gulliver's Travels," the most celebrated of Swift's writings. This work is a bitter, unscrupulous satire on public men of his time. It is a scornful mockery of human vanities, but is too full of venomous hatred and indecency. The allegory, however, is very captivating.

**Out of their senses**—We see the humor and sarcasm of this when we read what these men were proposing.

**Melancholy**—Give synonym. Which law has the meaning followed? From what exploded theory?

**Ministers**—Literal meaning? Account for its amelioration. What is its meaning here? What ministers has Canada?

**Chimeras**—See Dictionary. The word is generalized, and means any wild, idle fancy. The sarcasm consists here in implying that mankind were so debased that they looked upon these nobler schemes as things that never entered into the heart of man.

**Academy**—literally, a garden; the place where Plato taught in Athens; hence a college, or high grade school.

**Versed**—literally, knowing all the turns—well informed about; *conversant*—familiar with. Here again we have a piece of irony.

**Vices**—(*vitium*)=evil qualities; vice (*viciis*)=change; vice (*vitis*)=a clasp. For these words, see Dictionary. Give examples of other such *heterodynamic* words, *i.e.*, words of the same form from different roots.

**A strict universal resemblance**—Of course, not so. The resemblance is only metaphorical, *i.e.*, fanciful.

**Senate**—(*senex*). Any deliberative assembly is meant.

**Certain**—meaning?

**Sitting**—meaning? *Cf.*, sederunt, session.

**Sat**—meaning?

**Lenitives**—(*lenis*, soft), a mild laxative; something to ease pain.

**Abstersives**—(*abstergo*, to cleanse). Medicines to clean away any impurity.

**Cephalalgics**—(*Gr.* *kephale*, the head; and *algos*, pain), remedies for head-ache.

**Icteric**—(*icterus*). Remedy for jaundice.

**Apophlegmatics**—Remedy for phlegm; cough remedies. There is a sly humor in stringing these long terms of the physicians together thus.

**Shorten debates, etc.**—Notwithstanding the satire, perhaps the only effectual means of doing so.

**Short and weak memories**—irony, of course. He means that they have a *convenient* memory. It is a *euphemism* for saying they purposely forget or

neglect. *Cf.*, his own case for a key to this.

**First minister**—i.e., prime minister, premier.

**Coins**—What two words have we spelled this way?

**Levee**—literally, rising—a morning visit; an appointed meeting.

**Contrary**—This would compel a man to speak against himself, which of course would clip the wings of many orators.

## LETTER TO THE EARL OF CHESTERFIELD.

DR. SAMUEL JOHNSON, (1709—1784). The son of a Lichfield bookseller. He was educated at Oxford, after which, as his father was poor, he began life as an usher or tutor in a school. Falling in this, he became translator to a bookseller. Next he tried a school of his own, which he started with his wife's money, but soon gave it up, after losing all his money. He then, in company with his pupil, David Garrick (afterwards the celebrated actor), travelled on foot to London, where he spent many years as a literary hack. His "London," a satirical poem, first made him known: then followed the "Life of Savage," and another satire, "The Vanity of Human Wishes." In 1749, he published his tragedy, "Irene." In 1750, he started the "Rambler," a periodical in imitation of Addison's "Spectator," which was soon discontinued, and, after some time, succeeded by the "Idler." His celebrated "Dictionary of the English Language" was his greatest work, occupying him for seven years. It was the first book of the kind in the language, and was necessarily imperfect. In derivation it is defective—the science of Philology, which has thrown so much light on the relation of languages to each other, being of later growth. "Rasselas," an Abyssinian tale, "Journey to the Hebrides," and the "Lives of the Poets" are his chief remaining works. In 1762, he received a pension of £300 a year, and from this time onward we know his life more intimately than that of any other literary celebrity, from the admirable biography of him by his admirer and companion, Boswell. Among his associates may be mentioned, Burke, Garrick, Gibbon, Reynolds, and Goldsmith. His style is well known. The long, ponderous Latin words, the careful antithesis and even-balance of the sentences, mark the style, called after him, "Johnsonese."

**Chesterfield, Philip Dormer Stanhope, Earl of.** A statesman and author, noted for his brilliant wit and polished grace. His "Letters" to his son, are celebrated. Johnson called him "a wit among lords, and a lord among wits."

**The World**—Addison and Steele published their celebrated "Spectator" in 1712, a species of classical periodical which Johnson attempted to revive in his "Rambler." At the same time Edward Moore started his *World*, assisted by a number of the literary lights of the time.

**Papers**—articles, a common use of the word. It is by metonymy—the paper for what is written on it.

**Address**—manner of speaking or acting towards others. The French phrase is "the conqueror of the conqueror of the earth." Chesterfield is spoken of as having conquered everybody by his excessive politeness.

**Pride nor modesty**—His pride would not allow him to endure the indignities

he received, nor would his modesty allow him to renew his suit when once repulsed.

**Uncourtly**—In Chesterfield and Johnson we have probably the most polished and the most "uncourtly" men of the age.

**Verge of publication**—Johnson refers here to his celebrated Dictionary, published in 1755.

**The shepherd, &c.**—He introduces this classical allusion by way of explanation of his new found idea of a patron. It is metaphorical, as is the following sentence. Note the sarcasm here.

**Had it, &c.**—Notice the careful balance and contrast in the sentences following.

**Cynical asperity**—The Cynics (*Kyōn*, a dog) were a sect of Grecian philosophers founded by Diogenes. Their chief characteristic was a severe asperity, an indifference to pleasure or pain.

**If less be possible**—an example of epianthosis. Notice with what skill he leads gradually to the close in the last sentence.

## TO HIS GRACE THE DUKE OF BEDFORD.

On the accession of George III., the war of political parties was carried on with great animosity. Periodicals, instead of being elegant literary essays, became violent political publications. Smollet started the *Briton* in defence of the government in 1762, and at the same time Wilkes started the *North Briton*, which came to a violent end in the celebrated "No. 45." Four years later a series of letters appeared in the *Public Advertiser* that created a great sensation; not, however, till 1769 did they attract universal attention. From that date till 1771 there appeared sixty-nine letters, signed "*Junius*," the author of which has never been ascertained. Sir Phillip Francis has perhaps the best claim to that title. It was seen that the writer was a man possessed of all the secrets of the government, and many in high authority were suspected. The letters are peculiar for their power of expression, cutting sarcasm, strong invective, and unscrupulous boldness. They are, perhaps, sometimes too highly wrought up with antithetic rhetoric.

In this one every sentence contains a stinging satire or irony.

**Bedford**—The fourth Duke of Bedford, a noted statesman (1744–1771); his chief literary work was his "Correspondence."

There have been two lines of Dukes of Bedford in history; the first ended with the celebrated Regent of France in the time of Henry VI.; the second, the Russells, a collateral family to the first, dates from 1694. The prominent position of the Russells in history, however, dates from 1550, when the earldom was received. The most noted in history were Lord Edward Russell, in time of William III.; Lord William Russell, one of the most glorious martyrs of English liberty, beheaded by Charles II., 1683; Lord John Russell at present.

**Insult**—He means that Bedford had sufficient intelligence to know that he could not deserve a compliment.

**Nice**—scrupulous. Irony—he means the opposite of giving offence, i.e., by praising him.

**You have done good by stealth; the rest is upon record**—The rest, i.e., all that is on record, or known, is evil. Notice the effect of these short sentences.

**For speculation**—i.e., as to what good you have done.

**We may trace, &c.**—irony.

Besides the sarcasm in the next paragraph, notice the art shown in the structure and variety of the sentences.

**Compare**—Here we have a long sentence consisting of contrasted qualities. For

greater clearness the word "compare" is repeated after a digression—an example of *anaphora*.

**Constitutional duty**—which he explains below.

**Violence of faction**—i.e., would not pander to the rabble for the sake of popularity, nor basely cringe to the king to aid him in acquiring new rights.

**Purchase and sale of a borough**—Political morality was then very low. Bribery of individuals and of whole constituencies was common, and as we learn here, openly avowed.

**Little tyrant**—cf. Gray, "the little tyrant of his field withstood." It means here "petty." "Bedford" was his borough.

**Insulted with virtues**—i.e., by having them attributed to him.

**In consultations**—To have known this, he must have been in communication with some one engaged in them.

Notice that he uses the antithetic style or contrast in paragraphs as well as in sentences. Point out the sarcasm in each sentence. Pick out ironical expressions. In alluding to the loss of an only son, does he go beyond legitimate criticism? Is the style of Junius latinized or Saxon? (Count over the *verbs* and *nouns* that are Latin.) The derivation of the Latin words should be known, and their meanings explained by synonyms or definitions. Pick out strong short sentences; balanced ones; antithetic ones.

## CHAUCER AND COWLEY.

JOHN DRYDEN, (1631–1700). The most celebrated poet of his day. The leader of the classical or French school of poetry. He was born of Puritan parents, but after the Restoration he became a Roman Catholic. His literary career, except a eulogy on Cromwell and another on Charles II., began with his "Wild Gallant," followed by twenty-seven other *dramas* written for the newly opened theatres. These were all grossly licentious, pampering to the low moral tastes of the wicked court, and were written in cramped rhyming couplets, in which he maintained that *dramas* should be written. His "*Annus Mirabilis*" on the great fire followed. This is also his *critical* age; his "Essay on Dramatic Poetry" being issued at this time. In 1670 he became poet laureate.

He next appears as a *satirist*, and published "Absalom and Achitophel," a political satire against Shaftesbury, Monmouth, and Buckingham; "The Medal," against Shaftesbury; and "Mac Fleenoe," against a rival poet Shadwell. We next have a series of religious poems about the time of his conversion to Catholicism. "Religio Lalei" and the "Hind and Panther," are in defence of the Catholic Church. He has been accused of interested motives in his sudden changes from Puritanism to Episcopacy, and from that to Catholicism, and always at a time when it was to his worldly advantage.

He next appears as a *translator*—Virgil, Juvenal, and Horace, being rendered by him after the accession of William and Mary.

And finally he wrote, in *imitation* of his loved *classics*, "Odes and Fables." "The Ode for St. Cecilia's day" is one of the finest in the language. It is founded on imitative harmony, and illustrates the pliancy of our language in depicting passion. His "Fables" are licentious. His style is full of gaudy mannerisms, empty phrases, foreign words, classical quotations, and the artificial versification of the French school.

**Geoffrey Chaucer**—the first great English poet. His greatest poem is the "Canterbury Tales," but his works are very voluminous. Born 1328.

**Abraham Cowley**—born 1618. A celebrated writer of amatory lyrics. His most noted works are the "Davideis" and his "Pindaric Odes," that is, irregular odes in imitation of those of Pindar, a noted Greek poet. Cowley's style was sparkling and witty, and made him very popular in his day.

**Homer**—the great Grecian Epic writer. His poem, the "Iliad," is the greatest epic poem ever written, and is the model on which all others have been formed.

**Virgil**—The Roman Epic poet. His "Æneid" is written in imitation of the Iliad, and connects the Trojan heroes of that poem with the early history of Italy.

**Horace**—A celebrated satirist and ode writer of Rome, noted for the grace and vigor of his style.

**Lord Rochester**—(Jno. Wilmot), one of the profligate courtiers of Charles II. A great poetical genius, but his writings are full of brutal coarseness.

**Catullus**—a Roman poet.

**Not harmonious**—Dryden did not know enough of old English to be a competent judge of Chaucer. He is wrong here. Chaucer, in imitation of the Italian, has sometimes eleven syllables, but mostly ten, never nine.

**Last edition**—He may refer to Spaght, or Harris, both of whom entertained this idea, which indeed has been proved since by Tyrwhitt and Warton.

**Tacitus**—a celebrated Latin historian. The Latin here is—"Accommodated to the ears of the time."

**John Lydgate**—a voluminous writer, about A.D. 1430. He wrote poetry as a trade. His poems number 250.

**John Gower**, or Moral Gower. A contemporary of Chaucer's; a dull writer of three poems, only one of which was in English, viz., "Confessio Amantis."

**Ennius**—"Our own Ennius," the Romans called him. The father of Latin poetry. B.C. 239.

**Lucilius**—the first Roman satirist.

**Lucretius**—a celebrated Latin poet, B.C. 95; wrote "De Rerum Natura."

**Spenser**—One of our greatest poets. It is curious to see Dryden rank him as a child to Waller and Denham. In this we see Dryden's "poetical prejudices." Being a classical poet himself, he could not understand Spenser, who was of the Italian and English schools. Spenser's great work is the "Faerie Queene."

**Harrington**—also of the Italian school. He translated "Orlando Furioso," A.D. 1591. A good poet.

**Fairfax**—translated another Italian poem, Tasso's "Jerusalem Delivered," A.D. 1600.

**Waller**—one of the most noted minor poets between the Restoration and the Revolution. Had taste and elegance. His panegyrics on Cromwell and on Charles II. are noted.

**Denham**, in 1642, wrote a great classical poem, the "Cooper's Hill."

**Our numbers**—our metre.

**Nonage**—minority, infancy.

This extract from Dryden is typical of his style and times. It was a highly critical and satirical age, and showed a classical taste. Men referred to the classics for their rules of taste. Books of criticism were written. Hence, also, the number of classical allusions and quotations. For a good general view of the growth of our literature, see Stopford Brookes "Primer of Literature."

## DRYDEN AND POPE.

SAMUEL JOHNSON—(See "Letter to the Earl of Chesterfield.")

**Alexander Pope**—born 1688, was one of the greatest poets of our literature. He and Dryden both belong to the French school of artificial poetry of an artificial age. He is remarkable for having used

the heroic line exclusively in rhyme.

His peculiarities are—brilliant wit and fancy, biting *venomous* satire, and smooth versification. Works: "Essay on Man," "Essay on Criticism," "R. pe

of the Lock," and "Translation of Homer's Iliad.

**Integrity**—soundness, correctness. It now means "probity."

**Nicety**—exactness, delicacy. It is a word of many meanings, and is one of those *pet words* that people use indefinitely to obviate the necessity of thinking for the proper one. Its original meaning is "foolishly particular." See Dictionary.

**Poetical prejudices, &c.**—His early poems were remarkable for the "grotesque absurdity" of their thought and language.

**Rugged numbers**—This, of course, refers to his verses. "Numbers" being a Latin word adopted into English to denote poetical feet. Dryden was the great head of the French or classical school, one of the chief characteristics of which was the smoothness of versification.

**He wrote for the people**—not certainly the highest aim for a poet. His life seemed modelled on the same principle. He was always on the winning side. He was a greater poet than Pope, but how many read him now? Note that Johnson states the incentive each had to work. The first for money and approbation; the second for distinction and admiration. He, in doing this, describes the care each took of his composition.

**The knowledge**—each had acquired is next investigated, and its influence on the possessor.

**Prose**—comes next, from which he glances off to

**Style**—which he criticises with his usual balanced antithesis and metaphor.

**Genius**—the essence of all poetical qualities is next investigated and contrasted.

**The flights of fancy** in each are compared by means of a metaphor, and finally we have the

**Effect on the reader.** It will thus be seen that he has woven most of the points necessary to characterize a poet's works into this criticism, which is couched in his usual latinized and antithetic style. This extract is taken from his "Lives of the Poets," a work of great vigor and erudition, but often unsafe on account of his prejudices.

Give an outline of the qualities discussed in the critique. In what does Pope excel Dryden? In what Dryden, Pope? What is a satire? What is genius? What are the various incentives to a poet to write? Can you judge a poet by knowing his object in writing? What are the chief points to investigate in a literary critique? Give the derivation and English equivalent of every classical word. If we have no English word, use periphrases.

## THE ORIGIN OF THE ENGLISH NATION.

THOMAS BABINGTON MACAULAY is one of the most prominent literary names of the nineteenth century. As the author of the "Lays of Ancient Rome," Macaulay stands distinguished as a descriptive and lyric poet. They are an attempt to write the lays of ancient Rome in the English ballad style, and are remarkable for their terse picturesqueness. As a master of English prose, he has few superiors, as is attested by his fine "Essays," and especially by his noble "History of England."

His style is brilliant and picturesque—qualities attained by a terse Saxon vocabulary, a bold imagination, and a grouping together of suggestive and associated particulars, instead of making general statements. He holds the proud distinction of being the first to make history at once accurate—which is necessary—and interesting. His splendid pictures are as entertaining as the pages of the latest novel. Born 1800,—M.A. (Cam.), 1825,—Barrister, 1825,—M.P., 1830,—made baron Macaulay, 1856. Died 1859.

**Great Charter**—i.e., Magna Charta.

What were its terms? When and how obtained?

**Here commences, etc.**—He takes the blending of these two races as the real origin of English history.

**Wrong: inflicted, etc.**—by various tribes. State some of the wrongs inflicted by the Picts on Celts, Saxons on Celts, Danes on Saxons, Saxons on Danes, Normans on Saxons.

**Physical barriers**—i.e., mountains or water. Are rivers good or natural boundaries between two races? Give

instances of nations overstepping these barriers.

**Morally separated, etc.**—Paraphrase this.

**Proud of, etc.**—The causes usually assigned for this fusion are:—the union of Norman barons and English yeomen to resist the tyranny of the King; and intermarriages. The wars with France created a national feeling, and the loss of Normandy dissolved the close connection between the Normans in England and France.

**The source, etc.**—a fine simile, but common.

**Sterile, etc.**—Our common law is founded on customs that date back to the early Saxons. Many of our political institutions are also descended from them. In the great debates on the prerogative in revolutionary times, it was customary to refer back to the early state of affairs.

**Islanders, — islanders** — This may be taken as an example of the figure called *anadiplosis*, which consists in beginning a clause with the last word of the preceding. There is also a double meaning in the word "islanders," as it is used; i.e., cut off from others by water, and also distinguished from others by peculiar qualities or customs. This figure is called *antanaclasis*. The second meaning is derived from the first by *metonymy*, the effect for the cause. Show this by paraphrase. Give the derivation of "island." Show that it is misspelled. Was the corruption in spelling introduced by the learned or the ignorant? See Etymology.

**Constitution**—Why is it superior to a paper constitution?

**Changes**—The Constitution has never been changed. The changes have been in the interpretation of it.

**Copies**—literally true. Though it is peculiarly suited to the genius of the British nation, it seems to meet with difficulties when transplanted to other countries, who lack the venerable associations of a thousand years of legislative administration.

**Defects**—The chief one is the lack of a remedy in case the king should oppose the voice of the people as expressed by Parliament. Spiritual and hereditary legislators might also be mentioned.

**House of Commons**—*held its first sitting*—during the imprisonment of Henry III.,—summoned by Leicester, 1265.

**Science**—Common law is founded on custom or precedent, but it must be a custom immemorial, i.e., whose beginning cannot be ascertained. The law is interpreted by judges who are guided by the decisions of previous judges, by rules of practice, etc.

**Imperial jurisprudence**—i.e., the old Roman Law, as embodied in the "Institutes of Justinian," which is the founda-

tion of the laws of most European nations. It has been said that Greece gave literature and culture to the world, and Rome, law.

**Cinque Ports**—"Those havens that lie towards France, and have therefore been thought by our kings to be such as ought most vigilantly to be guarded against invasion." They are Sandwich, Dover, Hythe, Romney, and Hastings, to which were afterwards added Winchelsea and Rye. They had a Warden, who had a special jurisdiction; civil, military and naval.

**Both the great seats of learning**—Cambridge and Oxford. The oldest colleges at these respective universities are, University College, at Oxford, founded by Alfred, 872, but restored by William of Durham, 1249; and St. Peter's College, at Cambridge, 1257.

**Less musical**—"The sibilancy of English is a European proverb." This is partly owing to the plural in *s*, which we have adopted from the French, but which they do not pronounce. We have also too few vowels in our words, and a number of crudities that have never been lopped off as in other languages.

**Force**—as is seen in our grammatical forms.

**Richness**—An abundance of synonyms is a peculiarity of English. See Etymology.

**Aptitude, &c.**—Owing to our double vocabulary, this is peculiarly so.

**Literature**—The collected writings of all who have written anything worth remembering in the language. It extends over 1200 years. See Brooke's excellent little "Primer of English Literature."

This extract is a fair specimen of Macaulay's style. The figure of anaphora or repetition occurs often. It is most effective in description, continually bringing the main subject before the reader. It would be an oversight not to allude to the mass of information he has here collected, or rather alluded to, a common trait of Macaulay. This accumulation of particulars to impress a subject more forcibly has been called *aparithnesis*. To understand this extract fully, one would need to have the memory and information of Macaulay himself, and yet the elevated diction and impassioned eloquence delude the reader into the belief that he understands it all.

## EXECUTION OF MARY, QUEEN OF SCOTS.

**WILLIAM ROBERTSON, (1721—1793).** One of the celebrated quatrains of historians of the eighteenth century, Gibbon, Hume, and Smollet, being the other three.

He began life as a minister. In 1759 he published his "History of Scotland during the life of Mary and James." His other histories are "History of Charles V." and "History of America." His style is too exaggerated and stiff. A too

exalted idea of the historical narrative style gave him a cold, elegant stateliness that becomes tiresome, and is far inferior to the thrilling style of Macaulay. One cause of this difference, no doubt, is the improvement in our prose since his time. (See *Literature Primer*.) He is accused of another fault, a much more important one in a historian, viz., that of adducing as facts what he has not proved to be such by sufficient investigation. The want of authenticity is the one fault never overlooked in a historian.

**Two earls**—Kent and Shrewsbury.

**Fotheringay castle**—in Northamptonshire.

**Crossing herself**—or, signing herself—making the sign of the cross before herself.

**Sacred person**—Is a sovereign's person any more sacred than another's? Both Mary and Elizabeth had the exalted idea then prevalent of the majesty of kings, which finally led to the overthrow of the Stuarts, who professed to reign by "divine right."

**Babington**—a Roman Catholic. The plot was to murder Elizabeth and to raise Mary to the throne. There is no doubt that Mary was aware of this plot, and had countenanced it.

**Almoner**—a distributor of alms. They were generally clergymen.

**Institutions**—i.e., the rights established or instituted by the church, such as confession, absolution, &c.

**Her attendants**—Note the stiff and artificial nature of the following sentences. The effort at effect is apparent.

**Decency**—i.e., with due decorum. What is the more usual meaning?

**Testament**—i.e., will. Explain the word by derivation.

**King of France**—Henry III., her brother-in-law. A firm Catholic. Assassinated 1589.

**Duke of Guise**—The third duke, her own cousin. A celebrated French family, coming from Lorraine in the 15th century. James V., of Scotland, married a daughter of the first Duke of Guise, and she was the mother of Mary. The Guises were all staunch Romanists.

**Wonted**—accustomed: from Anglo-Saxon *wonian*, to be accustomed. *Woned* = lived, is also used.

**Majestic mien**—This is in keeping with his stately style.

**Sir Amias Paulet** and **Sir Drue Drury** were placed as keepers over Mary.

**Agnus Dei**—i.e., Lamb of God. A medal with the figure of a lamb bearing a cross, given by the Pope to the faithful.

**Pomander**—(*pomme-ambre*=amber apple)—literally, a scented ball.

**Beads**—from *bidā*=something to be counted, and originally used to count prayers on.

**Crucifix**—the image of Christ fixed on a cross. See Dictionary.

**Sir Andrew Melvil**—the Scottish ambassador.

**Expected**—longed for; looked for with desire. Its usual meaning is to look for as certain.

**My son**—i.e., James VI., of Scotland, afterwards James I., of England. Mary had been deposed and imprisoned by the Scottish parliament, and James was brought up a Protestant.

**Men-servants**—This is the form we have of indicating gender in English. The *ess* is only a borrowed expedient, and used with French words chiefly. "Ster" and "en" were the old Saxon feminine endings, but as such, are now only found in spinster and vixen.

The use of different words for gender is unnatural, and was owing to some circumstance affecting one sex of the animal and not the other, by which it got a new name, after which the old name would be used for the other sex. Thus the female of a peculiar breed of horses might be imported from a country where the general name for horse was "mare"; this name would then be confined to the female, while the old general word "horse" would become masculine. Many of the so-called different words, however, are really the same word with gender endings, but so much corrupted as to be disguised; such are:—duck, drake; gauder, goose; nephew, niece, &c.

**Beale**—A noted jurist and diplomatist.

**Valets**—varlet and vassal are other forms of the same word. Does this reproof of Mary's aid dignity to the narrative?

**Attire**—See Dictionary; here, head-dress, an old meaning.

**Discovered**—laid open or disclosed. Give all its meanings.

**And the dean, &c.**—"and" refers to "the Earl of Kent answered." What is the meaning and derivation of "dean"? When introduced? Has it any relation to "deacon"?

**Any other . . . . but**—We now use "than" after other.

Pick out sentences that show a stiff, artificial style. Pick out words used with meanings not now common. What relation was Mary to Elizabeth?

## CHARACTER OF ELIZABETH.

**DAVID HUME**, (1711-1776). One of the most remarkable men of the last century. He made himself famous in three departments of letters—philosophy, metaphysics and history.

Born and educated at Edinburgh, he tried in turn law and commerce, but finally devoted himself to literature. His first work was "A Treatise on Human Nature," followed by "Moral and Philosophical Essays." After travelling through Europe as private secretary, he wrote his "Political Discourses," and his "Inquiry into the Principles of Morals." His greatest work was the "History of England," a work noted for its easy and graphic style, but defective in authenticity, and too partial to the Stuarts and Tories to be accepted as authority. His mind had a leaning towards scepticism. He became Under-Secretary of State, 1768.

**Personages**—How does this differ from person? Trace it to its origin. What does the "personnel" of a play mean?

**Length**—from 1558-1603, 45 years. George III. reigned 60 years; Edward III. 50 years; Henry II. 56 years.

**Prejudices**—Owing to the religious contests throughout Europe at that time, it was an age of prejudices.

**Address**—This word means speech, manners and dexterity. Which does it mean here? What other meanings has it?

**Singular talents**—Why singular? What other meanings? Derive talents. What objection has been taken to "talented" as a word?

**"Real" and "Pretended"**—form an antithesis. Trace, also, the balance in the sentence.

**Sovereigns**—Derive and show that it is misspelled.

**Prudence**—Derive and define. What Latin period does it belong to? Give the fourth (or recent) Latin form of the word. What is the derivation of "prude?"

**Enemies**—i. e., The Holy League—the Pope, Spain and the Guises, for the extirpation of Protestantism. France, also, being a Catholic country, must be included.

**Wise ministers and brave warriors**—Name some of these and some of their deeds.

**Ascendant**—Now means superiority; here it means ascendancy or influence.

**Mistress**—i. e., held complete control. Note the omission of the conjunction here.

**Tender passions**—love, &c.

**Faction and bigotry**—Derive. What is the difference.

**Softness of disposition**—What figure?

**Mistress**—i. e., a lover; scarcely used now in this sense on account of its lower meaning of paramour.

What qualities of Elizabeth does he praise? What censure? How does he describe her as a woman? As a queen? What faults had Hume as a writer? What is a sceptic? What is meant by a Latinized style? Count over the nouns and verbs of the first paragraph, and estimate what percentage are Latin. When was the greatest period of Latinized style? Had religion anything to do with it? What effect had this extensive use of Latin words on our language? Pick out antithetical sentences in the extract. Derive character, caricature, controlled, beauty, real, none, secret, advance, cost, court.

## THE BATTLE OF NASEBY.

**Lord Thos. Fairfax**—Made Commander-in-chief, A. D. 1645, instead of his father; refused to be a judge of Charles I.; sided with Monk; was one of those sent to ask Charles II. back.

**Oxford**—What noted for? What side did it take in the contest?

**New model**—i. e., the new system of foot soldiers of Cromwell. Godliness was the test.

**Daventry**—literally, the town by the two Avens. *Tre*, A. S. means town.

**Intelligence**—Give the derivation. Give another Latin synonym, and also a Saxon one. What other meaning has it?

**Considerable**—Trace the meaning of this word to the root. From what old science do we get it? Give other examples.

**Condition**—i. e., as an army well prepared for the fray.

**Harborough**—Trace this and other places mentioned in this extract, on the map.

**Might**—could, the old meaning. It is still often thus used in poetry.

**Ironsides**—the name given to Cromwell's celebrated infantry who struck terror among the soldiers of Catholic Europe.

**Host**—How? What other words of the same form as this have we? Derive each.

**Onward**—Note the effect of the coupé or

abrupt style here, *i.e.*, short sentences, with the conjunctions omitted.

**Round-heads**—A nickname for the puritan soldiers of the parliamentary army, from their close cut hair. See *Ety.* Their opponents called themselves Cavaliers.

**No chance, etc.**—*i.e.*, they had to fight; the enemy was upon them.

**Expect**—What is the literal meaning of this word? Its meaning here? Its other meanings? *Cf.* "Elihu had expected till Job had spoken" (had waited till Job.)

**Parliament's army**—Parliament being an inanimate object, the Saxon possessive sounds strange.

**Prince Rupert**—Son of Elizabeth, daughter of James I. He was afterwards given command of the navy and was defeated by Blake.

**Sir M. Langdale**—First distinguished at the siege of Pontefract. In 1660, he was made Lieutenant of Yorkshire after many years of exile.

**Lord Ashley**—(Antony Ashley Cooper.) Earl of Shaftesbury, a noted statesman; the Achitophel of Dryden; member of the Cabal. He introduced the Habeas Corpus Act.

**Earl of Lindsay**—(Montague Bertie.) A strong supporter of Charles I.

**Sir George Lisle**—a Royalist. Taken prisoner at Colchester and shot.

**Henry Ireton**—a Commissary-General at Naseby; married to Bridget, daughter of Cromwell; intimately associated with Cromwell; was second in command in Ireland where he died.

**Pride**—What does Pride's Purge refer to?

**Yonder hill**—This use of "vision" adds vividness to the description.

**Will do bravely**—What does "do" mean here? What two words "do" have we? Account for the use of "do" in interrogatives and negatives. Parse both "do's" in "I do do so." What ancient

use was made of "do" in the conjugation of verbs? (ed.) What modern use?

**The broad moor glows**—This little digression on the fair form of nature before being rent by the struggles of man, adds an intensity to the description. It is a common expedient and often comes in after the struggle is ended. The effect sought is contrast and pathos.

**Forlorn hope**—a military term applied to the soldiers selected for the first attack, and hence almost certainly doomed to be destroyed.

**"Queen Mary"**—It was customary in feudal times for soldiers to have a battle cry with which they charged the enemy. The Mary meant here was probably Henrietta Maria, the wife of Charles I., or, it may be, the Virgin Mary.

**Not made to yield**—not of the stuff that yields.

**Halberd**—a battle-axe on a long pole. Derive.

**The Invincible**—*i.e.* Cromwell.

**Fairly**—Completely.

**Work is yet to do**—It is not necessary to have the passive form of the gerundial infinitive; the active form has also a passive meaning; hence "to let" is sufficient, notwithstanding grammars tell us that "to be let" is the form.

**That rock**—a metaphor.

**Clean forgotten**—Where the adj. and adv. are of the same form as here we must seek the explanation in the older forms of grammar.

**Clarendon**—(Edward Hyde.) Made High Chancellor after the Restoration; left England on being accused of high treason; died in exile. His daughter married the Duke of York, and was the mother of Queens Mary and Anne. He is noted for his "History of the Rebellion."

**Even**—This is a scriptural use of the word, which was the custom among the Puritans. Note, again, the allusion to natural scenery. See above.

## CROMWELL'S EXPULSION OF PARLIAMENT.

The REV. JOHN LINGARD, D.D., LL.D., a Roman Catholic historian (1771-1851.) Wrote "The History and Antiquities of the Anglo-Saxon Church," and a "History of England from the Invasion of the Romans to 1688."

He was a polemic writer of great research, and as an historian is impartial on all controverted subjects except that of his religion. His style is easy and graceful. There is a graphic picturesqueness in many of his descriptions.

**Big**—pregnant. A metaphor.

**Cromwell's**—Oliver Cromwell, the celebrated Dictator.

Give some account of his life and achievements. What different opinions

have been held concerning him? Macaulay paints him as a great and patriotic statesman.

**Lobby**—the outer room of the House where all the members meet.

**This is the time**—referring to a previous understanding.

**Speaker**—the presiding member, elected at the beginning of the Session. He nominally selects the debaters, decides points of order, puts the question, is the only one ever addressed in the House, and is called Speaker, because he presents petitions. Lenthall was Speaker at this time.

**John Harrison**—a republican general, member of the Council; refused to be a judge of Charles I., or to co-operate with the "Usurper"; was executed A.D., 1660 by Charles II.

**Presbyterians.**—Presbyterianism is republican in church government. Hence it is not strange to see that church taking an active part in the struggles for liberty, though it could not follow Cromwell when sole ruler.

**You are no Parliament.**—Parliament = king and three estates, viz., lords temporal, lords spiritual, and commons. Why were they no parliament?

**Sir Henry Vane**—a celebrated politician. He had been governor of Massachusetts, but returned in 1636. He was a factious, meddling fellow, and Cromwell was probably in earnest in what he said. He was beheaded 1662.

**Bulstrode Whitelock**—a moderate republican; would not act in the trial; was speaker of Cromwell's second House. He was exempted from execution.

**Chaloner**—There were two Chaloners in Long Parliament, Jas. and Thos. Both were judges in the trial of Charles. A third brother was private chaplain to James I.

**Algernon Sidney**—grand nephew of the famous Sir Philip Sidney, son of the Earl of Leicester—a stern republican; was one of the judges; was beheaded by Charles II. for complicity in the Rye House Plot, along with Russell. He was noted for his "Discourses on Government."

**Mace**—This was formerly a weapon of war; now used as a sign of authority. During the sitting of parliament it lies on the table.

**John Bradshaw**—an eminent puritan. He became chief justice, and was president of the High Court of Justice to try Charles I. He did not believe in the necessity for the iron rule of Cromwell. His body was exhumed and hanged along with that of Cromwell and Ireton by Charles II.

**Long Parliament.**—What are its dates? Give a slight sketch of it. What variety of forms did it take? How had it defended, and how invaded, the liberties of the nation?

**If partizans they had**—an example of *epanorthosis*.

**Slept**—a euphemism or "softened expression" for "lay dead."

## DEATH OF GEORGE THE THIRD.

WM. MAKEPEACE THACKERAY, a celebrated, satirical novelist (1811-1863). He studied painting early in life, but took to literature instead. He first attracted attention by a series of tales and sketches, then wrote for "Punch" the noted "Snob papers." His first and perhaps greatest novel was "Vanity Fair;" then follow "Pendennis," "The Newcomes," and "The Virginians." He also published "Lectures on English Humorists," and "The Four Georges," from which this extract is taken. He was the first Editor of the "Cornhill" Magazine. He is pre-eminently the satirist of social sham of all sorts. His language is strong and idiomatic; his wit sparkling.

**Malady**—Explained below. Derive.

**Landgravine**—The German word Graf means a count or baron, *ine* is the feminine ending and corresponds to the Lat. *ina* (regina), the Greek *ine* (heroine), the Russian *ina* (Czarina), and the English *en* (vixen.)

**Famous order**—i.e. Order of the Garter, which consists of a garter, a collar and a star. It is also called the Order of St. George (hence the "his" in the text), because it was instituted in honor of the Holy Trinity, the Virgin Mary, St. Edward and St. George. The collar has 26 parts in reference to the 26 original members. It was instituted by Edward

III. in 1350 in order to enlist men to his side. But little is known of it till the reign of Henry VIII. The motto "*Honi soit qui mal y pense*"—Dishonored be he who thinks evil of it," is said to have originated from the fact that these words were uttered by the king on picking up the garter of the Countess of Salisbury.

**On it**—Although beard is the chief word going before, "it" must be taken as referring to breast.

**World of God**—i.e. overruled by God who has filled it with all the pleasures of sight and hearing, of which the king was deprived. The passage is very affecting. It is full of the deepest pathos.

**Moralize**—Make moral reflections, not to "point a moral."

**Simplest**—The simplest words are always the strongest and the most suitable for the expression of grief. Here, however, he refers more to the plain, simple story, than to the words.

**Too terrible for tears**—The deepest grief is silent and without tears.

*Cf.* Goldsmith. "In all the silent manliness of grief."

**Low he lies to whom, etc.**—contrast or antithesis.

**Take a mournful hand**—a metaphor.

**Children in revolt**—referring more particularly to his eldest son, who afterwards became George IV., and who was very dissipated.

**Darling of his old age**—The Princess Amelia, his youngest daughter, died 1810.

**Lear**—An allusion to "King Lear" of Shakespear, who having become offended at the frankness of Cordelia, his youngest daughter, divides his estate among Regan and Goneril, his other daughters. These, when once they have got all from the father, soon grow to look upon him as a burden, and neglect and abuse him, till finally he loses his reason and is then defended by Cordelia. The quotation is from the death scene of the old king Lear. The piece ends up with a climax.

## QUESTIONS.

1. What are the two main objects of a reading lesson?
2. Enumerate the various items that may be taken up in reading an author.
3. How do we arrive at the meanings of words?
4. What does the etymological knowledge of a word include?
5. What are the meaning and utility of "expanding," "paraphrasing," and "epitomizing?"
6. What are "grammatical equivalents?" What is the equivalent of the absolute phrase?
7. What different varieties of style are there, as indicated by the use of words, of figures, or by the structure of sentences?

## ETYMOLOGY.

1. Show by examples the use of derivation in aiding us to discriminate between words of similar meaning?
2. What are roots? Crude forms?
3. What are the various methods of forming words? Give examples of each.
4. What is the difference between derivatives and compounds? Why are the latter more expressive? What varieties of compounds are there?
5. What are hybrids? Which are objectionable? (Compounds).
6. How do we ascertain the affinity between languages? Name some Saxon and Latin words that show a similar origin.
7. What two-fold classification do languages admit of?
8. Write a table showing the relation between our language and other European languages.
9. Give a tabular view of the origin of our vocabulary. Give the sub-divisions of each historical group, and account for their introduction. Trace the relation existing between the use and the origin of words.
10. What is the advantage of having a bilateral vocabulary, i.e., Latin and Saxon? What effect has French had on our grammar? Give examples of three kinds of double forms of words.
11. Changes in the form of words are owing to a fondness of certain nations for certain sounds, or to the influence of accent. Explain these. To which does Grimm's law refer? Give examples of the varieties of the latter.
12. What are the peculiarities of liquid sounds in derivatives?
13. Give examples of the two varieties of changes caused by mistaken origin.
14. What are the five laws that the meaning of a word may follow? Account for and give examples of each.
15. What is assimilation? On what does it depend? How has it affected our grammar?
16. What are the chief historical points learned from the etymology of words?
17. What old theories have given us the words, *henbane*, *consider*, *humorous*, and *debauch*?

## THE CLOUD.

1. Write a criticism on "The Cloud," pointing out its metre, its beauties, its style, and its defects. Write an epitome of it.
2. What are the figures depending on resemblance? What are the varieties of metaphor? Distinguish metaphor and personification.
3. Define and give an example of oxymoron. (Plentiful lack).
4. Account for the sound of *f* in words ending in *ough*.
5. What are intensive words? Give examples.
6. Name some of the minor Latin deities.  
etc. etc. etc.

## SHAKESPEARE.

1. What minor poems did Shakespeare write? What is a sonnet? Who is our chief sonnet writer?
2. Name some of Shakespeare's tragedies, some of his comedies, and some of his histories?
3. What is the chief interest in the plays of Shakespeare? What is a dramatic character? What are the chief points to be attended to in drawing or criticising a character? Name a few of Shakespeare's celebrated characters, male and female.
4. In what plays of Shakespeare are supernatural beings found?
5. Why is there so much difficulty with the text of Shakespeare? What were the folio and quarto editions?
6. Was Shakespeare famous in his own day? In what period of our literature was he least known?
7. What is meant by saying that Shakespeare is an objective and Byron a subjective poet? Which quality is best suited for a dramatist?
8. What is the difference between epic and dramatic poetry? Which will have the language of every-day life? In which does the author appear in person?
9. How is the action carried forward in the drama? (By dialogues, monologues, and stage-directions.)
10. Why must epic and dramatic poems be written in heroics? Why in blank verse? How does Shakespeare use rhyme? (In closing a scene, in marking an "aside," or for some other *special* purpose; and also in the short (trochaic tetrameter) line which he employs for inferior beings, like the witches in "Macbeth.")
11. How does he use prose? (For subordinate characters, common-place events and thoughts, artificial reasonings, and also in the highest passion.)
12. Select examples from the extracts showing how the pronunciation, meaning, and grammatical use of words differed in Shakespeare's time from those of the present day.

## THE HISTORIANS.

1. Name some of the qualities of a good historian. Name some writers who are known to be such. What is the chief fault of historians?
2. Compare Macaulay with Robertson or Hume, as historians and as prose writers?
3. What is meant by picturesqueness? How does Macaulay attain it?
4. What is a Latinized style of writing? Name some historians noted for it. What variety of writing is most Saxon? (Poetry.) Why?
5. Name four great historians of the last century, and four of the present.
6. What is the peculiarity of Thackeray's novels? Name his chief works. Name the three earliest writers of the modern English novel with their works. Mention some of the many kinds of novels of the present day with their writers. What is the difference between a novel and a romance? (The interest in the first is *character*, and in the second *incident*.)

## SATIRISTS.

1. What are the periods of Dryden's career as a writer? Name his satirical poems.
2. What faults had he as a satirist? as a poet? as a man?
3. What is Johnsonese? Why is it not natural?

4. What two styles had Johnson? (Examine the following sentences written by him at different times: "It had not life enough to keep it from rotting," and, "It did not possess sufficient vitality to preserve it from putrefaction.") In which of these styles did he write?

5. What is the chief defect of Johnson's Dictionary? What of his "Lives of the Poets"?

6. How did the position of literary men of his day compare with those of the present.

7. Why was a patron so desirable in Johnson's time?

8. What is remarkable about the letters of Junius?

9. When, and in what paper were they published?

10. What was the nature of periodical literature at that time? Compare it with an earlier period, and with the present period.

11. What are Swift's chief works? For what object did he write? How would you characterize him, as a man or as a writer?

1. How does poetry differ from prose?

2. In what ways may syllables be similarly affected?

3. How may harmony be introduced by words? How by arrangement? How by making sound correspond to sense?

4. What is the history of rhyme and alliteration in our poetry?

5. Name and give examples of the following lines:

*4 ax, 4 xa, 2 axx, 6 ax.*

6. Write notes on the line and the stanza of the extract from Byron.

7. Name some of the peculiarities of the poetry of Byron's age with their causes.

8. Why was it called an age of literary forgeries?

9. How would you account for the literary activity of the beginning of the present century?

10. What species of accent have we in English? What use is made of accent? What effect has accent had on the forms of words? Mention some words in which the accent has changed.

11. What are the peculiarities of the extract from Byron as a poetical production?

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