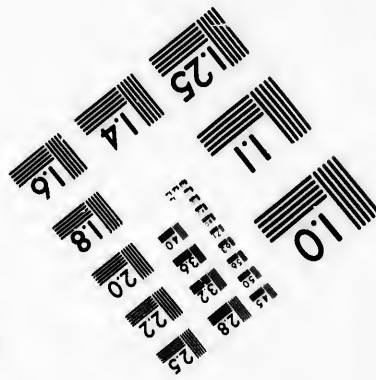
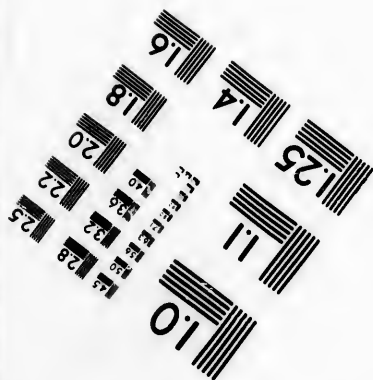
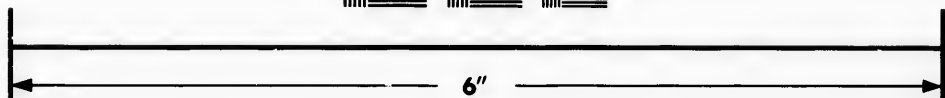
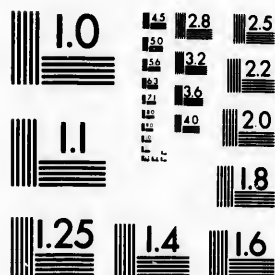


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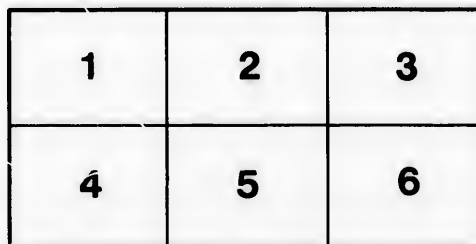
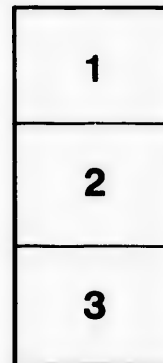
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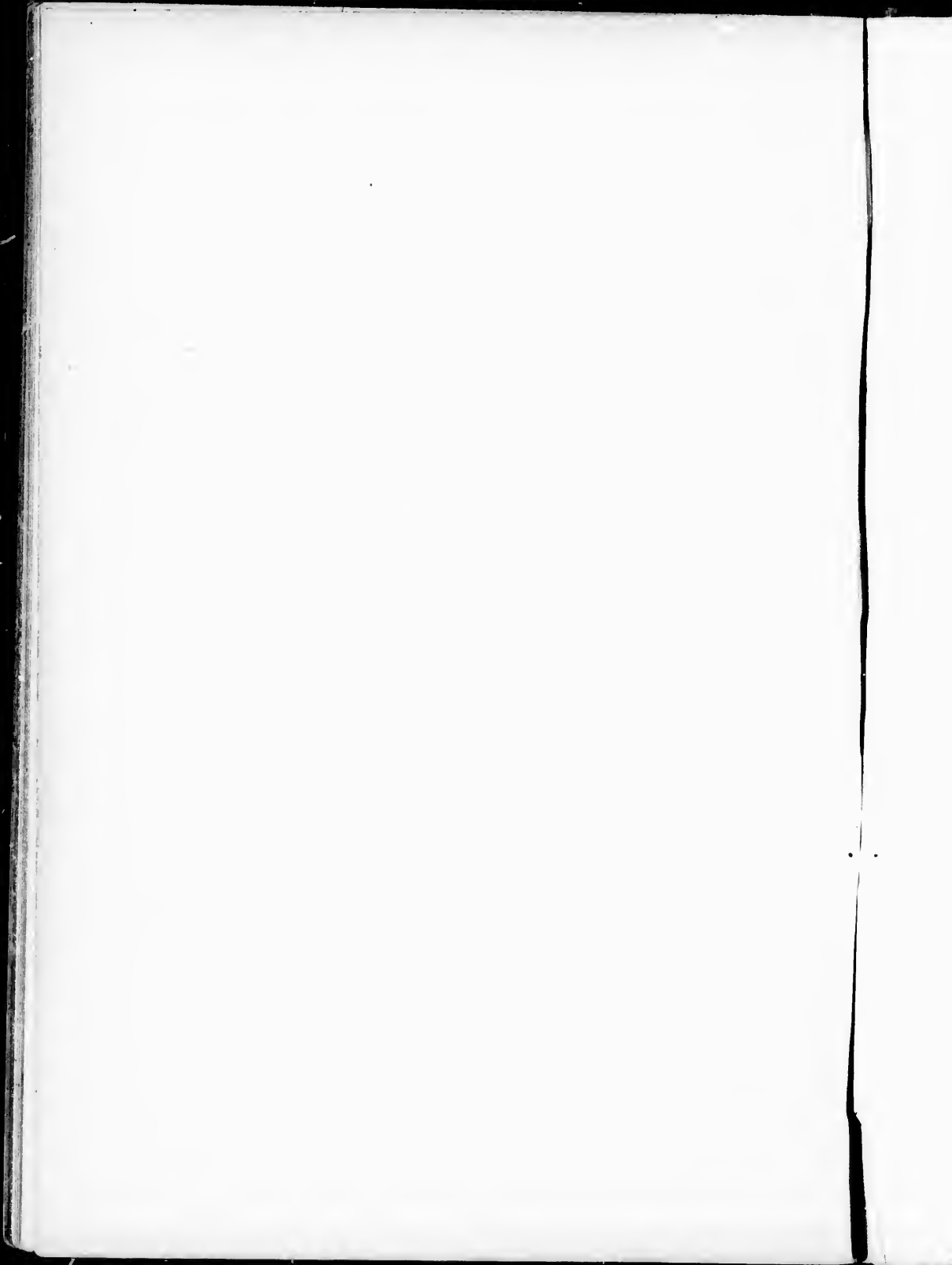
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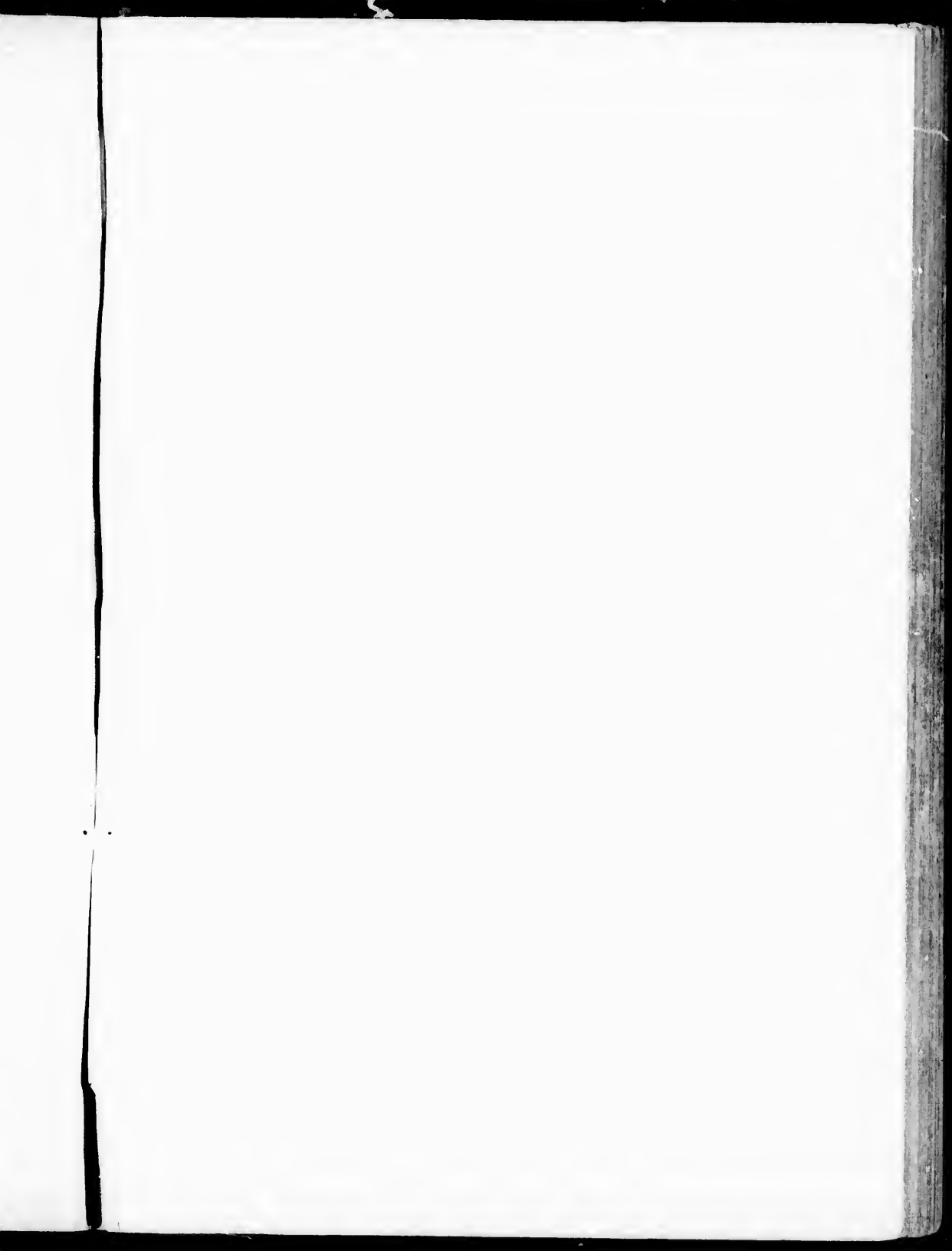
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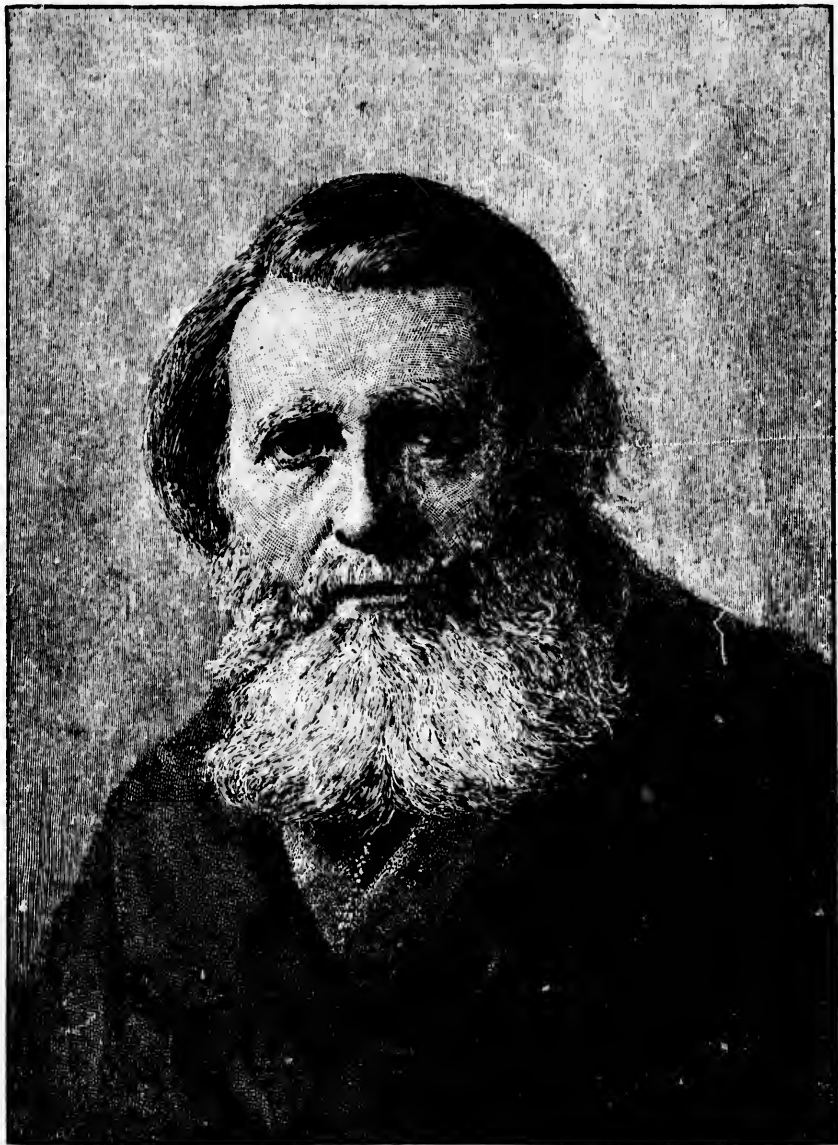
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COMMENTARY TO SESAME AND LILIES







AFTER AN ENGRAVING BY JOHNSON

JOHN RUSKIN.

"That spare, stooping figure, the rough-hewn kindly face, with its mobile, sensitive mouth, and clear deep eyes, so sweet and honest in repose, so keen and earnest and eloquent in debate."—*Mr. J. Smart.*

A COMMENTARY
TO
SESAME AND LILIES
OF
JOHN RUSKIN, LL.D.

INCLUDING
BIOGRAPHY, NOTES, AND APPENDIX
BY
FRED. H. SYKES, M. A.

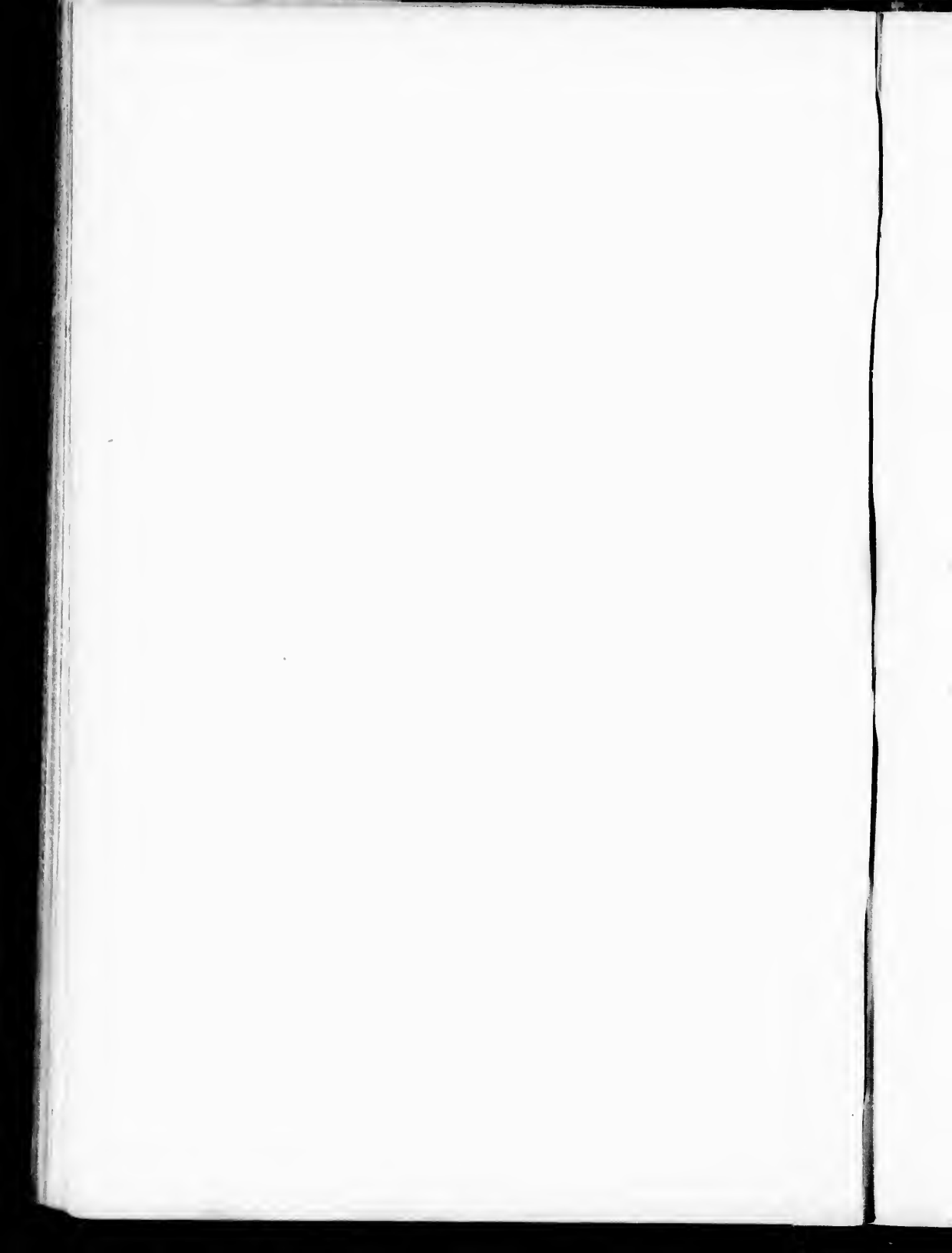
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TO
MY DEAR AND TRUE FRIEND
PROF. DR. ARCHIBALD MACMECHAN,
WHOSE COUNSEL AND ASSISTANCE HAVE MADE
THIS COMMENTARY WHAT IT IS.



INTRODUCTION.

JOHN RUSKIN : HIS LIFE AND WORK.

The life of a great man is of perennial interest. In him we see not only the struggles and failures and triumphs of the individual, but also, presented in their most concrete and intelligible form, the struggles of his age, upon whose surges he is, as it were, the crest of a mighty wave. When this great man, pure in life, rich in thought, perfect in style, himself tells the story of his life, as Ruskin does in *Præterita*, our interest is vastly increased and vastly more serviceable to us. His thoughts and actions have their wisest and most sympathetic interpreter, and, set forth by our sure knowledge of the general purposes and habits of thought of the author, each one of his works acquires for us new and increased significance. As one of the tenderest and most thoughtful of English writers, at one who has added a new realm to English literature—the criticism of art, as one who has strengthened English faith in what is pure and beautiful and true, the author of *Sesame and Lilies* is a personality of peculiar interest, whom to know is an entirely worthy and profitable study.

Herne Hill, when Ruskin was a boy, was reached from London by a pleasant suburban road overhung with apple-trees and chestnuts and lilacs. To the north, London; to the east and south, the circling Norwood hills; while Windsor, Harrow, and the valley of the Thames with its stretches of varying woods, formed its western horizon. On Herne Hill stands the house of which Ruskin's father, John Ruskin, of Ruskin, Telford, and Domecq, wine merchants of London, took a lease when the sherry from M. Domecq's Spanish plantation had given prosperity to the firm. A roomy place it is, three storeys and more, with front garden set with evergreens, lilac, and laburnum, and back garden whose walls encircled pear and cherry and apple-trees, and luscious gooseberries and currants—an Eden to the boy's eyes, except that *all* fruit was forbidden.

It is a quaint picture of old time life that we see within the walls of that Herne Hill house. Mr. Ruskin was no ordinary merchant. The man who paid his father's debts, who served nine years to win means to marry the girl of his choice, who loved what was best in literature, who in art had excellent taste and even skilful execution, was not only "an entirely honest merchant," as his son wrote over his tomb, but a man of culture and strength of character. His only child had been born in London on February the 8th, 1819, and had come to Herne Hill when four years of age, bringing with him memories of grimy London walls and the wonderful iron watering-post before his old home; memories also of holiday romps on Duppas Hill while visiting his mother's sister, wife of a Croydon baker, and of rambles by the eddying Tay when he stayed with his father's sister, wife of a tanner of Perth.

Peace filled the little Herne Hill household. No angry word ever passed between husband and wife, not even one offended look. No servant was ever scolded or angrily blamed. Nothing was hurriedly done, nothing was neglected. While Mr. Ruskin spent his morning in the counting-house, the boy studied at his mother's knee. As soon as he could read fluently, mother and son studied the Bible together. Reading alternate verses, a few chapters each morning, letting slip no hard word, no harsh passage, they went from Genesis to Revelations, and began again at Genesis the following day. After the Bible reading the boy had a few verses and something from the Scottish paraphrases to learn by heart, or repeat from memory. When he was seven, a little Latin was added, but until the boy became an undergraduate of Oxford these morning readings and memorizings never varied. Looking back on this religious training, Ruskin recognizes its narrow Puritanical character, but he has warm words of gratitude for the mother who thereby gave him good taste in literature and the power of taking pains, but, best of all, "established his soul in life." At twelve o'clock he was free, and his afternoons were spent with his mother, planting or pruning in the garden, or, if the day was wet, playing in the nursery with his toy bricks or model bridge. Business seventy years ago was not the absorbing care that it is to-day, so that Mr. Ruskin was home for afternoon and evening. Father and mother dined together, the boy not being permitted to approach. At tea all were together, in

summer under their best cherry-tree, in winter in the drawing-room, when the son had his cup of milk and slice of bread-and-butter within a little recess, where he remained during the evening "like an idol in an niche," while his mother knitted and his father read aloud.

Those attentive young ears heard some good literature: all Shakespeare's comedies and histories, all of Scott's novels and poems, Don Quixote, parts of Pope, Spenser, Byron, Goldsmith, Addison, Johnson. The boy's own reading, not to mention nursery books, was in Pope's translation of the *Iliad*, Joyce's *Scientific Dialogues*, *Robinson Crusoe*, *Pilgrim's Progress*, and Scott's novels.

Then the holidays! Every summer Mr. Ruskin was accustomed to journey to his customers' homes through half the counties of England and the Lowlands. Mr. Telford's travelling chariot was fitted up with innumerable pockets and an additional seat, and the family went aboard for a tour that literally united profit and pleasure—profit to the worthy wine-merchant, who found his customers flattered into larger orders by the honour of the firm's personal solicitation—pleasure in traversing a beautiful country and visiting beautiful and interesting places. What scenes were displayed to the child's eyes through the oriel of that travelling chariot! What variety of landscapes of hedge and field, hill and dale, forest and winding stream! Then, if any great castle was to be seen, they reverently visited it, or if any gallery of pictures, they passed the night in the nearest town. "My father had a quite infallible, natural judgment in painting, and . . . his sense of power of the northern masters was as true and passionate as that of the most accomplished artist. He never, when I was old enough to care for what he himself delighted in, allowed me to look at a bad picture."

Looking back on this life, Ruskin saw its merits and defects. He learned, he tells us, Obedience and Faith, for his submission to the will of his father or mother was perfect, while nothing ever occurred to shake his trust in their sincerity and truth; he found the meaning of Peace,—peace in thought, word and deed. But it was not a loving household. The parents were distant divinities; no storm was allowed to strengthen the boy's endurance, no mingling in society to cure his bashfulness and conceit; his judgment of right and wrong

was left undeveloped, so that he grew up "by protection innocent rather than by practice virtuous."

So in the golly, peaceful, simple home on Herne Hill, varied by the summer holiday, or occasional visits to Croydon or Perth, the early years of Ruskin's life slipped away. As the boy grew up, tutors were obtained for him,—Dr. Andrews first, Mr. Runciman in drawing, and later on the Rev. Thomas Dale, who lost all influence with the boy through calling his grammar—his mother's grammar—"a Scotch thing!" and "my true master in mathematics, poor Mr. Rowbotham." A little Latin, a very little Greek, some French, three books of Euclid, Algebra to quadratics made up the substance of the boy's scholastic acquirements when at the age of seventeen he entered Christ Church, Oxford, as a gentleman-commoner.

But Ruskin carried to Oxford what was infinitely more valuable than mere scholastic training. "I possess the gift of taking pleasure in landscape in a greater degree than most men In journeyings, when they brought me near hills, and in all mountainous ground and scenery, I had a pleasure, as early as I can remember, and continuing until I was eighteen or twenty, infinitely greater than any which has been since possible to me in anything, and comparable only to the joy of a lover in being near a noble and kind mistress." So, speaking of his first visit to Dover, he describes the pleasure he had from the sea, not in going on it—that was forbidden—but "in simply staring and wondering at it." Add to this love of nature an early devotion to art. His artistic instinct showed itself first in the persistent, painfully accurate way he copied for his amusement maps, and illustrations such as those of Cruikshank to Grimm's Tales. From his drawing-master the boy first heard of Turner, as one who was dazzling the world by some splendid ideas. Fate ordered it that a chance present of Mr. Telford's to young Ruskin was a copy of Rogers' poem, *Italy*, with illustrations drawn by Turner. Forthwith the vignettes were the boy's only copies. What marvelous results were to issue from this incipient love for the great landscape painter, we shall see later. Add, now, to this love of nature and devotion to art a desire for literary composition. The earliest dated efforts at writing, "indicating incipient motion of brain-molecules," are some "poems" written, illustrated, and

printed to imitate book-print by the boy at the age of seven. Then there was an *Itieriad*, on a journey through the Cumberland Lakes, at eleven or twelve. When, in 1835, the family journeyed in coach and four through France, Switzerland and Germany, the boy was moved to write and illustrate a poetical account of their tour, which was designed to combine the style of *Don Juan* with that of *Childe Harold*, and which, securely advancing through France to Chamouni, broke down when the writer had exhausted all his descriptive terms on the Jura.

Merely mentioning his enthusiasm for mineralogy, we can see the formative process at work in the resolutions he made in his fifteenth year to strive to express genuine sentiment in rhyme, to study engraving, architecture, and mineralogy.

At the age of seventeen, as we have said, Ruskin matriculated into Oxford. Throughout the years of his life at Oxford his mother lodged in High Street to be near him. Every night found the son at his mother's tea-table. Every Saturday the father came down from Herne Hill, and Sunday saw them all at service in St. Peter's, the son a trifle ashamed of "vintner papa and his old-fashioned wife."

Wild and riotous as was the life of the undergraduates, Ruskin was, at most, a spectator of their revels. His own college life was very simple: chapel and lectures till one; after lunch, a lecture till two; walking till five; dinner at the college hall; a chat, tea at his mother's, and a steady bit of reading ended the day. There was only about six hours' work, but it was regularly and conscientiously accomplished. Then his drawing went on, with Copley Fielding and Harding—great artists—for his tutors. Vacations were given up to tours—in 1837 to Yorkshire and the Cumberland Lakes, in 1838 to Scotland, and in 1839 to Cornwall. The value of Oxford training to him was not very great. In Latin and Greek he made some little progress. His talent for mathematics—at least for pure geometry—received some stimulus. But his best work, English prose and verse, was beyond the requirements of the college course. His fellow-collegians laid down the law that no gentleman-commoner's essay ought ever to contain more than twelve lines, with four words in each, and that it was an impropriety to write an essay with meaning in it, like vulgar students,

for which only a greenhorn could be excused. In spite of this Ruskin wrote regularly, fashioning for himself his matchless style. No small honour fell to him in the realm of poetry, for in 1839 his lines *Salsette and Elephanta* were awarded the Newdigate prize in English verse, and with laurels on his brow Ruskin thought he was to pass out in the life in the world, when—

That same year of 1839 Osborne Gordon came to Herne Hill to coach him for his final examination. In spite of his tutor's principle, "when you have too much to do, don't do it," their work, little by little, grew sterner, until January of 1840 found the two in Oxford grinding away from six in the morning till twelve at night, with no exercise, no relaxation. Suddenly a cough with spitting of blood announced an overtaxed frame. Hasty consultation of parents and doctors—degree taking put off a year—travel abroad advised and resolved on—Rome and Naples visited with no good results. It was only when the breeze from the Alps again blew upon the invalid that life once more throbbed healthfully—though not wholly so—in his veins. Herne Hill received the wanderers back in June of 1841, and a few weeks under the care of Dr. Jephson at Leamington completely restored his health. Then Osborne Gordon resumed his old position; steady but moderate work was begun; and in May, 1842, with many misgivings about his Latin, Ruskin went up for examination, and took his B.A. with some credit.

Twenty-three years old, with the keenest analytical powers, parents unwillingly giving up the hope that their son would enter the Church—'he would have become a bishop,' said the father regretfully, later on—what was he to be or do? Luckily the trend of public thought and action here guided him into his true sphere of activity.

When Ruskin left his college walls, Turner was a man of sixty-seven, in the third and greatest period of his artistic life. But in the latter days of his life he chronicled only the rarer and more wonderful scenes of nature, scenes which from their rarity were observed by few. Bound for hours to the tossing mast, he had studied the storm at sea, but the world was wiser than the painter, and the buzzing critics pronounced his work 'gaudy,' 'faithless to nature.'

“A landscape,—foreground golden dirt,—
The sunshine painted with a squirt.”

“The black anger” awoke in the heart of Turner’s youthful admirer. In 1836 three pictures exhibited by Turner had been subjected to a ribald review in *Blackwood’s Magazine*. He had written an answer to the review, but had suppressed it at the wish of the painter, who remarked that he never troubled himself in those matters. For the time Ruskin had remained silent on Turner’s merits, devoting spare moments of his college life to mineralogy and architecture, a study which resulted in two contributions to magazines—articles on geology in *London’s Magazine of Natural History*, and essays on *The Poetry of Architecture*, by “Kataphusin,” in the *Architectural Magazine*, work which the author afterwards judged arrogant and shallow, yet curiously right as far as it went, and in style skilful and pleasing. But the essayist was soon called to bolder work.

Nobody in all England, says Ruskin, speaking of the year 1839, *carei*, in the true sense of the word, for Turner, but a retired coachmaker of Tottenham and himself. The Press was venting “its ribald buffooneries on the most exalted truth and the highest ideal of landscape that this or any other age has ever witnessed.” Public taste was degenerating. Ruskin found himself forced to act. A letter to a review, rejected because of its length, was amplified into a pamphlet, and from a pamphlet into what at last made the five volumes of *Modern Painters*, of which the first appeared in 1843. In order to vindicate Turner’s genius it was necessary to establish principles of criticism by which artists could be judged. The work, therefore, is a treatise on the principles of art—chiefly of landscape painting—and the application of those principles in judging the relative merits of old and of modern masters. That art is greatest, says the author, which conveys to the mind of the spectator the greatest number of the greatest ideas, and an idea is great in proportion as it is received by a higher faculty of the mind, and as it more fully occupies, exercises, and exalts the faculty by which it is received. The ideas conveyed by art may be classified as (i.) ideas of Power, arising from our perception of the powers which performed the work; (ii.) ideas of

Imitation, arising from our perception of the similarity of the thing produced to something else ; (iii.) ideas of Truth, or the perception of the faithfulness of the thing produced to the facts ; (iv.) ideas of Beauty in the thing itself, or by resemblance or suggestion ; (v.) ideas of Relation, the harmony of the parts of the production to each other, or of the production to what it suggests or resembles. In the application of the principles enunciated he reviews the work of Wilson, Gainsborough, Constable, Calcot, Robson, Cox, Copley Fielding, DeWint, Harding, and Turner, proving that the work of the modern masters of landscape is superior to that of the ancient. From this point the treatise takes a wider sweep in the discussion of the truth of tone, colour, chiaroscuro, space, skies, and of clouds, with which the first volume ends. Taking up the thread of its predecessor, the second volume deals with the truth of mountain, water, vegetation, closing with a development of ideas of Beauty.

To say that the vindication of Turner was complete is to say little: to-day his paintings are among the most precious of national treasures. But this volume was more than a triumphant vindication. The wide scope of the inquiry, the breadth of knowledge that embraced every important picture from London to Naples, the brilliancy, picturesqueness, and grandeur of style, co-operated in creating a new department of English literature—the criticism of art, while it greatly aided the renaissance in English painting known as pre-Raphaelism, and gave Ruskin the place of the greatest art critic of the world. The third and fourth volumes, treating of the ideal in art and of mountain beauty, appeared ten years later (1856), and with the fifth volume, on leaf beauty and ideas of relation (1860), the work ends.

While preparing the third volume of *Modern Painters*, Ruskin found the time and material for the *Seven Lamps of Architecture*. Under this peculiar title (how felicitous his titles are !) he traces the influence of national character in all great architecture : the lamp of Sacrifice, in that the nation gives its most costly marble because it is most costly ; the lamp of Truth, showing the sincerity and honest purpose of the great buildings ; the lamp of Power, pointing man, through his instinct of rule, to great eminences upon which to build ; the lamp of Beauty, in the ornamenting of the structure ;

the lamps of Life, Memory and Obedience, showing the originality of the architect's design, his reverence for the past by the commemoration in the edifice of the great achievements of our fathers, and his submission to the influence of his contemporaries, making his art not individual but national.

A still deeper study of architecture, from an historical standpoint, is found in his *Stones of Venice*, a work which occupied the years from 1849 to 1853, the first volume appearing in 1851. In addition to being a history of Venetian art, written from long personal examination of Venice, it goes to show the era of Gothic art as the era of national faith and virtue, and the era of the Renaissance as the era of national infidelity and vice. 'By these volumes,' says Mr. Stillman, 'he introduces an element of common sense into the criticism of architecture unknown before.' *Lectures on Art and Architecture* delivered at Edinburgh in 1853; *The Elements of Drawing* in 1857; two lectures on Art and its application to decoration and manufacture delivered in 1858, and published under the title *The Two Paths*, complete in the main the first period of Ruskin's literary activity and the first forty years of his life.

From what has already been said of Ruskin's work, it will be seen that it is on the one hand allied with art, but on the other with those moral principles in individual and national life which he considered essential to great art. We can easily understand how the critic of art could, in the natural development of his mission, become the apostle of higher individual and national life. Entering, therefore, on the second period of his work, we find it taking more and more a didactic aim—we find it having ever greater bearing on personal conduct and social life. Into the dissemination of his principles, Ruskin threw himself with untiring energy. From the many addresses delivered to popular audiences may be mentioned *A Joy Forever*,—two lectures at Manchester in 1857, treating of genius and how the nation should employ it, and how to gather and distribute the works of genius that they may be a "joy forever." *Sesame and Lilies*—the most popular of his works—consisting of three lectures,—two delivered in Manchester in 1864 on books, reading, and the education of girls, and one, in Dublin, on the mystery of life; *The Crown of Wild Olive*, containing lectures on Work,

Traffic, War, delivered in 1865, at Camberwell, Bradford and Woolwich, respectively; *Ethics of the Dust*,—ten lectures at a girls' school, in 1865, on the elements of crystallisation. Appointed, in 1869, Slade Professor of Fine Arts in Oxford, he published various series of lectures on sculpture, science and art, engraving, under the titles, *Aratra Pentelici*, *The Eagle's Nest*, *The Art of England*, *Val d'Arno*, *Ariadne Florentina*, etc.

This, however, is only one phase of a many-sided activity.* The collection of his contributions to the public press in the form of letters on art, science, politics, war, and other subjects, fill the two volumes known as *Arrows of the Chace*. Most original and most interesting, however, is his *Fors Clavigera*†, a monthly letter to

* I give here, if only for its lesson of industry, a list of Ruskin's chief works, with the dates of first publication in book form.

- Poems (in the magazine, 'Friendship's Offering,' 1835-1843), see below.
 Modern Painters, I., 1843; II., 1846; III., 1856; IV., 1856; V., 1860.
 Seven Lamps of Architecture, 1849.
 King of the Golden River (a fairy tale written in 1841), published in 1851.
 Poems, privately printed, 1851.
 Stones of Venice (three vols.), 1851-53
 Giotto and his Works in Padua, 1855.
 The Two Paths (five lectures on art in its relation to manufacture), delivered in 1858-9), 1859.
 Elements of Perspective, 1858.
 Unto This Last (four essays on political economy in the *Cornhill Magazine*, 1860), 1862.
 Munera Pulveris (six essays on political economy, published in *Fraser's Magazine*, 1862-3), 1871.
 Sesame and Lilies, 1865.
 Ethics of the Dust, 1866.
 Crown of Wild Olive, 1866.
 Time and Tide by Wear and Tyne (twenty-five letters to a Sunderland working man, on the laws of work, written in 1867), 1867.
 Queen of the Air (a study of Greek myths), 1869.
 Fors Clavigera, 1871-1878, 1883.
 Aratra Pentelici (six lectures on sculpture, delivered in 1870), 1871.
 Michael Angelo and Tintoret, 1872.
 The Eagle's Nest (lectures on the relation of art to natural science), 1872.
 Ariadne Florentina (six lectures on wood and metal engraving), 1873-76.
 Love's Meinie (lectures on Greek and English birds), 1873.
 Val d' Arno, lectures on Tuscan art.
 Proserpina (studies of wayside flowers; two vols.), 1875-6.
 Laws of Fesole (a familiar treatise on drawing and painting), 1877.
 St. Mark's Rest (a history of Venice, especially of Venetian art), 1877.
 Deucalion, lectures delivered from 1874 to 1878, on mineralogy.
 Mornings in Florence (guide-books to Florentine paintings), 1875-77.
 A Joy Forever (two lectures delivered in 1857), 1880.
 Arrows of the Chace (two vols. of letters to the press), 1880.
 Bible of Amiens, dealing with modern history, 1881.
 The Art of England, 1884.
 Præterita, I., 1885; II., 1887.

† *Fors*, the best part of the words Force, Fortitude, Fortune; *Clavigera*, the best part of *clava*, a club; *clavis*, a key; *clavus*, a nail; together with *gero*, I carry; hence the title denotes the strength of Deed, Patience and Law. (*Fors*, Let. II.)

workingmen, which began publication on January the 1st, 1871, and gave its editor a free hand for the dissemination of his views on politics, art, literature, science, education and the St. George's Society, and his own life and work. Publication went on till 1883, when wishing to have 'leisure for some brief autobiography instead,' the author brought it to a close.

"I am not an unselfish person, not an evangelical one; I have no particular pleasure in doing good; neither do I dislike doing it so much as to expect to be rewarded in the next world. But I simply can not paint, nor read, nor look at minerals, nor do anything else I like; and the very light of the morning sky, when there is any—which is seldom, nowadays, near London—has become hateful to me, because of the misery that I know of, and see signs of where I know not, which no imagination can interpret too bitterly. . . . Therefore I will endure it no longer quietly." So Mr. Ruskin wrote in that first number of *Fors*, on Jan. 1st, 1871. Five months later he brought forward his scheme for the social regeneration of England. Let me quote his words:

"I am not rich (as men now estimate riches), and great part of what I have is already engaged in maintaining art-workmen, or for other objects more or less of public utility. The tenth of whatever is left me,* estimated as accurately as I can, I will make over to you in perpetuity, with the best security that English law can give on Christmas-day of this year, with engagement to add the tithe of whatever I can earn afterward. Who else will help, with little or much? The object of such being to begin, and gradually—no matter how slowly—to increase, the buying and securing of land in England, which shall be cultivated by Englishmen with their own hands and such help of force as they can find in wind and wave. We will try to make some small piece of English ground beautiful, peaceful and fruitful. We will have no steam-engines

*On the death of his father and mother, Ruskin was the sole possessor of their fortune of £157,000, together with the leases of Herne Hill and Denmark Hill (their next and finer home), a pottery at Greenwich, and £10,000 worth of pictures. Conceiving that other relatives deserved a share of the inheritance, he gave £17,000 to those he liked best; £20,000 were lost in "safe" mortgages; his country house at Brantwood, bought at a guess, cost £1,500, with £2,500 for repairs; £15,000 were lost in aiding a relative in business; £14,000 went to aid Oxford and the St. George's Society; living expenses five or six thousand pounds a year; so that by 1877 the great fortune, in the limitless generosity of its possessor, had almost melted away.

upon it, and no railroads. . . . We will have no "liberty," but instant obedience to human law and appointed persons. . . . We will have some music and poetry. . . . We will have some art." It would exceed the limits of the present sketch to enter into a discussion on this social Utopia. It will be noted, however, that Ruskin sets himself resolutely against the prevailing views of political economy. Anarchy and competition are the laws of death, he declares; government and co-operation the laws of life. England gives herself up to industrial activity; the St. George's Society would have no railroads to destroy the beauty of nature, no manufactories that would poison the air and pollute the streams. The political economy of to-day recognizes no law beyond that concerning supply and demand; the creed* of the St. George's Society is a stern moral law: its chief principle is—Love God and honour the King. But whatever value we attach to Ruskin's political economy,

*The "creed" of the St. George's Society is as follows:—

I.—I trust in the Living God, Father Almighty, Maker of heaven and earth, and of all things and creatures, visible and invisible. I trust in the kindness of His law, and the goodness of His work. And I will strive to love Him, and keep His law, and see His work, while I live.

II.—I trust in the nobleness of human nature—in the majesty of its faculties, the fulness of its mercy, and the joy of its love. And I will strive to love my neighbour as myself, and even when I cannot, I will act as if I did.

III.—I will labour, with such strength and opportunity as God gives me, for my own daily bread; and all that my hand finds to do, I will do with my might.

IV.—I will not deceive, or cause to be deceived, nor hurt, nor cause to be hurt, nor rob, nor cause to be robbed, any human being for my gain or pleasure.

V.—I will not kill nor hurt any living creature needlessly, nor destroy any beautiful thing, but will strive to save and comfort all gentle life, and guard and perfect all natural beauty, upon the earth.

VI.—I will strive to raise my own body and soul daily into higher powers of duty and happiness; not in rivalry or contention with others, but for the help, delight, and honour of others, and for the joy and peace of my own life.

VII.—I will obey all the laws of my country faithfully, and all the orders of its monarch. . . . so far as such laws or commands are consistent with what I suppose to be the law of God; and when they are not, or seem in any wise to need change, I will oppose them loyally and deliberately—not with malicious, concealed, or disorderly violence.

VIII.—And with the same faithfulness, and under the limits of the same obedience which I render to the laws of my country, and the commands of its rulers, I will obey the laws of the society called of St. George. . . . and its masters. . . . so long as I remain a Companion, called of St. George.

Fors, Let. lviii.

however we view the practicability of his ideas, we must admire the courage, fearlessness and lofty motives that have enabled one man to set his face against the trend of thought and action of his contemporaries, to devote time, health, and fortune, amid contumely and derision, to the loftiest efforts on behalf of his fellow men.

In the opening paragraphs of the *Mystery of Life*, Ruskin sorrowfully acknowledges that much of his work has failed. Twenty years later, in *Præterita*, the same confession meets us. Yet it is more than doubtful if this self-depreciation is to be taken at face value. Even if we deem his views on political economy absurd—which they are not—and admit with Mr. Stillman that his views on art-criticism are radically and irretrievably wrong—which they are not—there is still a vast amount of admittedly great work, which this present age knows of and for which it is duly grateful. Ruskin has done more than any other living writer to open men's eyes to the beauty of the humblest scenes,—of sky or mountain, rock, river or sea. Literature and the Bible have received from Ruskin's comments new beauty and new force, while art has received a new inspiration, and artists a new teacher. "Turner's late pictures, viewed without Ruskin's light upon them," writes A. M. Wakefield, "would be a closed book to all; with it they are rainbows of light, full of mystic and visionary wonder."

He has brought hope and strength to the true labourer of England, and put a halo around the simple virtues of honesty, courage, and humility. "No other man in England that I meet," said Carlyle, "has in him the divine rage against iniquity, falsity, and baseness that Ruskin has, and that every man ought to have." And what style! Who shall match his variety of gifts,—that diction pure and copious, flashing and surging like a mountain torrent, that wealth of allusion drawn from the true metal of all literatures and by his thought transmuted into pure gold, that infinite play of feeling, now bitter with irony, now melting with pathos, now fierce in denunciation of wrong, now sad at the folly or insensibility of men, now reverent before the glory of the divinity that pervades all nature!

At Brantwood, near Lake Coniston, among hills and lakes that he loved as a boy, with his 'pet cousin', Mrs. Severn, as his hostess, the lecturer, professor, painter, economist still lives, surrounded by priceless treasures of art. But perhaps never more for him the

Turners and Titians, the rare coins and missals and manuscripts. The shadow of calamity is said to have veiled his mind to all their meaning. Let us pray that it may not be so, that for the veteran soldier in the war of humanity there may be quiet consummation of days, as for his grave there will be sure renown.

“ Of old sang Chaucer of the Flower and Leaf :
 The mirthful singer of a golden time ;
 And sweet birds' song throughout his daisied rhyme
 Rang fearless ; for our cities held no grief
 Dumb in their blackened hearts beneath the grime
 Of factory and furnace, and the sheaf
 Was borne in gladness at the harvest time.
 So now the Seer would quicken our belief :
 ' Life the green leaf ' saith he, ' and Art the flower,
 Blow winds of heaven about the hearts of men,
 Come love, and hope, and helpfulness, as when
 On fainting vineyard falls the freshening shower :
 Fear not that life may blossom yet again,
 A nobler beauty from a purer power ! ' ”

H. Belljse Baildon.

NOTES.

The notes marked "W," are thereby credited to the edition of John Wiley and Sons, New York, 1889. Several of the illustrative passages have been afforded by *Art and Life; A Ruskin Anthology*, by Wm. Sloane Kennedy, J. B. Alden, New York, 1886.

The reference numbers used with illustrative passages from Ruskin's other works, except *Præterita*, apply to Lovell's Edition of Ruskin's Works, but approximately to any other edition. The volumes of *Præterita* are referred to as published by J. Wiley and Sons, New York.

BIBLIOGRAPHY.

I.—**Sesame and Lilies.** Two lectures delivered at Manchester in 1864, by John Ruskin, M.A. 1. Of Kings' Treasuries. 2. Of Queens' Gardens; pp. 196. London: Smith, Elder & Co., 1865.

Since then eight editions of the book have appeared: the present one is the ninth. Many changes have been made. The first preface was added in the second edition, 1865. In the third edition, 1871, the old preface was removed, and a new one—the first in this volume—was put in its place. It contained also a third lecture, 'On the Mystery of Life and its Arts.' (See n. to 102, 1.)

The present edition contains both prefaces and the three lectures.

CRITICISM.

The best helps to an understanding of Ruskin's life and books are his

I.—**Fors Clavigera.** A series of letters addressed to workingmen between January 1st, 1871, and 1878, and at rare intervals until 1883. His opinions on all subjects are given here with the greatest freedom and plainness of speech.

II.—**Præterita.** This was intended to appear in three volumes, each covering a period of twenty years. Two volumes were issued in 1885 and 1887, and four chapters of the third were completed when the author became insane.

and the following:—

III.—1. **John Ruskin: an Essay**, by Anne Thackeray Ritchie, in *Harper's Monthly* for March, 1890. Mrs. Ritchie is the daughter of Thackeray, herself a novelist, and writes as an intimate friend of the great critic.

2. **Brantwood, Coniston**, by A. M. Wakefield, in *Murray's Magazine* for November, 1890.

3. John Ruskin, by W. J. Stillman, in the *Century* for January, 1888.
4. John Ruskin : His Life and Teaching, by J. Marshall Mather. Frederick Warne & Co., 1890.
5. Numerous magazine articles of which we mention :—

Art Journal,—vol. 9, p. 255; vol. 11, p. 202; vol. 33, p. 321; vol. 38, p. 46. *Atlantic Monthly*,—vol. 42, p. 39; vol. 61, p. 706. *Blackwood's*, vol. 54, p. 485; vol. 70, p. 326; vol. 75, p. 740; vol. 80, p. 503; vol. 84, p. 122; vol. 87, p. 32. *Fraser's Magazine*,—vol. 41, p. 151; vol. 55, p. 619; vol. 62, p. 651 and 719; vol. 89, p. 688. *Leisure Hour*,—vol. 19, p. 119, 189. *Macmillan's*,—vol. 22, p. 423. *Nation*,—vol. 7, p. 173; vol. 11, p. 229, 261; vol. 12, p. 221; vol. 29, p. 411; vol. 46, p. 263. *Nature*,—vol. 29, p. 353. *North American*,—vol. 66, p. 110; vol. 72, p. 294; vol. 102, p. 306. *Westminster Review*,—vol. 78, p. 530; vol. 80, p. 469. (For further information, see *Poole's Index to Periodical Literature*.)

FIRST PREFACE.

3, 11. my earlier work.—Ruskin wrote this preface in 1871. If the student examines the list of works on page 150 of the Introduction, he will find that many of them are lectures, or essays in magazines, hence for 'temporary purposes.' Ruskin, with his matured mind, here criticises the work of his youth; but the reader must be on his guard against his self-depreciation.

3, 12. about religion. See *Seven Lamps*, chap. i.; *Stones of Venice*, vol. iii., pp. 102 ff.; in a late preface to *Modern Painters*, R. repeats his criticism of his early work. "Many parts of the first and second volumes are written in a narrow enthusiasm, and the substance of their metaphysical and religious speculation is only justifiable on the ground of its absolute honesty." (See especially vol. ii., chaps. v.–vii.) Read for further comments on his early religious views, *Præterita*, I., pp. 22, 112; II., pp. 14 ff. and pp. 194, 195.

3, 16. doctrines of a narrow sect. See Introduction, p. 142. In *Fors*, Let. lxxvi., he describes the occasion of his change of opinion from a narrow Puritanism that rejected, as wrong, everything that was Roman Catholic to what might be called the 'religion of humanity.'

"I was still in the bonds of my old evangelical faith; and, in 1858, it was with me Protestantism or nothing; the crisis of the whole turn of my thoughts being one Sunday morning, at Turin, when, from before Paul Veronese's Queen of Sheba, and under quite overwhelmed sense of his God-given power, I went away to a Waldensian chapel, where a little squeaking idiot was preaching to an audience of seventeen old women and three louts, that they were the only children of God in Turin; and that all the people in Turin outside the chapel, and all the people in the world out of sight of Monte Viso, would be damned. I came out of the chapel, in sum of twenty years of thought, a conclusively unconverted man—converted by this little Piedmontese gentleman, so powerful in his organ-grinding, inside-out, as it were. Here is an end to my 'Mother-Law' of Protestantism anyhow!—and now what is there left?" You will find what is left, as, in much darkness and sorrow of heart I gathered it, variously taught in my books, written between 1857 and 1874. It is all sound and good, as far as it goes; whereas all that went before was so mixed with Protestant egotism and insolence, that, as you have probably heard, I won't republish, in their first form, any of those former books.... I can no more become a Roman Catholic than again an Evangelical-Protestant.... Catholic, I, of the Catholics; holding only for sure God's order to his scattered Israel,—'He has shown thee, oh man, what is good; and what doth the Lord

thy God require of thee, but to do justice, and to love mercy, and to walk humbly with thy God?"

3, 21. earlier books. Consult the list of R.'s works prior to 1856, in the foot note to page 150 of the Introduction.

3, 21. affected language. Cf. *Fors*, x., p. 182. In *Fors*, Let. xxiii., R. remarks :—

"People used to call me a good writer then; now they say I can't write at all; because, for instance, if I think any body's house is on fire, I only say, 'Sir, your house is on fire'; whereas formerly I used to say, 'Sir, the abode in which you probably passed the delightful days of youth is in a state of inflammation,' and everybody used to like the effect of the two p's in 'probably passed,' and of the two d's in 'delightful days.'"

R. is over severe towards himself.

3, 23. Modern Painters.... Richard Hooker. *Modern Painters*, vol. II., appeared in 1846. His tutor, Osborne Gordon, whom he admired and believed in, recommended Ruskin to model his work on Hooker's *Ecclesiastical Polity*. The chief points of resemblance are the long sentences, the members of which are clearly arranged and skilfully joined, the earnest, persuasive tone and the poetic imagery. Hooker (1553-1600) defended the system of church government as practised in the Church of England; and his book is the first great monument of English prose. Cf. *Præterita* II., x. p., 337.

3, 27. policy embraces everything connected with the government and social organization of a country. A legitimate restoration to the word of its original contents. The use of such words gives a delightful, old-fashioned air to Ruskin's style.

3, 28. morality as distinct from religion. In *Lectures on Art*, R. defines the sense in which he takes these terms.

"I use to-day, as I shall in future use, the word 'religion' as signifying the feelings of love, reverence, or dread with which the human mind is affected by its conceptions of spiritual being; and you know well how necessary it is, both to the rightness of our own life, and to the understanding the lives of others, that we should always keep clearly distinguished our ideas of religion, as thus defined, and of morality, as the law of righteousness in human conduct. For there are many religions, but there is only one morality. There are moral and immoral religions, which differ as much in precept as in emotion; but there is only one morality, which has been, and must be forever, an instinct in the hearts of all civilized men, as certain and unalterable as their outward bodily forms, and which receives from religion neither law nor peace; but only hope and felicity.

Lectures on Art II., p. 40.

4, 13. the old preface is printed in this edition, pp. 19 ff.

4, 15. lecture in Ireland. See *Mystery of Life*, p. 102.

4, 18. these two lectures. *Sesame and Lilies*.

4, 21. rouse my audiences. It will be remembered that the book *Sesame and Lilies* really embodies three lectures. See Bibliography given above.

4, 23. subjects full of pain. Ruskin doubtless means those social and economic questions, the condition of the poor, the increase of luxury, the debasing influence of manufactures, etc., on which his

most impassioned deliverances have been made. Cf. *Crown of Wild Olive, Unto This Last, Munera Pulveris*, etc.

5, 2. **Fain**, 'gladly,' cf. note to 3, 26.

5, 9. **Vile**, contains the meaning of the Latin *vilis* (*vile*), cheap, as well as base. A good writer is allowed to coin new words and restore old ones to their place in the language. Cf. n. to 27, 9, 'audiences.'

Ruskin's own practice is the best commentary on this passage. He determined in 1871 to print his own books on the best paper, with wide margins, and strongly bound. (See *Fors*, Let. vi.) They are not cheap, but are a delight to the reader. Unfortunately most of us must use a 'vile, vulgar' edition 'at a vile price.'

5, 33. **Kings' Treasuries**: Men are the kings of the earth and books are the magazines where their wealth—their best thoughts—are stored. R. everywhere asserts that books, paintings, sculpture, character are more truly national wealth than money.

6, 12. **the letters begun**. Referring to *Fors Clavigera*, begun January 1st, 1871. See *Introd.*, p. 150.

6, 17. **recent events**. The Franco-Prussian war of 1870-71. At Vionville the conquering Germans lost 17,000 men.

6, 19. **famine at Orissa**. Orissa, an ancient kingdom of India, on the eastern coast, is inhabited by the Khouds, who are supposed to be descended from the original inhabitants of the country. The famine referred to carried off one fourth of the population. Cf. *The Eagle's Nest*, p. 34; also *Sesame*, p. 124.

6, 24. **modern political economy**. R. fought persistently against the doctrines of Adam Smith, John Stuart Mill and others whose works embody the received opinions on political economy to-day. He sought to establish character as national wealth rather than riches. He would have co-operation rather than competition, organized servitude rather than individualism. He is against the taking of interest. See *Unto This Last* and *Munera Pulveris*.

6, 26. **Supply and Demand**. A term used to indicate the relationship between the general need and desire (Demand) for a commodity on the one hand; and, on the other, the possibility of providing the commodity (Supply). These two factors determine the value of merchantable objects. Modern political economy has made the law of supply and demand the great law of national fiscal policy.

6, 28. **questions have arisen**. A reference to the higher education of women, as well as the throwing open to them of pursuits formerly employing only men.

7, 12. **Fates**. See n. to 20, 3.

7, 13. **punctual**, cf. n. to 3, 26, and "luminous point" above. 'Punctual' is from the L. *punctum*, a point, hence it has here the force of 'exact.'

7, 36. **quit**, means 'released,' 'entirely free,' the same word as 'quiet.' Why not use 'rid'?

8, 1. **Idleness**. The terrible effect of idleness on national life is most vigorously depicted in *The Seven Lamps*, chap. vii., page 199.

8, 15. **His first order**. Free adaptations of John ix. 4, and xii. 33.

8, 16. **His second**. "Be ye therefore merciful as your Father also is merciful."—Luke, vi. 36.

8, 33. **Sollenis**. Solemn is derived from the O.F. *solempne* (Mod. F. *solemn*), and it from the L. *sollenis*, yearly, occurring annually like a religious rite, solemn. *Sollenis* is itself from *sollus*, entire, complete, and *annus*, a year, which becomes *annus* in composition, as in E. *biennial*, *triennial*. Hence the original sense of *solemn* is 'recurring at the end of a completed year.' *Skeat*.

9, 26. **delicatest**. This preference of Ruskin for comparisons by *er* and *est* constitutes a mannerism of style. Carlyle shares it with him. The student is wise to avoid easy imitation of this 'earmark of style.'

9, 29. **paragraphs 74, 75, 19, 79**. See p. 88, "I believe them . . . his best friends"; p. 88, "Yet, observe . . . fountain of folly"; p. 40, "How, in order to deal with words . . . it must still hear"; p. 90, "Then, in art . . . we need them"

10, 35. **state of modern trade**. [So the text should read]. R. refers to the effect of competition on the quality of the goods, and the state of the workman. "Every year sees our workmen more eager to do bad work and rob their customers on the sly." *Arrows of the Chase*, Vol. II., p. 78.

11, 25. **bread of idleness**. The virtuous woman "eateth not the bread of idleness." Prov. 31, 27. Note the effect of Ruskin's education (Introd. p. 142) upon his style, adding to its wealth of illustration and plain straightforwardness of statement.

12, 6. **rightly kind**. Note R.'s fondness for such collocations; cf. *passim*.

12, 11. **faultfulness**. This word is coined by Ruskin. Cf. "preciousness," 5, 35. His liking for forms such as this in *ness* is a mannerism of his style not to be imitated.

12, 36. **beggar . . . at our gates**. Read Luke xvi., 19, and Rev. xxi. 21.

13, 14. **The consequences of . . . mistakes**. The student will find in George Eliot's *Romola* the ethical doctrine of this passage admirably illustrated in the development of the character of Tito Melema.

13, 34. **your thanksgiving**. There is keen sarcasm in modeling this supposed thanksgiving on the prayer of the Pharisee, "Lord, I thank Thee that I am not as other men," etc.; cf. Luke xviii., 11.

14, 16. **How hardly . . .** "Cf. Matt. xix., 23.

14, 19. **"not meat . . ."** Inaccurate: "but righteousness and;" cf. Rom. xiv., 17.

14, 30. **black Sister of Charity**, referring to the black-robed religious sisters, whose vows require them to live apart from the world, except in so far as they can relieve its miseries.

15, 6. **veiled or voluble declaration**. The black veil is the characteristic symbol of the sister; hence the phrase, 'to take the veil.' The text means, therefore, 'without display of your profession by any outward marks, such as dress or much talking.' Note the double sense—almost pun—in 'veiled.'

15, 9. **The Times**. The most famous of English newspapers.

15, 19, etc. **Ménagères**, house-keepers; **monde**, the fashionable world; **demi-monde**, people of doubtful morality and reputation; **premières représentations**, "first-nights" of new plays or operas at a theatre, always fashionable gatherings; **mobilier**, furniture.

16, 4, etc. **chignons**, hair of the back of the head, raised and twisted; **vaudevilles**, theatrical pieces in which the dialogue is relieved by popular songs; **anonymas**, women of bad character (Prov. vii.); **émeutes**, riots.

16, 16. **the émeutes of 1848**. Louis Philippe was elected King of France in 1830, but insurrection followed insurrection, until in February, 1848, a Republic was proclaimed. In June of the same year, a rising of the Red Republicans of Paris was quelled only by great bloodshed.

16, 23. **vous êtes Anglaise**, etc., "you are English; we believe you. Englishwomen always speak the truth."

17, 14. **Ellesmere**. Francis Egerton, first Earl of Ellesmere (1800-1857), a scholarly nobleman who translated *Faust* and rendered many services to art. "It is probable that the speech here mentioned is the one made by Lord Ellesmere May 28th, 1852, in behalf of the Baroness von Beek. She was an authoress of some note, who, shortly after her arrival in England, was arrested on some obscure charge as she was returning from a reception. Being thrown into prison in her ball-dress, she died from exposure in a few days. A petition was presented complaining of the conduct of her persecutors, and it is presumable that some circumstances in her case may have suggested to Lord Ellesmere the Gretchen of *Faust*." W.

17, 16. **Gretchen**. This word is a Ger. diminutive (*-chen*) of Margarete. It is used here, rather than 'lady,' to give concreteness to the reference, and to suggest apparently some degree of affection, as well as the nationality of the person referred to. Cf. the preceding note.

17, 16. **one girl**. *Præterita* shows us Ruskin as forming delightful friendships with young girls. Cf. *Ethics of the Dust*, and the letter of the Irish girl in Chap. iii. of pt. III.

17, 28. **one of them**. **μίτη*. Dear one. Perhaps his 'pet cousin,' Mrs. Severn, who in 1864 became an inmate of his mother's house. See p. 154.

17, 34. **weak picturesqueness.** This self-depreciation is characteristic; cf. note to 3, 10 and 3, 20. In the *Mystery of Life* he under-estimates the importance of the revolution he has brought about in art. Cf. pp. 105 ff.

18, 2. **Greek and Syrian tragedy.** In *Greek tragedy* he refers especially to Medea, wife of Jason, who, when repudiated by her husband, slew their children to slake her vengeance. See Euripides, *Medea*. In *Syrian tragedy*, since Syria includes Palestine, he has in mind Salome, who to please her mother, Herodias, demanded the head of John the Baptist. See Matt. xiv. Note the irony in R.'s use of 'dutiful.'

18, 28. **Guido Guinicelli** or Gunizelli, one of the most famous poets of the Italian literary renaissance of the thirteenth century. Endowed with a genius for poetry, he, though a soldier, cultivated the poetic art, giving nobility of sentiment and loftiness of style to his work. Dante, in *Purgatorio*, refers to him as his master. Of his works are preserved four *canzoni*, as well as some other slight pieces. He died about 1276. *Weiss* in *Biographie Universelle*.

18, 30. **Marmontel** (1723-1799), author of *Contes Moraux*. "He was a French gentleman of the old school; not noble, nor, in French sense, even 'gentilhomme,' but a peasant's son who made his way into Parisian society by gentleness, wit, and a dainty and candid literary power. He became one of the humblest, yet honestest placed scholars at the court of Louis XV., and wrote pretty, yet wise sentimental stories in finished French." *Fors Clavigera*, Let. xiv.

18, 32. **Swift** (1667-1745). The most prominent figure among the wits of Queen Anne's time—clergyman, politician, pamphleteer and satirist of humanity. The author of *Tale of a Tub*, *Gulliver's Travels*, etc. The greatest master of English prose. Perhaps R. refers to his saying, "I hate mankind but I do not dislike Tom, Dick and Harry."

Taine paints the 'temper' of the man graphically:—

"Twenty years of insults without revenge, and humiliation without respite; the inner tempest of fostered and crushed hopes, vivid and brilliant dreams, . . . ; the habit of suffering and hatred, the necessity of concealing these, the baneful consciousness of superiority, the isolation of genius and pride, the bitterness of accumulated wrath and pent-up scorn."

Such was the working life of Swift.

18, 37. **Denmark Hill.** A district in the southern suburbs of London. Describing the house on Denmark Hill, his residence after Herne Hill, R. writes:—

"But the Herne Hill days, and many joys with them, were now ended. . . . At last the lease of the larger house was bought: and everybody said how wise and proper; and my mother *did* like arranging the rows of pots in the big greenhouse; and the view from the breakfast room into the field was really very lovely. And we bought three cows, and skimmed our own cream, and churned our own butter. And there was a stable and a farm yard, and haystack, and a pigstye, and a porter's lodge, where undesirable visitors could be stopped before startling us with a knock. But, for all these things, we never were so happy again. Never any more 'at home.'"

Præterita, II., chap. iv., pp. 141 ff.

PREFACE—FIRST EDITION.

19. 1. **First Edition.** See Bibliography, p. 155.

19. 4. **deaths on Mont Cervin.** Mont Cervin (Fr.) usually known by the name of Matterhorn, is in the Pennine Alps, 15,000 feet in height, of which the last 5,000 tower above the glaciers at the base.

The deaths referred to form a terrible chapter in the history of Alpine adventure. Mr. Whymper, in July, 1865, was making his eighth attempt to ascend the hitherto inaccessible Matterhorn. With him were the Rev. Mr. Hudson, Lord Francis Douglas, Mr. Hadow, and three guides, Croz and the two Taugwalders. They had triumphantly reached the top on July 14th, and, roped together, were rounding a cliff on the return, when:—

“Michel had laid aside his axe, and, in order to give Mr. Hadow greater security, was absoltely taking hold of his legs and putting his feet one by one into their proper positions. As far as I know, no one of us was absolutely descending. I cannot speak with certainty, because the leading men were partially hidden from my sight by an intervening mass of rock, but it is my belief, from the movements of their shoulders, that Croz, having done as I said, was in the act of turning to go down a step or two himself; at this moment Mr. Hadow slipped, fell against him, and knocked him over, I heard one startled exclamation from Croz, then saw him and Mr. Hadow flying downward; in another moment Hudson was dragged from his steps and Lord Douglas immediately after him. All this was the work of a moment. Immediately we heard Croz's exclamation, old Peter and I planted ourselves as firmly as the rocks would permit; but the rope broke between Taugwalder and Lord Douglas. For a few seconds we saw our unfortunate companions sliding downwards on their backs, and spreading out their hands, endeavoring to save themselves. They passed from our sight. . . . fell from precipice to precipice on to the Matterhorn-gletscher below, a distance of nearly 4,000 feet. . . . So perished our companions.”—Whymper, *Ascent of the Matterhorn*.

19. 16. **Who have made mercenary soldiers** After defeating Charles the Bold of Burgundy, the Swiss were sought after by many European princes, and the battles of the Papacy, France, and the Empire were often decided by Swiss mercenaries. When Louis XII. and Ludovico Sforza, Duke of Milan, were at war, Swiss soldiers fought on both sides, but they deserted and betrayed the Duke. Sometimes different cantons favored different foreign combatants; sometimes the whole country supported one foreign cause: as a rule the Swiss went where there was most money. From 1477 to 1525, from the Battle of Nancy to the Battle of Pavia, was the time when Swiss mercenary valour was at its highest renown. The Pope still maintains a regiment of Swiss guards.

19. 19. **The piece of work.—Tuileries.** Referring to the defence of the royal palace in Paris against the assaults of the Revolutionists on Aug. 10th, 1792, when 20 officers and 700 soldiers of the Swiss Guard fell at their post. This event marks the downfall of the monarchy in France. Carlyle speaks of this with heroic sympathy:—

“What ineffaceable red streak, flickering so sad in the memory, is that, of this poor column of red Swiss ‘breaking itself in the confusion of opinions’; dispersing into blackness and death! Honour to you, bravemen; honourable pity, through long times! Not martyrs were ye; and yet almost more. He was no king of yours, this Louis; and he forsook you like a king of shreds and patches: ye were but sold to him for some poor sixpence a day; yet would ye work for your wages, keep your plighted word. The work now was to die; and ye did it. Honour to you, O Kinsmen, and may the old *Deutsch Biederkeit* and *Tapferkeit*, and Valour which is *Worth* and *Truth*, be they Swiss. be they Saxon, fail in no age! Not bastards, true-born were these men: sons

of the men of Sempach, of Murten, who knelt, but not to thee, O Burgundy! Let the traveller, as he passes through Lucerne, turn aside to look a little at their monumental lion; not for Thorwaldsen's sake alone. Hewn out of the living rock, the Figure rests there, by the still lake waters in lullaby of distant-tinkling *rauce-des-raches*, the granite mountains dumbly keeping watch all round; and, though inanimate, speaks."

Carlyle, *French Revolution*, II., 255.

19, 20. lion of flawed molasse. A massive sculptured lion, twenty-eight feet in length and eighteen in height, designed by Thorwaldsen and standing in Lucerne. 'The dying lion, transtixed by a broken lance, and sheltering the Bourbon lily with his paw, is hewn out of the natural sandstone.' 'Molasse' is soft, green Swiss sandstone.

19, 22. Schweizer Hof. Spacious and admitably fitted up, the chief hotel of Lucerne. 'The Schweizerhof Quay, with its fine avenue of chestnuts, occupies the site of a bay of the lake which was filled up in 1852, and affords a delightful view.' *Baedeker*.

19, 29. economically watched. Note the *in*endo. The mine-owners were too greedy for gain to spend money necessary to guard the lives of the miners. 'Fire-damp' is carburetted hydrogen gas, frequently generated in coal mines. Frightful accidents have resulted from explosions of the gas.

20, 3. painted Fates. This passage means that the factory girls are employed on such low wages and in such wretched factories that many die of want and disease. The woven stuffs represent, therefore, so many threads of human lives. The Fates in Greek mythology were Clotho, who spun the thread of life; Lachesis, who determined the lot of life, and Atropos, who cut the thread of life. They represented, accordingly, the powers that decided the fate of human life. 'The painted Fates' are, therefore, the rouged and powdered beauties whose demands for ball-dresses determine the lives of so many young girls.

20, 5. inlet of Cocytus. Cocytus, a branch of the Styx, the river which in classical mythology surrounds the infernal regions.

"Cocytus, named of lamentation loud
Heard on the rueful stream."

Paradise Lost, II.

R. refers to the gathering-place of loose women in London, near Covent Garden. In plain English, he means that underpaid seamstresses are driven to a life of shame through people buying cheap clothes.

20, 9. Alpine Club. An association of gentlemen whose object was to climb the Alps.

20, 25. its nomenclature. Kingsley ridicules the same thing in *Waterbabies*, p. 144. "He would have kept him alive and petted him (for he was a very kind old gentleman), and written a book about him and given him two long names, of which the first would have said a little about Tom, and the second all about himself; for, of course, he would have called him Hydroteconon Pthmllinspotsianum—"

20, 29. line in . . . guide-books. The first ascents of the

difficult mountain peaks of Switzerland are chronicled in the guide-books. For example, we read in Baedeker's *Switzerland*: "The Matterhorn . . . was ascended the first time on 14th July, 1865, by the Rev. Mr. Hudson, Lord Francis Douglas, Mr. Whymper," etc.

20, 30. horn: 'horn' (Ger.) signifies 'peak.'

21, 1. fall of the barometer. As the traveller ascends the mountain the mercury in his barometer falls. See *H. S. Physics*.

21, 1. Nephelo-coccygia, a name borrowed from the comedy, the *Birds*, by the great Greek comic dramatist, Aristophanes. ~~It means~~ Cloud-Cuckoodom. The birds build a city in the air and forbid the gods to use their atmospheric domain, and require all earthly suitors praying to the deities of heaven to pay offerings to some suitable bird.

21, 2. ice-axe. A pick-axe, one blade of which has an adze end, the other a pointed end, used for cutting steps in ice, etc.

21, 12. chain of Chamouni. The valley of Chamouni is in south-west of Switzerland; to the S. E. is the Mont Blanc chain, to the E., Montanvert (see n. to 23, 20), while other mountains encircle what is one of the most beautiful vales in the world.

21, 29. last gale at the Cape. On the fifth of October, 1864, there was a cyclone of terrific violence at Calcutta, causing the loss of hundreds of lives. Of more than two hundred ships in the Hooghly, only about ten were left at their moorings. The rest were swept away, stranded, or sunk. It is to this that R., no doubt, wishes to refer. See *Annual Register*, 1864, II. p. 145.

22, 16. approximation to black. The sky appears black to the eye at a lofty eminence.

22, 28. Bernese and Savoyard hills, etc. Consult map of Switzerland and Savoy (in Western France).

22, 30. The Valley of Cluse is between Geneva and Chamouni. It is "in reality a narrow plain between two chains of mountains the river [Arve] has filled it to an unknown depth with glacial sand In several turns of the valley the lateral cliffs go plumb down into these fields as if into a green lake; but usually slopes of shale, now forest-hidden, ascend to heights of six or seven hundred feet before the cliffs begin; then the mountain above becomes partly a fortress wall, partly banks of turf ascending around its bastions or between, but always guarded from avalanche by higher woods or rocks; the snows melting in early spring, and falling in countless cascades, mostly over cliffs, and then in broken threads down the banks." *Præterita*, chap. xi.

22, 30. Schreckhorn to the Viso. The former, one of the loftiest and most precipitous of the range of upper Bernese mountains; near it are the Jungfrau, Mönch and others.

Monte Viso is the loftiest summit (12,535 ft.) in the Cottian Alps, between Italy and France.

22, 37. Casino, place of social amusement, reading, dancing, gaming, etc.

22, 38. Passage of the Jura. See map of Switzerland from Olten, Basle, Lucerne. The first named place stands between Basle and Lucerne, and at the head of a valley leading through the extreme spurs in Switzerland of the Jura range.

23, 16. Theocritus. Greek poet of the third century, the inventor of the idyll. His idylls give us glimpses into the life of Sicilian fishers, herdsmen, milkmaids of that time, and show the author's delight in nature. **Virgil** imitates them in his *Buccolics*, while his *Georgics* also are agricultural poems, with fine descriptive passages; from them is descended the whole race of pastoral poems.

23, 20. Montanvert, a mountain to the E. of the vale of Chamouni, easy to ascend; there is a fine view of the glaciers of the Mont Blanc chain to be obtained from the top.

23, 25. Tra erto, etc. Quoted from Dante, *Purgatorio*, vii., 70, 71:—

“Tra erto e piano era un sentiero sghebo,
Che ne condusse in fianco della lacca.”

“Twixt hill and plain there was a winding path,
Which led us to the margin of that dell.”

Longfellow.

23, 27. rubied fire: an instance of R.'s precision. The ruby is light red, almost pale, corresponding in color with the Alpine rose.

24, 5. place indicated. See p. 58, l. 22.

24, 9. choir Beauvais. Beauvais, a town 41 miles N.N.W. of Paris, has a magnificent cathedral (not completed), the choir of which furnishes the loftiest specimen of Gothic architecture in France.

24, 22. Florence, capital of Italy. In 1859, Victor Emmanuel, King of Piedmont and Sardinia, made war against Austria for the liberation of Italy. Leopold II. of Florence, refused to aid him, and was forced to leave the city when the Tuscan troops joined in the War of Independence. In 1865, Florence was made by Victor Emmanuel capital of his kingdom of Italy. In 1871 the capital was transferred to Rome. When R. wrote, the walls had just been almost entirely razed, to form wide grassy walks or boulevards (the same word as 'bulwark').

24, 26. Urim breastplate. Read Exodus, xxviii., 15-30, for this.

24, 29. Calabria, a mountainous district in the south of Italy, at the time R. writes infested with brigands. **Roman causeway work** is an allusion to the great military highways made by Rome in her days of ancient greatness throughout Italy.

24, 31. boulevards on Arno. See n. to 24, 22.

24, 32. Venice was, at the time of writing, still in the hands of the Austrians. R. means that the Florentines should rather rescue their fellow-countrymen, and put down lawlessness, than indulge themselves in luxurious streets.

24, 33. accomplish her power. A rare and older sense of 'accomplish,' growing out of its root force,—*complere*, to fill up, complete. Hence,—'perfect,' 'fully equip' her power.

24, 34. martello towers. R. refers to the famous system of fortifications between Peschiera, Verona, Legnago, and Mantua, known as the Quadrilateral, by which the Austrians held Italy. 'Martello towers' are small circular forts.

24, 35. marsh of Mestre. Mestre is a town five miles N. W. of Venice, on the margin of a lagoon.

25, 8. Beautiful... the feet. Note the fine force of this rendering of Isa. lii., 7.

25, 16. all the foulness. The ancient simplicity and natural dignity of character of the Swiss linger only in remote Alpine valleys.

25, 26. Lucerne. On Lake Lucerne, at the efflux of the **Reuss**. This river, clear, emerald-green, issues from the lake with the swiftness of a torrent. The **Limmat** flows from Lake Zürich into the Rhine. The pictured bridges are described in Beattie's *Switzerland* :—

"The Hof-brücke, 1380 feet in length, is considered the most striking bridge in Switzerland, as to extent and appearance, and is covered with illustrations of sacred history. Another comprises all the important events from the first dawn of liberty downwards, faithfully represented in oil-colours. A third bridge is embellished with pictures from Holbein's *Dance-of-Death*."

25, 26. Rhone flowed "like one lambent jewel ; its surface is nowhere, its ethereal self is everywhere, the iridescent rush and translucent strength of it blue to the shore, and radiant to the depth. Fifteen feet thick, of not flowing, but flying water ; not water, neither, —melted glacier, rather we should call it ; the force of the ice is with it, and the wreathing of the clouds, the gladness of the sky, and the continuance of Time. *Præterita*, II. p. 159.

25, 28. Geneva. "This bird's nest of a place, to be the centre of religious and social thought, and of physical beauty, to all living Europe." See *Præterita*, II., chap. v.

25, 29. marble roof of Milan cathedral : 'a mount of marble, a hundred spires,' Tennyson calls it.

25, 29. Rose of Italy. Monte Rosa, on the southern border of Switzerland, north-west of Milan.

25, 32. ripples of Otterburn. An allusion to the fierce battle between the families of Percy and Douglas, Aug., 1388, celebrated in the ballad of Chevy Chase. Otterburn is in Northumberland. By 'dawn taken sadness from the crimson,' R. refers to the bloodshed caused by the religious quarrels of the Swiss cantons between 1839-48.

LECTURE I.—SESAME.

27, 4. **Sesame.** An eastern plant, with sweet, oily seeds from which cake is made. It denotes the useful in life, as "Lilies" the beautiful. The full meaning of the title will not be felt without a knowledge of the story of Ali Baba and the Forty Thieves, in the *Arabian Nights*.

27, 5. **Lucian.** A Greek satirist and humorous writer of the second century, famous for his *Dialogues* and *True History*, written in the style of Baron Münchhausen. In this passage Lucian ridicules philosophers by implying that they are easily bribed,— a cake of sesame will bring them together. Ruskin wishes to suggest that education is desired at present, not for itself, but for the material benefits it confers on its possessors.

27, 10. **audiences.** Cf. n. to 3, 26. Could 'hearing' be used?

27, 14. **attention on trust.** Apparently the lecture, in its first draft, began at "It happens," and afterwards, in order to avoid ambiguity, as he says himself, the opening sentences from "I believe" to "irrigation of literature" were added.

27, 19. "But since . . . What to read" is omitted, and in later editions; for the sentence is purely temporal in its nature.

27, 25. **I will take the slight mask off.** Note the effect of what precedes in exciting the curiosity of the reader, and at the revelation of the true subject, in adding emphasis to the enunciation of it.

28, 7. **connection with schools.** In 1857, R. accepted the mastership of the School of Drawing in the Workingmen's College, London, fulfilling his duties without salary.

28, 21. **Double-belled doors.** Good London residences have two bells, marked "Servants" and "Visitors," a mark of respectability like Carlyle's 'gig.'

29, 7. **last infirmity.**—

"Fame is the spur which the clear spirit doth raise,
(That last infirmity of noble mind)
To scorn delights and live laborious days."

Milton, *Lycidas*.

29, 18. **mortal.** R. has in mind its derivation,—*mors* (L.), death.

30, 13. **my writings on political economy.** See *Introduct.* p. 150.

33, 34. **to preserve it.** So Milton, in *Areopagitica* :—"A good book is the precious life-blood of a master spirit, embalmed and treasured up on purpose to a life beyond a life."

34, 19. **piece of art.** So in *Queen of the Air*, p. 82, §101 :—

"Now I have here asserted two things—first, the foundation of art in moral character; next, the foundation of moral character in man. I must now make both these assertions clearer, and prove them.

"First, of the foundation of art in moral character. Of course, art-gift and amiability of disposition are two different things; a good man is not necessarily a good painter, nor does an eye for colour necessarily imply an honest mind. But great art implies the union of both powers: it is the expression, by an art-gift, of a pure soul. If the gift is not there, we can have no art at all; and if the soul—and a right soul, too—is not there, the art is bad, however dexterous."

34, 32. **entrée** (Fr.), right of entrance.

35, 13. **Elysian gates**, from Elysium, the Greek heaven for good men after death—a place of repose and calm delight.

35, 15. **portières**, curtains before the doorway.

35, 15. **faubourg St. Germain**, the aristocratic quarter of Paris.

36, 13. **cruel reticence**. Read pp. 112-114.

"It is a strange habit of wise humanity to speak in enigmas only, so that the highest truths and unfulfilled laws must be hunted for through whole picture galleries of dreams." *Muneris Pulveris*.

36, 38. **smelting-furnace**. The figure is consistent throughout. The implements with which the meaning is reached, the pickaxes, are care, patient and steady investigation; wit, quickness in apprehension; learning, knowledge which guides in the investigation. The smelting-furnace makes the gold marketable, a long, slow, brooding process. An excellent example of an entirely apt metaphor.

37, 3. **patientest**. Cf. 'distantest' in l. 29 below, and n. to 9, 26.

37, 15. **British Museum**, in London; a national collection of books, manuscripts, coins, medals, antiquities, and of specimens in the natural sciences. The library, consisting of over a million volumes, is the second in importance in the world.

37, 28. **canaille** (Fr.), vulgar rabble.

37, 31. **noblesse** (Fr.), the nobility as a body.

37, 37. **accent will at once mark**. "You see, my friends, what immense conclusions, touching our lives, our fortunes, and our sacred honour, may be reached by means of very insignificant premises. This is eminently true of manners and forms of speech; a movement or a phrase often tells you all you want to know about a person."—*Autocrat of the Breakfast Table*. Chap. V., p. 42.

38, 7. **false Latin quantity**. The rhythm of Latin poetry depends upon the length of the vowel (quantity). Hence, in using Latin words, it would be as great an error to sound a long vowel short as in English to misplace the accent on a word. 'Sydney Smith says somewhere that a public man rarely gets over a false quantity uttered in early life.' *Holmes*.

38, 24. **Chamæleon cloaks**. *i. e.* words such as have one meaning to one and a different meaning to another; just as the reptile, the chameleon, has the power of changing the color of its skin.

38, 25. **Groundlion**, the literal meaning of the Gk. words comprising 'chameleon.' *Χαμαιλέον*, ground-lion or earth-lion: *Skat*.

38, 30. **unjust stewards**. Unjust, because they do not take

proper care of the man's ideas. They cheat their masters as the steward in the parable cheated his master. Cf. Luke xvi., 1-8.

39, 23. sown on any wayside. Cf. Matt. xiii. 3.

40, 8. Greek word for public meeting, ἐκκλησία. This word, 'ekklesia,' originally meaning simply 'a formal public assembly of citizens,' was adopted by the early Christian church as a term for a meeting of church members. As the church gained power there was a tendency to extend the 'ecclesiastical' power over civil affairs. This tendency was resisted, always vigorously, often by long and bitter wars. So we may account for the terrible strife of the Guelphs and Ghibellines, which from the eleventh till the fourteenth century threw into disorder Italy and Germany.

40, 12. priest—presbyter. "New Presbyter is but old Priest writ large."—Milton. See Green, *Short History*, pp. 543, ff. 'Priest' is a contraction for 'presbyter,' since it is derived from O. F. *prestee*, which comes from the Lat. *presbyter*. Note the wide division in character marked by these terms: the priest of the Church of England, the 'presbyter' of the Presbyterian Church. See English history for wars waged to secure uniformity of church government. Bitter wars, likewise, followed the Reformation: Germany was divided against itself, and nation set against nation.

40, 22. Greek Alphabet. To further this advice, the alphabet is here given.

A	α,	a	N	ν,	n
B	β,	b	Ξ	ξ,	x
Γ	γ,	g (hard)	Ο	ο,	o
Δ	δ,	d	Π	π,	p
E	ε,	e (short)	Ρ	ρ,	r
Z	ζ,	z	Σ	σ (final)	s
Η	η,	e (long)	Τ	τ,	t
Θ	θ, θ,	th	Υ	υ,	u
I	ι,	i	Φ	φ,	ph
K	κ,	k	Χ	χ,	ch
Λ	λ,	l	Ψ	ψ,	ps
M	μ,	m	Ω	ω,	o long

40, 28. Max Müller. (b. 1823.) A German scholar, long resident in England, at one time Professor of Modern Languages at Oxford. The lectures referred to are "On the Science of Language," a brilliantly written and well arranged exposition of linguistic laws.

41, 6. Lycidas. This poem, one of the finest of English elegies, is Milton's lament for the sudden death of his college friend, Edward King.

41, 8. The pilot. See Matt. xiv., 24, ff.

41, 21. What recks it them, what matters it to them.

43, 23. scrannel pipes, poor, wretched instruments of music.

41, 33. mitred. The mitre is the official headdress of the bishop. The original *μίτρου* meant no more than 'fillet.' The mitre or cap is

tongue-shaped, and cleft to symbolize the 'cloven tongues.' See Acts ii. 3.

43, 14. **Bishop**, from Greek *ἐπίσκοπος*, an overseer, which is from *ἐπί*, upon, and *σκοπός*, one that watches.

43, 15. **Pastor**, from L. *pastor*, a shepherd, which is from *pascere*, to feed.

43, 29. **numbered the bodies**. "The reader . . . will find the united gist of all to be, that Bishops cannot take, much less give, account of men's souls unless they first take and give account of their bodies : and that, therefore, all existing poverty and crime in their dioceses, discoverable by human observation, must be, when they are Bishops indeed, clearly known to them."—*Fors*, Let. Ixii.

44, 2. **Salisbury steeple**. The highest in England. The cathedral is one of the finest examples of early English architecture extant. Salisbury, or New Sarum, is the capital of Wiltshire.

44, 12. **St. Paul's idea of a bishop**. Read I. Tim., iii. 1-7.

44, 23. **Spirit**. From O. Fr. *espîrit* ; from L. *spiritus*, breath, spirit ; from the L. verb *spirare*, to breathe.

44, 37. **Time and Tide**. The thirteenth letter in the series called *Time and Tide* (see Introd., p. 150) deals with the proper offices of the bishop and duke ; or, "overseer" and leader. Asserting as indisputable 'that the first duty of State is to see that every child born therein shall be well housed, clothed, fed, and educated till it attain years of discretion,' R. further would have a social organization in which 'over every hundred of the families comprising a Christian State there should be appointed an overseer, or bishop, to render an account to the State, of the life of every individual.' 'A bishop's duty being to watch over the *souls* of his people, and give account of every one of them, it becomes practically necessary to give some account of these bodies.'

45, 6. **cretinous**. From Fr. *crétin*, a kind of idiot peculiar to deep valleys in the Aips, the Pyrenees, etc. The cretin is 'deaf and dumb, insensible to heat, cold, blows,'—a loathsome spectacle of disease. The cause of the malady is not known with certainty ; it seems to be due to the metallic nature of certain soils, affecting the drinking water. Some, however, attribute it to 'a special form of marsh-fever, malaria, or even a special poison-germ in the atmosphere.'

45, 13. **thinking rightly**. Elsewhere R. iterates this idea : "There are briefly two, and two only, forms of possible Christian, Pagan, or any other gospel, or 'good message ;' one, that men are saved by themselves doing what is right ; and the other that they are saved by believing that somebody else did right instead of them. The first of these gospels is eternally true, and holy ; the other eternally false, damnable, and damning." III. *Fors*, Let, lvi.

45, 15. **clouds, these**. See Jude, 12.

45, 22. **Dante**. Dante Alighieri, soldier, statesman, and poet of

all time. Born in Florence in 1265; author of the *Vita Nuova*, and the *Divina Commedia* (*Inferno*, *Purgatorio*, *Paradiso*)—the Divine Comedy, (Hell, Purgatory, and Heaven), one of the very greatest works in literature. Dante died in Venice in 1321.

45, 30. "have taken away the key." See Luke, xi. 52.

45, 33. "He that watereth." See Prov. xi. 25.

45, 38. he who is to be bound. Cf. Matt. xvi. 19.

46, 1. That command. Cf. Matt. xxii. 13.

46, 2. the rock-apostle. St. Peter, since *petra* (L.), from *πέτρα* (G.), means 'rock.' Cf. Matt. xvi., 18.

47, 18. pertinent questions, *i. e.*, their thoughts do not solve difficulties; they merely awaken us to the fact that difficulties exist.

47, 21. "To mix the music." Quoted from Emerson's poem, *Rhea*:—

"Tis his study and delight
To bless that creature day and night,
From all evils to defend her;
In her lap to pour all splendor;
To ransack earth for riches rare,
And fetch her stars to deck her hair.
He mixes music with her thoughts,
And saddens her with heavenly doubts."

47, 32ff. bishops in Richard III. See Shakspeare's *Richard III.*, Act III., sc. vii., and *Henry VIII.*, Act. V., sc. iv.

St. Francis of Assisi (1182-1226), founder of the order of monks called the Franciscans. Of St. Francis, Dante says, *Parad.* xi., l. 110 ff (Cary's translation):—

"Think now of one, who were a fit colleague,
To keep the bark of Peter in deep sea,
Behn'd to right point; and such our Patriarch was."

St. Dominic (1170-1221), founder of the order of Dominicans. Of St. Dominic, we read, *Parad.* xii., ll. 84 ff:—

"he besought
No dispensation for commuted wrong,
Nor the first vacant fortune, nor the tenths,
That to God's paupers might appertain."

Opposed to these we have him whom Virgil (the supposed guide of Dante while journeying through the *Inferno*) is represented as wondering at, that is, Caiaphas, the high-priest. (See Matt. xxvi, 57):—

"Allor vid'io maravigliar Virgilio
Sopra colui ch'era disteso in croce
Tanto vilmente nell'eterno esilio;"

Inferno, xxiii., ll. 124-7

" And thereupon I saw Virgilius marvel
O'er him who was extended on the cross
So vilely in eternal banishment."

Longfellow.

We find also "him whom Dante stood beside":—

"Io stava come il frate che confessa
Lo perfido assassin, che poi ch'è fitto,
Richiama lui, per che la morte cessa."

Inferno, xix., 49-51.

"There stood I like a friar, that doth thrive,
A wretch for murder doom'd, who, e'en when fix'd,
Calleft him back, whence death awhile delys."

Cary.

This wretch is Nicholas III., a political opponent of Dante, who describes him suffering torments in the Third Circle of Hell, where those guilty of simony were punished.

48, 4. **into articles.** 'Articles' here means formal statements of creed, as in the Thirty-nine Articles of the Church of England.

48, 5. **Ecclesiastical Courts:** those which take cognizance of matters relating to the clergy and to religion, *e.g.*, the Court of Arches in England, the General Assembly in Scotland.

48, 17. **ash heaps** enriching the soil with mineral salts, helpful to vegetable growth.

48, 20. "Break up. . . ." See Jer. iv., 3.

49, 6. "Vulgarity." R. devotes an entire chapter to this subject; *Modern Painters*, Pt. IX., chap. vii.—

"We may conclude that vulgarity consists in a deadness of the heart and body, resulting from prolonged, and especially from inherited, conditions of 'degeneracy,' or literally 'unracing,'—gentlemanliness being another word for intense humanity. And vulgarity shows itself primarily in dulness of heart, not in rage or enmity, but in inability to feel or conceive noble character or emotion. This is its essential, pure and fatal form. Dulness of bodily sense and general stupidity, with such forms of crime as peculiarly issue from stupidity, are its material manifestations."

49, 18. **Mimosa**, the sensitive plant. It is found chiefly in the Tropics, though not unknown in our gardens. It closes its leaves on being touched. Some species are trees, others small plants. It takes its name from a Greek word meaning to imitate, *mimic*. *Cf. Shelley*

50, 12. "the angels desire. . . ." Cf. I. Peter i. 12. See 113, 6.

50, 21. **Noble nations murdered.** R. alludes to various wars. Austria and Prussia were robbing Denmark of her southern provinces. Russia likewise was putting down the last revolt of the conquered Poles by massacring whole villages. Italy's long struggle with Austria culminated in 1860. A rebellion had broken out, in 1848, in Naples, Piedmont and Rome, in favor of constitutional rights and against the Austrians, who held most of Italy. The rising was crushed, and the Italians were the victims of frightful cruelty, until early in 1860, Victor Emmanuel, King of Sardinia, and his independent and even opposed general, Garibaldi, freed Italy from the oppressor.

51, 3. weighing evidence, etc. Cf. for judgment of the present state of the national mind of Canada, the United States and England, the reports of the trial of Birchall for the murder of Benwell.

51, 5. its own children murder. Referring to the fearful battles of the American Civil War (1861-5). The blockade of Southern ports greatly interfered with the exportation of cotton to England.

The war caused a cotton famine.
51, 15. armed steamers. It refers to the affair of the *lorcha Arrow*. The Chinese endeavored in every way to stop the English from importing opium into China, although trade treaties permitted it. They seized the *Arrow* with its crew in 1856, which led to a short war between England and China, in which the Chinese were beaten and forced to concede many important treaty rights.

52, 8. clodpate Othello. Referring to popular excitement against some farm laborer who had killed his wife through jealousy. The expression derives its force from the details of Shakespeare's tragedy in which Othello, on the vile instigations of Iago, suspects the chastity of his wife Desdemona, and kills her. The quotation is from the remorseful speech that Othello makes at the close of the play, just as he stabs himself. } each
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c.

52, 10. polite speeches. See n. to 25, 21. From 1861 to 1864, there was a desperate rebellion in Poland against the Russians. It was suppressed with great cruelty. Great numbers of men, women, and children were sent to Siberia or executed. The various European powers "remonstrated" but their weak words were vain. Tranquillity was restored, but it is the tranquillity of the desert.

54, 4. good Samaritan. Luke, x. 33 ff.

55, 11. men who have pinched. So the Dutch scholar, Erasmus, wrote in 1499:—"I have given up my whole soul to Greek learning, and as soon as I get any money I shall buy Greek books—and then I shall buy some clothes." See Chaucer's conception of the Scholar in the Prologue to the *Canterbury Tales*, ll. 285-308.

55, 21. cheapness of literature. In *A Joy For Ever*, R. half seriously propounds his views on the evils of cheap books:—"In my island of Barataria, when I get it well in order, I assure you no book shall be sold for less than a pound sterling; if it can be published cheaper than that, the surplus shall all go into my treasury, and save my people taxation in other directions; only people really poor, who cannot pay the pound, shall be supplied with the books they want for nothing, in a certain limited quantity."

56, 34. Professor Owen. Sir Richard Owen (b. 1804), practiced first as a physician, but showing special aptitude in anatomy, he was made professor, first in St. Bartholomew's (1834), then in the College of Surgeons (1836). In 1856 he was appointed superintendent of the Natural History Departments of the British Museum, for which

the fossils were intended. He is the author of a very great many works on science.

57, 31. Ludgate, one of the chief thoroughfares of London, in the heart of the city.

58, 12. Austrian guns. "In the bombardment of Venice in 1848 [by the Austrians], hardly a single palace escaped without three or four balls through its roof; three came into the Scuola di San Rocco, tearing their way through the pictures of Tintoret, of which the ragged fragments were still hanging from the ceiling in 1851; and the shells had reached to within a hundred yards of St. Mark's Church itself, at the time of the capitulation." *Stones of Venice*. III. App. 3, note.

58, 13. Titian, (1477-1576), the chief of the Venetian school of painting, famous for the 'splendour, boldness and truth of his coloring, which alone has sufficed to give him a place alongside the greatest names in art, Raphael, da Vinci, and Michael Angelo.'

58, 24. Schaffhausen, a town in the very north of Switzerland, on the Rhine. When Ruskin was twelve years old (1833) he was taken to the continent by his parents. The sight of this beautiful waterfall of Schaffhausen, the quaint old town, and the distant mountains made a profound impression upon his mind:—

"I went down that evening from the garden-terrace of Schaffhausen with my destiny fixed in all of it that was to be sacred and useful. To that terrace and the shore of the lake of Geneva, my heart and faith return to this day, in every impulse that is yet nobly alive in them, and every thought that has in it help or peace."

Præterita, I. vi.

Elsewhere he describes the falls:—

"Stand for half an hour beside the Falls of Schaffhausen, on the north side where the rapids are long, and watch how the vault of water first bends unbroken, in pure, polished velocity, over the arching rocks at the brow of the cataract, crowning them with a dome of crystal twenty feet thick—so swift that its motion is unseen, except when a foam globe from above darts over it like a falling star; and how the trees are lighted above it under all their leaves, at the instant that it breaks into foam; and how all the hollows of that foam burn with green fire like so much shattering chrysopease; and how, ever and anon, startling you with its white flash, a jet of spray leaps hissing out of the fall like a rocket, bursting in the wind and driven away in dust, filling the air with light; and how, through the curdling wreaths of the restless, crashing abyss below, the blue of the water, pallid by the foam in its body, shows purer than the sky through white rain-clouds, while the shuddering iris stops in tremulous stillness over all, fading and flushing alternately through the choking spray and shattered sunshine, hiding itself at last among the golden leaves which toss to and fro in sympathy with the wild water."

Modern Painters, II., p. 105.

58, 25. Tell's chapel. Tell, the national hero of Switzerland, one of the leaders in the Swiss rebellion of 1307, was forced by Gessler, because he would not bow to the tyrant's cap, to shoot at an apple placed on the head of his own son. He was afterwards arrested, and while crossing Lake Lucerne in a storm, was given control of the boat. He guided it close to the shore, sprang to the rocks and made his escape. A religious service was instituted to commemorate Tell's brave act, and in 1388, this chapel was built near the spot where he was said to have landed.

58, 26. **Claren's shore.** Clarens is a beautiful village on the shore of Lake Geneva, near Vivay. The "destruction" is probably the railway by the lake.

58, 33. **your own poets used to love.** See Coleridge's *Hymn before Sunrise in the Vale of Chamouni*; Shelley's *Mont Blanc*; Byron's *Childe Harold, III*; Wordsworth's *Memorials of a Tour on the Continent, etc.*

59, 10. **Swiss vintagers of Zürich.** "I was somewhat anxious to see what species of thanksgiving or exultation would be expressed at *their* [the Zürich peasants'] vintage. It consisted in two ceremonies only. During the day the servants of the farms where the grapes had been gathered collected in knots about the vineyards, and slowly fired horse-pistols, from morning to evening. At night they got drunk."—*Time and Tide*, Let. ix.

59, 24. **St. Paul's, in London,** the largest Protestant cathedral in the world.

60, 5. **Spitalfields,** a district in London.

60, 27. **workhouse.** A sort of prison under stern though not unkind discipline peculiar to England. It is much dreaded by the self-respecting poor.

61, 8. **get the stones***, 'be condemned to break stones.' For the "certain passage," see Matt. vii., 9.

61, 20. **salons (Fr.),** drawing-rooms.

61, 23. **Princess Metternich,** wife of the Austrian ambassador at the court of Napoleon III., Mme. Drouyn de Lhuys, wife of the then Minister of Foreign Affairs: both leaders of the fashionable world.

61, 33. **chaîne diabolique, etc.** Indecent dances. "Chain of the Devil and Capcan of Hell." See *Time and Tide*, Lett. ix. and x.

61, 35. **menu,** the bill of fare. This cook's jargon of French cannot be rendered accurately into English: chicken soup, Bagration style; 16 different side-dishes; Talleyrand patties; cold salmon, Ravigote sauce; fillet of beef, Bellevue; Milanese timbales (baked pies, highly seasoned); game chaudfroid (certain preparation usually of fowl); truffled turkey; foie gras pies; pyramids of crawfish; Venetian salads; white fruit jellies; Mancini cakes; Parisians, cheeses, ices, pine-apples, dessert.

63, 8. **Satanellas.** In all the operas mentioned, Satan is impersonated. *Satanella*, an opera (1858), by Balfe, the Irish composer (1808-1870). In Meyerbeer's opera of *Robert le Diable* (1831), there is a whole convent of resuscitated nuns with a church-service on the stage. In Gounod's *Faust* (1859), there is a wedding in the church with appropriate organ-music.

The 'Dio' (Ital. for God), is a psalm chanted in Catholic churches.

64, 7. **Modern English religion.** English religion, R. thinks, is a mockery. "Notably within the last hundred years, all religion has

perished from the practically active national minds of France and England. No statesman in the senate of either country would dare to use a sentence out of their acceptedly divine Revelation, as having now a literal authority over them for their guidance, or even a suggestive wisdom for their contemplation. England, especially, has cast her Bible full in the face of her former God; and proclaimed, with open challenge to Him, her resolved worship of His declared enemy, Mammon. All the arts, therefore, founded on religion, and sculpture chiefly, are here in England effete and corrupt, to a degree which arts never were hitherto in the history of mankind.—*Aratra Pentelici*, p. 38, § 52.

• 64, 10. **property-man**, the man who looks after dresses, etc., of players on the stage.

64, 10. **carburetted hydrogen ghost**, *i. e.* the spirit inspired by 'gas-lighted Christianity.' R. refers to services held during twilight.

64, 12. **true Church.**

"The Holy Supper is kept, indeed,
In whatso we share with another's need;
Not what we give, but what we share,—
For the gift without the giver is bare;
Who gives himself with his alms feeds three,—
Himself, his hungering neighbor, and me."

Lowell, *Vision of Sir Launfal*.

65, 9. **idolatrous Jews.** Read Ezek., Chap. viii.

65, 25. **Chalmers.** Thomas Chalmers (1780-1847), a great Scotch preacher, philanthropist, and scholar.

66, 1. **last of our great painters.** Turner.

"Another feeling traceable in several of his former works is an acute sense of the contrast between the careless interests and idle pleasures of daily life, and the state of those whose time for labour or knowledge or delight is passed forever. There is evidence of this feeling in the introduction of the boys at play in the chureyard of Kirkby Lonsdale.

Modern Painters, pt. V. p. 315.

66, 22. **fallen kings of Hades.** Hades was the kingdom of Pluto (Hades), the abode of departed spirits. The meaning is:—The shades of dead kings in Hades meet the kings who have just died.

66, 31. **Scythian custom.** "When the master of a Scythian family died he was placed in his state chariot, and carried to visit every one of his blood relations. Each of them gave him and his attendants a splendid feast at which the dead man sat at the head of the table, and a piece of everything was put on his plate. In the morning he continued his circuit. This round of visits generally occupied nearly forty days, and he was never buried till the whole number had elapsed." Note to *The Scythian Guest*, a poem by Ruskin.

67, 3. **Caina**, the lowest circle in Dante's Hell, reserved for betrayers of kindred. The traitors are immersed in ice up to the neck.

67, 30. "visible governments," etc., from *Munera Pulveris*, p. 113.

67, 37. **Achilles' epithet.** Achilles, the hero of Homer's *Iliad*. Through his efforts the Greeks were successful in the siege of

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H.

Troy. See note to 114, 6. The epithet is used by Achilles in his quarrel with Agamemnon. See *Iliad*, Bk. i.

67, 38. **"το δὲ . . ."* etc. Rom. viii. 6.

68, 13. "il gran rifiuto," the great refusal.

"Vidi e conobbi l'ombra de colui
Che fece per viltate il gran rifiuto."

Inferno, III., ll. 59-60

"I looked, and I beheld the shade of him
Who made through cowardice the great refusal."

Longfellow's Translation.

This is commonly thought to refer to Celestino V., who, too timid to encounter the troubles of his time, abdicated his papal throne in 1294.

68, 19. *cantel*, or 'candle,' a fragment, piece. This phrase is suggested by Shakespeare's lines in *Henry IV.*, Pt. I. Act III., sc. i.

"See, how this river comes me cranking in,
And cuts me, from the best of all my land,
A huge half-moon, a monstrous cantle out.
I'll have the current in this place damn'd up,
And here the smug and silver Trent shall run."

68, 21. "Go, and he goeth." See Matt. viii. 9.

68, 31. "do and teach." See Matt. vi. 19.

68, 35. "lay up treasures." Cf. Matt. vi. 19.

69, 9. *a web more fair*. A passage requiring to be 'read,' according to Ruskin's definition, before it can be understood. In contrast to the perishable 'robe,' 'helm and sword,' 'jewel and gold,' we have the fairer 'web' woven by Athena, the goddess of wisdom, or, putting it roughly, wise conduct; by 'armour' he means defence against evil by constant work; and 'gold' is here the result of intellectual labour.

69, 9. *Athena's shuttle*. Pallas Athena, the virgin goddess of Greek mythology, is the symbol of practical wisdom. She is represented as teaching men the use of the implements of industry and art; and women, the various feminine accomplishments. Cf. n. to 80, 6.

69, 10. *Vulcanian force*. Vulcan, god of fire, the most skilful artificer in metals, whose workshops were in volcanic islands. The allusion is to the armour of Achilles, forged for him by the god. See n. to 114, 6.

69, 12. *Delphian cliffs*. Delphi was in Phocis in Greece, the place of the awful oracle of Apollo. The shrine of the oracle was upon a rugged mountain. The wisdom of the gods was supposed to be uttered by the oracle; hence the allusion.

69, 13. *potable gold*, lit. drinkable gold, the *aurum potabile* of the old alchemists, probably gold-dust in water, which they thought a sovereign remedy. The symbolic force of those references is given below, l. 13.

69, 33. *one that will stand*. *Unto This Last*, p. 82, foot note.

71, 10. *corn-laws repealed*. The duties on grain imported into England were abolished in 1846, a measure that wrought inestimable good.

71, 18. *crystalline pavement*, alluding to Zech. ix. 3; Rev. xxi. 21.

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LECTURE II.—LILIES.

72, 1. **Lilies.** See n. to 27, 4.

72, 24. "**The likeness,**" etc., quoted from Milton's description of the grisly spectre Death in *Paradise Lost*, Bk. ii.

"What seem'd his head
The likeness of a kingly crown had on."

73, 2. **State,** from the O. Fr. *estat*, from the L. *status*, condition, from *stare*, to stand.

74, 1. **if ever be separate.** R. and Tennyson agree in their view of woman's place. Read *The Princess*, especially Pt. vii.

"The woman's cause is man's: they rise or sink
Together, dwarf'd or god-like, bond or free:

* * * *

For woman is not undevelop't man,
But diverse: could we make her as the man,
Sweet Love were slain—his dearest bond is this,
Not like to like, but like in difference.
Yet in the long years liker must they grow;
The man be more of woman, she of man;
He gain in sweetness and in moral height,
Nor lose the wrestling thews that throw the world;
She mortal breadth, nor fail in childward care,
Nor lose the childlike in the larger mind;
Till at the last she set herself to man,
Like perfect music unto noble words,"

The Princess.

74, 36. **Henry the Fifth,** in the play of the same name. The student, to appreciate the references, should read the plays in question. Nothing but his own reading can throw proper light upon the text.

75, 1. **Othello, Coriolanus, Hamlet,** the heroes of the plays bearing these titles. Caesar, is in *Julius Caesar*; Antony, *Antony and Cleopatra*; Romeo, *Romeo and Juliet*; the Merchant of Venice, Antonio, in *The Merchant of Venice*; Orlando and Rosalind are the hero and heroine of *As You Like It*; Cordelia, the "one true daughter" in *King Lear*; Desdemona, the injured wife of Othello, in *Othello*; Isabella, *Measure for Measure*; Hermione, *Winter's Tale*; Imogen, *Cymbeline*; Queen Katharine, *King Henry VIII.*; Perdita, *Winter's Tale*; Sylvia, *Two Gentlemen of Verona*; Viola, *Twelfth Night*; Helena, *Midsummer Night's Dream*; Virgilia, *Coriolanus*.

75, 23. **The catastrophe** of King Lear consists in the king being driven mad by the unfilial daughters, between whom he had divided his kingdom.

75, 28. the one weakness: his credulity which Iago plays upon and which brings him to murder his wife. The 'wild testimony' of Emilia, Iago's wife, occurs in Act V. sc. ii.

75, 34. the wise stratagem. That she may remain true to her husband, Juliet takes a sleeping-draught which produces the appearance of death. Romeo thinks that she is really dead, and kills himself at her tomb.

76, 10. Julia. See *Two Gentlemen of Verona*.

76, 10. Hero and Beatrice, in *Much Ado About Nothing*.

76, 14. "unlessoned girl." So Portia, the heroine of *The Merchant of Venice*, speaks of herself with beautiful humility (Act III. sc. ii.). She is rich, independent, and much sought after: but surrenders herself, with this phrase, to Bassanio, who has fulfilled the conditions of her father's will. She afterwards saves the life of Antonio, her husband's friend, by appearing in court disguised and upsetting the plea of his enemy, Shylock.

76, 16. "Angel-smile." In other editions this reads, "bringing courage and safety by her presence, and defeating the worst malignities of crime by what women are fancied most to fail in,—precision and accuracy of thought."

76, 19. Ophelia, in *Hamlet*. At the instigation of her father, she acts as a spy upon Hamlet, who discovers the trick. The catastrophe is the death of so many innocent persons along with the guilty king and queen.

76, 24. Lady Macbeth, the wife of Macbeth in the play of that name. Her husband conceives the crime, while she furnishes the cunning and courage necessary to its accomplishment.

76, 24. Regan and Goneril, the undutiful daughters of Lear.

76, 38. Walter Scott (1771-1832), the greatest English novelist. After securing a good position in life, he wrote the series of "Waverley" novels. They were published anonymously, were extremely popular and brought their author in much money. This he spent on his estate, Abbotsford, and became involved in debt. He died trying to pay off obligations of more than half a million of dollars.

"But what Scott has in him to do, I find no words full enough to tell. His ideal of honour in men and women is inbred, indisputable fresh as the air of his mountains; firm as their rocks. His conception of purity in women is even higher than Dante's; his reverence for the filial relation, as deep as Virgil's; his sympathy universal; there is no rank or condition of men of which he has not shown the loveliest aspects; his code of moral principles is entirely defined, yet taught with a reserved subtlety like Nature's own, so that none but the most earnest readers perceive the intention; and his opinions on all practical subjects are final; the consummate decisions of accurate and inevitable common sense, tempered by the most graceful kindness."

Fors, Letter xxxi.

77, 6. Dandie Dinmont is in *Guy Mannering*; Rob Roy, *Rob Roy*; Claverhouse, *Old Mortality*. We can but repeat of Scott what was said of Shakespeare, namely, that to appreciate the force and truth of R.'s remarks the student must know Scott at first hand.

77, 18. Ellen Douglas. The heroine of *The Lady of the Lake*

Flora MacIvor and Rose Bradwardine, *Waverley*; Catherine Seyton, *The Abbot*; Diana Vernon, *Rob Roy*; Lilius Redgauntlet, *Redgauntlet*; Alice Lee, *Woodstock*; Jeannie Deans, *The Heart of Midlothian*.

77, 34. Redgauntlet, is in *Redgauntlet*; Edward Glendinning, *The Monastery*; Colonel Gardiner, Colonel Talbot, *Waverley*; Colonel Mannering, in *Guy Mannering*.

78, 7. Dante's great poem. The Divine Comedy, or a vision of Hell, Purgatory, Heaven, ranks with the *Iliad* and *Paradise Lost* among the three great epics of the world. Dante is conducted by the soul of Virgil, his master, throughout the regions of Hell, and by Beatrice, his lady love, out of Purgatory through the regions of Heaven.

78, 21. Dante Rossetti, (1828-1882), poet and painter, one of the Pre-Raphaelite brotherhood. He belonged to a talented Italian family resident in London, his father, professor of Italian Literature in the University of London, his sister Christina, the poetess, his brother William Rossetti, the critic.

The collection of early Italian poetry referred to in the text was published in 1861, under the title, "Early Italian Poets, from Ciullo d' Aleamo to Dante Alighieri (1100-1200-1300)."

79, 20. Andromache, (*an drōm' a kē*), the 'white-armed,' wife of the Trojan Hector. In the *Iliad*, Homer describes her as bringing her young son to bid farewell to his father before he goes forth to his last combat.

"So now he smiled and gazed at the boy silently, and Andromache stood by his side weeping, and clasped her hand in his, and spake and called upon his name Better were it for me to go down to the grave if I lose thee; for never more will any comfort be mine, when once thou, even thou, has met thy fate, but only sorrow." etc.

Homer, *Iliad*, Bk. v.

In Bk. xxiv. is found her lament over her husband, slain by Achilles.

79, 21. Cassandra, one of Homer's heroines, daughter of Priam, King of Troy. She was endowed by Apollo, who loved her, with the gift of prophecy, but having offended the god, she was put under the curse that no one should believe her prophecies. She foretold the fall of Troy, but the Trojans laughed at her.

79, 22. Nausicaa. A princess, according to Homer, in the island of (now) Corfu. She and her maidens would resort to the sea-shore to wash their garments. One day while there, she saw the shipwrecked Ulysses, and led the Greek hero to her father's palace. The character of Nausicaa, as portrayed in the *Odyssey* is gentle and lovable.

79, 23. Penelope (*pen el' o pē*), daughter of Icarius, was a Spartan princess and the noble and dignified wife of Ulysses. During her husband's long absence in the Trojan war, she was importuned by suitors, whom she had at last to satisfy by promising to marry one of them when she finished the robe she was weaving. To gain time she unwove each night what she had woven during the day, always eagerly watching for her husband's return. Years had passed, when a beggar presented himself at the palace, and by a feat of strength put the suitors to shame.

Ulysses had returned to save his wife from her persecutors. (See also Tennyson's *Ulysses*.)

79, 25. Antigone. (*an tig' o nē*). When Œdipus, the blind king of Thebes, was driven forth from his kingdom, his daughter Antigone alone shared his wanderings, remaining with him till his death. Her brothers meanwhile had quarrelled over the kingdom, and agreeing to decide the quarrel by an appeal to single combat, were both killed. Creon, their uncle, caused Eteocles to be buried with honour, but the body Polynices was to be unburied, a prey to the dogs and vultures. The sister's heart rebelled, and with her own hands she attempted to consign the body to the grave. Detected in the act, she was by the order of Creon, buried alive.

79, 25. Iphigenia. (*if i je nē' a*). While the Greek fleet was assembling in Bœotia in preparation for the expedition against Troy, Agamemnon, while hunting, killed a stag sacred to Diana. Pestilence by and calm overtook the fleet,—only to be averted, said the goddess, the death of the offender's daughter. So the maiden Iphigenia—

“ ‘Still strove to speak; my voice was thick with sighs,
As in a dream. Dimly I could deery
The stern, black-bearded kings, with wolfish eyes,
Waiting to see me die.

The high masts quivered as they lay afloat,
The crowds, the temples, waver'd, and the shore;
“ The bright death quivered at the victim's throat;
Touched; and I knew no more.”

Tennyson, *Dream of Fair Women*.

79, 28. Alcestis. Admetus had won Alcestis as his wife by fulfilling her father's demands that he should come for her in a chariot drawn by lions and bears. Once falling sick, he obtained a reprieve from death through the intercession of Apollo, only, however, on condition of finding some one to die in his place. Was that difficult for a king? But courtier and soldier drew back from their professions of devotion, and only the faithful Alcestis, his wife, was willing to die for him. As the king recovered health, the queen gradually faded away. Fortunately Hercules had just arrived at the palace of Admetus, and when Death came to claim Alcestis, the hero seized him and forced him to forego his intention. The queen was restored to her husband.

79, 31. Chaucer. Geoffrey Chaucer (1340-1400), the father of English poetry, ‘well of English undefiled:’ author of *The Canterbury Tales*, *Legend of Good Women*, and many other poems.

“ I read before my eyelids dropt their shade,
‘*The Legend of Good Women*,’ long ago
Sung by the morning star of song, who made
His music heard below;

Dan Chaucer, the first warbler . . .”

Tennyson, *Dream of Fair Women*.

79, 33. Spenser. Edmund Spenser (1553-1599), the greatest of the purely poetic writers of Elizabeth's reign, a contemporary of

Shakespeare. His chief work is the long, allegorical poem, *The Faery Queen*. The *Faery Knights* were the heroes of different exploits narrated in the poem. In the first book, the character of **Una** is portrayed as the embodiment of spotless purity and truth, in aid of whom the Red Cross Knight conquers the dragon of error. The third book contains the legend of **Britomartis** 'a single damsel,' who typifies chastity.

" Even the famous Britomart it was,
Whom strange adventure did from Britayne sett
To seeke her lover (love far sought alas!)
Whose image she had seen in Venus looking glas."

Faery Queen, Bk. III, c. i.

79, 38. the great people, the Egyptians.

79, 38. one of whose princesses. Pharaoh's daughter.
See Exodus, ii. 10.

80, 2. Spirit of Wisdom. Neith, the Egyptian Minerva, was particularly worshipped at Sais in the Delta. "The founder of this city," says Plato, "was the goddess whom the Egyptians call Neith; the Greeks, Minerva." She was represented as a female wearing a crown, and holding sometimes a bow and arrows, being the goddess of war as well as of philosophy. Wilkinson, *Ancient Egyptians*, III., pp. 38 ff.

The student will find in *Ethics of the Dust*, pp. 25ff, an allegory of Neith, a piece of Ruskin's best work.

80, 6. Athena of the olive-helm. Minerva (Athena) and Neptune once entered into a contest as to who should bestow the most useful gift on man. Neptune gave man the war-horse; Minerva, the olive. Hence the olive is sacred to that goddess, and in representations she is often shown with a branch of olive in her hand (rarely, I think, on her helmet). Her helm is emblematic of the fact that she is not only goddess of the arts of peace,—weaving, agriculture, etc., but also of war.

R., in *Queen of the Air*, speaks of her shield as being of the 'colour of heavy thunder-cloud fringed with lightning.'

80, 25. **Æschylus** (525 B.C.—456 B.C.), father of Greek tragedy, stern and lofty in style, author of many plays, such as *Prometheus Bound*, *Seven against Thebes* (in which Antigone, q. v., appears), etc.

80, 38. That chivalry. The institution of knighthood in the middle ages. The guiding principles seems to have been, learning to obey before aspiring to command and self-dependence. The novice must first serve a long apprenticeship and then win his renown by acts of conspicuous gallantry.

81, 24. buckling on of the knight's armour.

" Then at the altar Wilton kneels,
And Clare the spurs bound to his heels;
And think what next he must have felt,
At buckling of the falchion belt;
And judge how Clara changed her hue
While fastening to her lover's side
A friend, who though in danger tried,
He once had found untrue !

"Then Douglas struck him with his blade:
 'Saint Michael and Saint Andrew aid,
 I dub thee knight.
 Arise, Sir Ralph, De Wilton's heir!
 For King, for Church, for Lady fair,
 See that thou fight.'"

Scott, *Marmion*, VI. xii.

81, 39. **Coventry Patmore** has won fame, as the poet of domestic love, being noted for his tender and just sentiment. Born in Essex, 1823, he became in 1846 one of the assistant-librarians of the British Museum. His most important work is *The Angel in the House*, containing four parts, *The Betrothal*, *The Espousal*, *Faithful for Ever*, *The Victories of Love*. The quotation is taken from the first of these. "You cannot read him," says R. elsewhere, "too often or too carefully: as far as I know he is the only living poet who always strengthens and purifies."

83, 17. **A vestal temple**. The Romans looked upon the State as a great family, and as each family had its **Household Gods**, or divinities that watched over the welfare of the house, so the nation had its Penates and Vesta, who guarded the welfare of the general state. The service of Vesta was entrusted to six virgins, under penalty of being buried alive if found unworthy of their vows. Hence the text means, 'a home sanctified by purity.'

83, 22. **Pharos**, the most celebrated light-house of antiquity, erected in 280 B.C., on the island of Pharos, at Alexandria.

84, 6. **La donna**.... 'Woman is changeable,' 'as the feather in the wind.'

O woman! in our hours of ease
 Uncertain, coy, and hard to please,
 And variable as the shade
 By the light quivering aspen made;
 When pain and anguish wring the brow,
 A ministering angel thou!

Vendi: *Rigoletto*

Scott, *Marmion*, VI., x xx.

84, 27. **That poet**. William Wordsworth (1770-1850) the greatest of the poets in the literary revolution against the school of Pope and his imitators. For Wordsworth, because of his truth to nature and human passion and purity, R. has a certain liking. "Gifted," he writes of him in *Fiction—Fair and Foul*, "with vivid sense of natural beauty.... Tuneful.... at heart, and of the heavenly choir, I gladly and frankly acknowledge him; and our English literature enriched with a new and singular virtue in the aerial purity and healthful rightness of his quiet song."

84, 32. **Three years she grew**, from Wordsworth's poem, *Three Years She Grew*.

85, 33. "**A countenance**," from Wordsworth's poem, *She Was a Phantom of Delight*.

"She was a phantom of delight
 When first she gleamed upon my sight

* * * * *

I saw her upon nearer view,
 A spirit, yet a woman too !
 Her household motions light and free,
 And steps of virgin liberty ;
 A countenance in which did meet
 Sweet records, promises as sweet ;
 A creature not too bright and good
 For human nature's daily food ;
 For transient sorrows, simple wiles,
 Praise, blame, love, kisses, tears, and smiles,

And now I see with eye serene
 The very pulse of the machine ;
 A being breathing thoughtful breath,
 A traveller betwixt life and death ;
 The reason firm, the temperate will,
 Endurance, foresight, strength and skill,
 A perfect woman, nobly planned,
 To warn, to comfort, and command ;
 And yet a spirit still, and bright
 With something of an angel light."

86, 25. Valley of Humiliation. A phrase from the *Pilgrim's Progress*. Christian, the reader will remember, had to pass through this valley, fighting with the dragon Apollyon. The sense R. attaches to it is, that consciousness of the powerlessness of human reason to penetrate the mysteries that surround life.

86, 27. children gathering pebbles. An allusion to the famous words of Sir Isaac Newton, uttered when he had become the most famous mathematician of the world, and shortly before his death :—

" I do not know what I may appear to the world ; but to myself I seem to have been only like a boy playing on the seashore, and diverting myself in, now and then finding a smother pebble or a prettier shell, while the great ocean of truth lay all undiscovered before me."

87, 19. "for all who are desolate." Quoted from the touching supplication in the Liturgy of the Church of England :—"That it may please thee to defend, and provide for, the fatherless children and widows and all that are desolate and oppressed ; *We beseech thee to hear us, good Lord.*

87, 29. science . . . trembled. A reference to Francis Bacon (1561-1626). 'But in theology—all theologians asserted—reason played but a subordinate part. "If I proceed to treat of it," said Bacon, "I shall step out of the bark of human reason, and enter into the ship of the church. Neither will the stars of philosophy, which have hitherto so nobly shone on us, any longer give us their light."' Green, *Short History*, p. 596.

87, 33. consecrated myrrh. Myrrh is the gummy exudation of a Persian plant, bitter to the taste. It was used by the Jews in preparing their 'holy anointing oil.' R. means that when a woman becomes an advocate of a religious sect she devotes to God's service only her pride, her prejudice and her unreason—a bitter offering.

89, 2. wet with the . . . spray. R. here speaks against the eagerness of the many to read the latest sensational novel.

89, 25. Thackeray, (1811-1863), one of the greatest of English

novellists. Born in Calcutta, T. was educated in England. Losing a small fortune, he wrote for the magazines. In 1848 *Vanity Fair* was finished, followed at intervals until 1860, by *Pendennis*, *The New-comer*, *Henry Esmond*. The spirit of his writing is, on the one hand, hatred of sham, selfishness, and so to many seems harsh, cynical; yet on the other it is sympathy with what is true and noble. The student should make the acquaintance—if he has not already done so—with Becky Sharp in *Vanity Fair*.

89, 37. not for what is out of them. R. puts this more clearly in later editions, "not for their freedom from evil, but for their possession of good."

90, 5. old and classical books. Compare Emerson's advice in his essay on Books. "The three practical rules, then, which I have to offer, are,—1. Never read any book that is not a year old. 2. Never read any but famed books. 3. Never read any but what you like; or, in Shakespeare's phrase,

"No profit goes where is no pleasure ta'en;
In brief, sir, study what you most affect."

90, 15. narcissus, a genus of plants embracing those known under the names Daffodil, Jonquil, Narcissus. The best known of the last named is the Poet's Narcissus, which has a very fragrant white flower that emerges from a green sheath.

91, 34. Dean of Christ Church. Christ Church is the most aristocratic college of Oxford. It was primarily a religious foundation and hence the title of its head is the **Dean**. Trinity College is the chief of the colleges of Cambridge; its head is called the **Master**. Great men, such as Sir Isaac Newton, have been at different times at the head of these colleges.

92, 12. Joan of Arc. Jeanne d'Arc or Dare (1412-1431), was a poor peasant girl of the village of **Domrémy**, among the forests of the Vosges mountains of France. Taught, like her companions, to sew and spin, she was marked out from them only by her greater purity and simple candor. At fifteen she felt herself inspired by heaven to deliver France from the English, who, under Henry V., had almost become masters of it. Clad like a man, with sword and banner of white, she headed the forces of the Dauphin in the relief of Orleans. Everything gave way before her, and France was practically free. Captured by the Burgundians in the siege of Compiègne, she was sold to the English, and burned as a heretic and a witch. See Green's *Short History*, pp. 268-273, and *H. S. History*, pp. 98-99.

92, 27. Touraine, name of one of the former provinces of France, surrounding its capital, Tours, in central France. The county is now included in the department of Indre-et-Loire.

92, 28. German Diets. The diet was the deliberation body of the old German empire; from the Lat. *dies*, a day,—the day set for deliberating on public affairs.

93, 14. garden...into furnace-ground. Everywhere in

his works, R. inveighs against the destruction of natural beauty by the ruthless hand of man,—factories pouring their refuse into streams, railways destroying the beauty of hill and dale, the presence of man defiling the ‘cathedrals of the earth.’ The following passage illustrates his passionate indignation over the destruction of natural beauty :—

“Twenty years ago, there was no lovelier piece of lowland scenery in south England, nor any more pathetic in the world, by its expression of sweet human character and life than that immediately bordering on the sources of the Wandle, and including the lower moors of Addington, and the villages of Beddington and Carshalton, with all their pools and streams. No clearer or diviner waters ever sang with constant lips of the hand which ‘giveth rain from heaven’; no pastures ever lightened in springtime with more passionate blessing; no sweeter homes ever hallowed the heart of the passer-by with their pride of peaceful gladness—fain-hidden yet full-composed. The place remains, or, until a few months ago, remained, nearly unchanged in its large features; but, with deliberate mind I say, that I have never seen anything so ghastly in its inner tragic meaning,—not in Pisan Maremma—not by Campagna tomb, not by the sand-iles of Torcellan shore,—as the slow, stealing aspect of reckless, indolent, animal neglect, over the delicate sweetness of that English scene; nor is any blasphemy or impiety—or any frantic raging or godless thought—more appalling to me, using the best power of judgment I have to discern its sense and scope, than the insolent defiling of those springs by the human herds that drink of them. Just where the welling of stainless water, trembling and pure, like a body of light enters the pool of Carshalton, cutting itself a radiant channel down to the gravel, through warf of feathery weeds, all wavy, which it traverses with its deep threads of greenness, like the chalcedony in moss-agate, starred here and there with white grenouillette; just in the very rush and murmur of the first spreading currents, the human wretches of the place cast their street and house foulness; heaps of dust and slime, and broken shreds of all metal, and rags of putrid clothes; they have neither energy to cart it away, nor decency enough to dig it into the ground, thus shed into the stream to diffuse what venom of it will float and melt, far away, in all places where God meant those waters to bring joy and health. And, in a little pool behind some houses farther in the village where another spring rises, the shattered stones of the well, and of the little fretted channel which was long ago built and traced for it by gentle hands, lie scattered each from each under a ragged bank of mortar and scoria, and bricklayers’ refuse, on one side, which the clean water nevertheless chastises to purity; but it cannot conquer the dead earth beyond; and there, circled and coiled under festering scum, the stagnant edge of the pool effaces itself into a slope of black slime, the accumulation of indolent years. Half a dozen men, with one day’s work, could cleanse those pools, and trim the flowers about their banks, and make every breath of summer air above them rich with cool balm; and every glittering wave medicinal, as if it ran, troubled of angels, from the porch of Bethesda. But that day’s work is never given, nor will be; nor will any joy be possible to heart of man, for evermore about those wells of English waters.”

Crown of Wild Olive, Preface.

93, 18. sharp arrows. Read Ps. cxx. 4. The juniper bush, or more properly the broom, is employed in the East as fuel. Fabulous accounts are given of the length of time it continues to burn. R. means that the first apparent result of the use of steam as motive force is an increase of mechanical power, but the last and permanent is noxious and unsightly refuse.

93, 23. Mersey. Take your map of England, and look where the turbid Mersey flows by Liverpool into the Irish Sea; then westward into Wales, into Caernarvonshire, where the mountain-range of **Snowdon** lifts its many peaks; cross now the **Menai Straits** and we are in **Anglesea**, and with one step more in **Holy Island**, one of the last refuges of the Druids. To the north-west of the little island lies the promontory Holy Head with its lighthouse. Now look at your map of classical Greece; find the county of Phocis and in it Delphi (n., 69, 12),

from which the two summits of snow-capped Parnassus are visible. There is the heart of Greece, the mountain celebrated by the poets, and sacred to Apollo and the **Muses**. Nine in number, the muses inspired humanity to dance, to play on the harp, to write history and science and song. Turn now to Attica, and see to the west of it, like Anglesea and Wales, the Island of Egina, in which stood, as mighty ruin and noble statues still attest, the temple of Egina, dedicated to Minerva, that beneficent goddess who inspired every wise thought and noble deed in war or science or art.

94, 22. waters which a Pagan. Wordsworth, in language as strong as Ruskin's, laments the materialistic spirit that blots out all care for the beauties of nature.

"The world is too much with us; late and soon,
Getting and spending, we lay waste our powers:
Little we see in nature that is ours;
We have given our hearts away, a sordid boon!
This sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not.—Great God! I'd rather be
A pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn."

William Wordsworth.

94, 29. Unknown God. Cf. Acts xvii. 22-31.

95, 38. dragon's breath. In the oldest English poems, the epic of Beowulf, the dragon breathes out destroying flame.

96, 2. royal hand that heals. Scrofula, called King's Evil, was thought susceptible of cure by a touch of the hand of royalty. Dr. Johnson, when a boy, was taken up to London to be 'touched' by Queen Anne.

96, 8. arrogated. Note the force of the word, 'to make unjust pretensions to,' 'lay claim to out of vanity.'

96, 17. Lady. A. S. *hlæfdige*. The later etymologists derive the word somewhat differently from R. Skeat says of it:—"Of uncertain origin; the syllable *hlæf* is known to represent the word *hlaf*, a loaf. . . . But the suffix *dige* remains uncertain; the most reasonable guess is that which identifies it with A. S. *deage*, a kneader. . . . This gives the sense 'bread-kneader,' or maker of bread, which is a very likely one." Of **Lord**, A. S. *hlaford*, he says:—"It is certain that the word is a compound, and that the former syllable is A. S. *hlaf*, a loaf. It is extremely likely that *-ord* stands for *ward*, a warden, keeper, master; whence *hlaf-ward* loaf-keeper, *i. e.* the master of the house."

96, 31. Dominus. The etymology is properly the Sanscrit *dam-amas*, he who subdues, connected with the Lat. *domo*, I tame, to which verb it is akin; while *domus*, house, is connected with Sanscrit *damas*, house, itself akin to the English 'timber.'

97, 4. dynasty. Gk. *δυναστεία*, lordship ; from *δυνάστης*, a lord ; hence, 'the continued lordship of a race of rulers.'

97, 8. vassals. The relation of lord and vassal in the feudal system was one of protection and granting of land on the one hand, and, on the other, of fidelity and support in war.

97, 15. Rex (L.), Regina (L.) ; Roi (F.), Reine (Fr.) ; king, queen. *Rex* is connected with *regere*, to rule, and is from an earlier root which gave the various Aryan languages such words as *rectitude*, *right*, *rule*, *regent*.

97, 21. queens to your lovers. Elsewhere R. develops this idea :—

"Believe me, the whole course and character of your lovers' lives is in your hands ; what you would have them be, they shall be, if you not only desire to have them so, but deserve to have them so ; for they are but mirrors in which you will see yourselves imaged. If you are frivolous, they will be so also ; if you have no understanding of the scope of their duty, they also will forget it ; they will listen,—they *can* listen,—to no other interpretation of it than that uttered from your lips. Bid them be brave ;—they will be brave for you ; bid them be cowards ; and how noble soever they be,—they will quail for you. Bid them be wise, and they will be wise for you ; mock at their counsel, they will be fools for you : such and so absolute is your rule over them. You fancy, perhaps, as you have been told so often, that a wife's rule should only be over her husband's house, not over his mind. Ah, no ! the true rule is just the reverse of that ; a true wife, in her husband's house, is his servant ; it is in his heart that she is queen. Whatever of the best he can conceive, it is her part to be ; whatever of highest he can hope, it is hers to promise : all that is dark in him she must purge into purity ; all that is failing in him she must strengthen into truth ; from her, through all the world's clamour, he must win his praise ; in her, through all the world's warfare, he must find his peace.

Crown of Wild Olive, War, p. 92.

97, 29. Prince of Peace. Cf. Isaiah, ix. 6.

97, 35. Dei gratiâ. Lat. for 'by the grace of God,' used with the names of our sovereigns, in royal proclamations and inscriptions on coins, to indicate that the ruler is such, by virtue of divine favour.

97, 38. you have not hindered. See *Crown of Wild Olive, War, p. 93* :—

"If the usual course of war, instead of unroofing peasants' homes, and ravaging peasants' fields, merely broke the china upon your own drawing-room tables, no war in civilized countries could last a week. I tell you more, that at whatever moment you choose to put a period to war, you could do it with less trouble than you take any day to go out to dinner. You know, or at least you might know if you would think, that every battle you hear of has made many widows and orphans. We have, none of us, heart enough to mourn with these. But at least we might put on the outward symbols of mourning with them. Let but every Christian lady who has conscience toward God, vow that she will mourn, at least outwardly, for his killed creatures. Your praying is useless, and your church-going mere mockery of God, if you have not plain obedience in you enough for this. Let every lady in the upper classes of civilized Europe simply vow that while any cruel war proceeds, she will wear *black* ; a mute's black,—with no jewel, no ornament, no excuse for, or evasion into, prettiness,—I tell you again no war would last a week.

98, 34. myriad-handed murder. The massacres occasioned by war, civil or religious, etc., such as those of the French Revolution.

98, 34. chrysolite, "gold-stone," a transparent gem of a light-green color, about as hard as quartz. It is rather valuable. R.

draws the thought in this passage from the lament of Othello after the murder of his wife :—

“ Had she been true,
If heaven would make me such another world
Of one entire and perfect chrysolite,
I'd not have sold her for it.”

Othello, V. ii.

98, 35. play at precedence. The right of priority of place in formal gathering of people of birth is a matter of social strife. So much importance is attached to the right of precedence that with the members of the upper classes it is regulated by minute rules of official etiquette.

99, 21. “Her feet have touched.” Quoted from Tennyson's *Maud*, when the lover sings :—

“ I know the way she went
Home with her maiden posy,
For her feet have touched the meadows
And left the daisies rosy.”

99, 25. Even the light harebell.” From the description of Ellen Douglas in the *Lady of the Lake*, I. xviii :

“ A foot more light, a step more true,
Ne'er from the heath-flower dash'd the dew,
E'en the slight harebell raised its head,
Elastic from her airy tread.”

The harebell is a fragile plant with delicate, blue bell-shaped flowers of rare beauty. It is found among the rocks, especially in the neighborhood of water.

99, 36. the garden of some one who loves them. Read Shelley's *Sensitive Plant*.

100, 6. “Come, thou South,” Read Solomon's Song, iv. 16.

100, 15. feeble florets, lit., fragile little flowers ; fig., young girls sad and weary with toil.

100, 21. Dances of Death, lit., a pictorial allegory common in mediæval times, representing the universality of death. One picture in the church at Lübeck represents figures from the pope to a child, dancing in a chain side by side with figures of Death, to music played by another Death. The most famous illustration of the allegory is a series of fifty-three sketches for wood-cuts by Hans Holbein. In our text, the sense is, that Satan is gloating over the misery and death that infest the crowded factories and houses of the poor.

100, 24. English poet's lady. The heroine, Maud, of Tennyson's most passionate love poem, *Maud*.

100, 25. Dante's great Matilda, A lady whom Dante sees in Purgatory by the edge of Lethe, the stream that causes oblivion of all evil.

“ And there appeared to me (even as appears
Suddenly something that doth turn aside
Through very wonder every other thought)

mistaken
with

A lady all alone, who went along
Singing and culling floweret after floweret,
With which her pathway was all painted over.

* * * *

Upon this side with virtue it [Lethe] descends,
Which takes away all memory of sin ;

Dante, *Purgatorio*, xxviii.

In the last canto of *Purgatory*, the lady is mentioned by name—*Matilda*, the type of glorified active life. *Maud* (a contraction of *Matilda*), represents on the other hand retired life. Read again p. 98, ll. 36 ff. Note that *Ruskin*, in saying, “not giving you the name,” etc., wishes you to be actively, practically benevolent, and not passively sensitive.

101, 1. “The Larkspur listens.”

There has fallen a splendid tear
From the passion-flower at the gate.
She is coming, my love, my dear ;
She is coming, my life, my fate ;
The red rose cries, ‘She is near, she is near ;’
And the white rose weeps, ‘She is late ;’
The larkspur listens, ‘I hear, I hear ;’
And the lily whispers, ‘I wait.’

Tennyson, *Maud*, xxii.

101, 12. *Madeleine*. French for *Magdalene*. Read *St. John* xx. 1-10.

101, 16. *old garden*. *Eden*. Cf. *Gen.* iii. 24.

101, 19. “fruits of the valley.” *Song of Solomon*, vi. 11.

101, 22. *pomegranate . . . sanguine seed*. An Eastern fruit the size of a large orange, skin yellow, filled with reddish seeds surrounded by sweet juicy pulp.

“Or at times a modern volume,—Wordsworth’s solemn-thoughted idyl,
Howitt’s ballad-verse, or Tennyson’s enchanted reverie,—
Or from Browning some ‘Pomegranate,’ which, if cut deep down the middle,
Shows a heart within blood-tinctured, of a veined humanity.”

Mrs. Browning, *Lady Geraldine’s Courtship*.

101, 27. “Take us the foxes.” See *Song of Solomon*, ii. 15.

101, 30. *foxes have holes*. Cf. *Matt.* viii. 20.

LECTURE III.—THE MYSTERY OF LIFE AND ITS ARTS.

“The Mystery of Life was one of a series of lectures begun in 1863, and continued several years. They were delivered by different speakers, in the Theatre of the Museum of Industry in Dublin, and published in the annual report of the Committee, which was entitled *The Afternoon Lectures on English Literature*.

“The Preface to the first report says that the lectures were intended for young men whose daily pursuits shut them out from the ordinary means of mental improvement, and that ‘some of the restrictions of the projected course were as follows :—They were to be given on important subjects connected with English Literature, and by the best lecturers whose aid could be secured. It was considered essential that the new lectures should be delivered in some suitable building of unsectarian or neutral character.’”

102. 10. disabled me...from preparing. Because R. holds that all great art is the outcome of an essentially religious nature. (See p. 108, below). In the *Lectures on Art*, he writes: “The art, or general productive and formative energy, of any country, is an exact exponent of its ethical life. You can have noble art only from noble persons.” In *The Two Paths* this teaching is reiterated:—“I have had but one steady aim in all that I have tried to teach,—namely—to declare that whatever was great in human art was the expression of man’s delight in God’s work.” The first chapter of the *Stones of Venice* is devoted to an enunciation of the connection of religion and art.

103. 11. beauty of the clouds. See *Modern Painters*, Vol. I, pp. 277 ff. (*Of Truth of Skies*), where R. paints the physical beauty of the clouds and the moral lesson from it.

103, 17. “what is your life.” See James, iv. 14.

103, 33. “man walketh.” See Ps. xxxix. 6.

104, 8. “the mist of Eden.” See Gen. ii. 6.

104, 11. “wells without water.” See 2 Pet. ii. 17.

104. 23. disappointment...of cherished purposes. From his failing to influence men’s minds to sympathy with his own. See pp. 105 ff.

“I used to fancy that everybody would like clouds and rocks as well as I did, if once told to look at them; whereas, after fifty years of trial, I find that is not so, even in modern days; having long ago known that, in ancient times, the clouds and mountains which have been life to me, were mere inconvenience and horror to most of mankind.”

Præterita, II. 1.

104. 29. twilight so beloved by Titian. See n. to 58, 13. “The great splendour of the Venetian school arises for their having seen and held from the beginning this great fact—that shadow is as much colour as light, often more so. In Titian’s fullest red the lights are pale

rose-colour, passing into white—the shadows warm, deep crimson.”
Lectures on Art.

105, 7. **greatest painter... of England.** Turner. See
Intro. pp. 146 ff.

104, 8. **Reynolds.** Sir Joshua Reynolds (1723-1792), the greatest
English portrait-painter, famous also as the first president of the Royal
Academy. He was the friend of Johnson, Garrick and Burke.

105, 22. **National Gallery.** A great gallery of paintings in
London, founded by the nation in 1824. It is in a large stone edifice
near Trafalgar Square. Though not equalling the great European
galleries, it contains many of the works of the old and new masters.
One section, called the Turner gallery, contains the works of the
greatest of landscape painters.

R.'s work in arranging the Turner drawings is described in the Pre-
face to *Modern Painters*, Vol. V.

“In seven tin boxes in the lower room of the National Gallery I found upwards of
nineteen thousand pieces of paper, drawn on by Turner one way or another. Many
on both sides; some with four, five, or six subjects on each side. . . . some in chalk,
which the touch of a finger would sweep away; others in ink, rotted into holes; others
. . . . long eaten away by damp and mildew. . . . others worn-eaten, mouse-eaten,
many torn half-way through. . . . Dust of thirty years' accumulation, black, dense,
sooty, lay in the rents of the crushed and crumpled edges of those flattened bundles,
looking like a jagged black frame, and producing unexpected effects in brilliant
portions of skies, whence an accidental or experimental finger mark of the first bundle-
unfolder had swept it away. . . . Four hundred of the most characteristic framed and
glazed, and cabinets constructed for them which would admit of their free use by the
public. With two assistants, I was at work all the autumn and winter of 1857, every
day, all day long, and often far into the night.”

105, 25. **Kensington.** This museum was founded by the
Prince Consort in 1852. It is a huge and uncompleted brick building
in the most beautiful part of London, and contains a rich collection of
art treasures.

106, 4. **snow in summer.** See Prov. xxvi. 1.

106, 8. **architecture.** See *Seven Lamps and Stones of Venice*,
Intro. pp. 148, 149.

106, 21. **Sir Thomas Deane** (1792-1871) was an Irish archi-
tect of genius. Benjamin Woodward studied under him, and together
they designed the **Oxford Museum**, which was building in 1858.
The merit of the sculpture is that it represents flowers and animals
imitated from nature. The sculptors were Mr. Munro, Mr. Woolner,
and especially Mr. O'Shea, with others of his name and family.

“Your Museum at Oxford is literally the first building raised in Eng-
land since the close of the fifteenth century, which has fearlessly put to
trial this old faith in nature, and in the genius of the unassisted work-
man, who gathered out of nature the materials he needed.”—*Arrows of
the Chace*, Vol. I., p. 139.

106, 24. **façade**, (Fr. *façade*, Ital. *fauciata*, front of a building,
from Lat. *facies*, the face), the face or front of a large edifice.

107, 6. streets of iron, palaces of crystal. R.'s aversion to railways is proverbial. "Going by railroad," he says somewhere, "I do not consider travelling at all, it is merely being sent to a place, and very little different from becoming a parcel." The Crystal Palace, was built in Hyde Park for the great Exhibition of 1851, and rebuilt in Sydenham, in 1854. Within the lofty walls of glass are collections illustrating the arts and sciences. "The quantity of thought it expresses is . . . that it might be possible to build a greenhouse larger than ever greenhouse was built before. This thought, and some very ordinary algebra, are as much as glass can represent of human intellect." *Stones of Venice*. "I never get up at Herne Hill after a windy night without looking anxiously towards Norwood in the hope that 'the loftiest moral triumph' of the world may have been blown away." *Pors*, Let. iii.

107, 21. *Πορρ*. Alexander Pope (1688-1744), the greatest satirical poet in English; lived chiefly at Twickenham; wrote *Essay on Criticism*, *Rape of the Lock*; *Dunciad*, etc. The quotation is from the *Essay on Man*, and, like many of R.'s quotations, is not exact.

"Meanwhile opinion gilds with varying rays
Those painted clouds that beautify our days;
Each want of happiness by hope supplied,
And each vacuity of sense by pride;
These build as fast as knowledge can destroy;
In folly's cup still laughs the bubble, joy;
One prospect lost, another still we gain;
And not a vanity is given in vain."

Essay on Man, Ep. II. pt. vi.

108, 12. mortal part . . . swallowed up. See I. Cor. xv. 51-57.

109, 15. ministers to pride and lust, i.e., the artists used their talents to gratify the pride of princes or to pander to their lust.

109, 23. see with our eyes. Cf. Mark, iv. 12.

108, 21. unless their motive is right. R. defines the nature of the motive in ll. 14-17, as well as elsewhere. "Have a fixed purpose of some kind for your country and yourselves; no matter how restricted, so that it be fixed and unselfish."—*Lectures on Art*.

109, 38. Antipodes (L. *antipodes*, Gk. *αντίποδες*, a compound of *άντι*, against, and *πούς*, a foot), men whose feet are opposite ours; hence, at the place directly opposite us, on the other side of the world.

111, 19. kings . . . as grasshoppers, etc. Adaptations of Isa. xl. 22, and Nahum i. 3.

112, 14. Milton's . . . system of the universe. That there is a region of hell, above which through Chaos is our planetary system; beyond our planetary system the sphere of the fixed stars, beyond it the crystalline heaven, and beyond it the empyrean heaven, seat of God and His angels.

112, 16. fall of the angels. The fall of the angels is described by Milton in the fifth and sixth books of *Paradise Lost*. Raphael is

represented as coming to Adam and relating at his request the story of the fall. Satan, the first archangel, in envy of the Son of God, rebelled, drew his legions to the north, and incited them to war. Against the rebellious host, God sent Michael and Gabriel, who waged battle with them for two days. The third day, the Son of God, with chariot and thunder, rushes upon the forces of Satan, drives them through the wall of heaven down into the bottomless pit.

112, 18. Hesiod's account. Hesiod (850 B.C.—?) is supposed to have flourished in the time of Homer. One poem, ascribed to him, his only genuine poem, is *Works and Days*, perhaps the oldest didactic poem in the world, consisting of ethical, political, and minute economical precepts. It is homely and unimaginative in style, but pervaded with a solemn and lofty feeling, arising from the belief that the gods have ordained justice among men, have made labour the only road to prosperity, and have so ordered the year that every work has its appointed season, the sign of which may be discerned. Another poem *Theogonia*, attributed to Hesiod, is probably not his work. To a part of it R. refers. The Titans were sons of Urania (Heaven) and Gæa (Earth). They overthrow their father, and one of them, Kronos, becomes king. Zeus, son of Kronos, aided by his brothers—the younger gods—waged war for ten years against his father and the older Titans, until finally the latter were driven down into a dungeon beneath Tartarus.

112, 23. Dante's conception. See n. to 78, 7.

112, 30. Florentine maiden. Beatrice da Portinari, the heroine of the *Paradiso*, and the *Vita Nuova*. Loving her when she was eight and he twelve, Dante regards her as the type of woman's perfection, and as such she appears in the poems mentioned.

113, 3. pompous nomenclature. Allusion to the descriptions by Milton of the Infernal Council,—‘powers and dominions,’ ‘deities of heaven,’ ‘ethereal virtues,’ ‘synod of gods,’ ‘empyrean thrones,’ etc.

113, 4. troubadour's guitar. The troubadours were wandering poets and minstrels of southern France during the twelfth and thirteenth centuries. They wrote chiefly lyrical poems on romantic affection.

The sense of the passage is, therefore, that the great poets such as Dante, merely deal in a light and frivolous spirit with the most awful subjects of thought.

113, 7. idle puppets, foolish creations of the minds of the scholars of the Middle Ages (school-men).

113, 18. unrecognized personality. The knowledge we have of the life of Homer is ‘little better than a name;’ of Shakespeare, too, our knowledge is vague, fragmentary, and unsatisfactory.

114, 6. great Homeric story. The *Iliad* contains only a part of it, about fifty days in the tenth year of the siege of Troy. This war, began by Paris, a beautiful shepherd, son of Priam, king of Troy, carrying

off Helen, wife of Menelaus, king of Sparta. Menelaus called upon his fellow chiefs to avenge the wrong; they gathered an army and a fleet, and sailing to Asia Minor, laid siege to Troy. Though Agamemnon was the leader of the Greek, the greatest warrior was Achilles, son of king Peleus and of Thetis, a sea-goddess, who had made her son all but invulnerable by bathing him in the river Styx. Almost nine years the siege had gone on, when pestilence broke out in the Greek camp. Achilles laid the blame on Agamemnon, because he had refused to give up the captive Chryseis, to her father. Agamemnon agreed to surrender the girl if Achilles would hand over to him another captive, Briseis. Achilles consents, but withdraws his forces from the field and sulks in his tent. The next battle is won by the Trojans, and the Greeks in alarm entreat the angry chief to return to their aid. He so far relents as to permit his Myrmidons to take the field again, led by his friend Patroclus, who, to strike terror into the hearts of the enemy, wears Achilles' armour. At first Patroclus carries everything before him, but at last he falls before the spear of Hector. At the news of this 'a black cloud of grief enwrapped Achilles, and he moaned terribly.' 'Straightway may I die,' said he, 'since I might not succour my comrade at his slaying. He has fallen afar from his country and lacked my help in his sore need.' Achilles turns his wrath against the Trojans. Giving up his enmity to Agamemnon, he takes the field. None can stand against him. Hector, the greatest of the Trojans, he slays and will not give up his body till pity for King Priam, his adversary's aged father, overcomes him. With the funeral of Hector, the *Iliad* closes. According to other accounts Achilles met death shortly after at the hands of Paris, the archer, "the basest of his adversaries," who shot him in the heel, his only vulnerable part.

114, 24. our own poet :

"At the close of a Shakespeare tragedy nothing remains but dead march and clothes of burial. At the close of a Greek tragedy there are far-off sounds of a divine triumph, and a glory as of resurrection."

Modern Painters, Vol. V.

"Shakespeare always leans on the force of Fate, as it urges the final evil; and dwells with infinite bitterness on the power of the wicked, and the infinitude of result dependent seemingly on little things. A fool brings the last piece of news from Verona, and the dearest lives of its noblest houses are lost; they might well have been saved if the sacristan had not stumbled as he walked. Othello mislays his handkerchief, and there remains nothing for him but death. Hamlet gets hold of the wrong foil, and the rest is silence. Edmund's runner is a moment too late at the prison, and the feather will not move at Cordelia's lips. Salisbury a moment too late at the tower, and Arthur lies on the stones dead. Goneril and Iago have on the whole, in this world, Shakespeare sees, much of their own way, though they come to a bad end. It is a pin that Death pierces the king's fortress wall with; and Carelessness and Folly sit sceptred and dreadful, side by side with the pin-armed skeleton."

Modern Painters, Vol. IV.

114, 37. death-bed of Katharine, the divorced wife of Henry VIII. The scene referred to is *Henry VIII.*, Act IV., sc. ii.

(*The Vision. Enter, solemnly tripping one after another six personages, clad in white robes, wearing on their heads garlands of bays and golden vizards on their faces; branches of bays or palms in their hands... holding the garlands over her head; which done... she makes in her steep signs of rejoicing, and holdeth up her hands to heaven; and so in their dancing they vanish, carrying their garlands with them.*)

- Kath.*: Spirits of peace, where are ye? Are ye all gone?
And leave me here in wretchedness behind ye?
- Griffith*: Madam, we are here.
- Kath.*: It is not you I call for:
Saw ye none enter, since I slept?
- Griffith*: None, madam.
- Kath.*: No? Saw ye not, even now, a blessed troop
Invite me to a banquet; whose bright faces
Cast thousand beams upon me, like the sun?
They promis'd me eternal happiness;
And brought me garlands, Griffith, which I feel
I am not worthy yet to wear: I shall, assuredly.

114, 38. the great soldier king. Henry V. The scene referred to is *Henry V.*, Act IV., sc. viii.

- King*: Where is the number of our English dead?
(*Herald presents another paper.*)
Edward, the duke of York, the earl of Suffolk,
Sir Richard Ketly, Davy Gam, esquire:
None else of name; and of all other men,
But five and twenty. O God! Thy arm was here,
And not to us but to thy arm alone
Ascribe we all.—When, without stratagem,
But in plain shock, and even play of battle,
Was ever known so great and little loss,
On one part and on the other? Take it, Lord,
For it is only Thine?

- Exeter*: 'Tis wonderful!
- King*: Come, go we in procession to the village
And be it death proclaimed through the host,
To boast of this, or take that praise from God,
Which is His only.
- Fluellen*: Is it not lawful, an please your majesty, to tell how many is killed?
- King*: Yes, captain, but with this acknowledgment,
That God fought for us.

115, 7. valley of the shadow of death. Cf. Ps. xxiii. 4.

115, 9. "The gods are just."

The gods are just, and of our pleasant vices
Make instruments to scourge us.

King Lear, Act. V., sc. iii.

115, 11. resolved arbitration. An older sense of 'arbitration,' here denoting the spontaneous decrees of the Fates, who are appointed to decide (arbiters) human life and action.

115, 14. our indiscretion...divinity.

Our indiscretion sometimes serves us well,
When our deep plots do fall [fail]; and that should teach us,
There's a divinity that shapes our ends,
Rough-hew them as we may.

Hamlet, Act V., sc. ii.

115, 33. men...who weigh the earth. Cf. Job xxviii
Is. xl.12; Prov. xvi. 2; Ps. lxii. 9; note R.'s inuendo,—forcing a
parison of the scientists with God.

116, 1. though no poet. Cf. *Intro.* p. 150.

117, 31. The child is father to the man. From Wordsworth's poem :

My heart leaps up when I behold,
A rainbow in the sky.
So was it when my life began ;
So is it, now I am a man ;
So be it when I shall grow old
Or let me die ;
The child is father of the man ;
And I could wish my days to be
Bound each to each by natural piety.

118, 12. These,—hewers of wood. Here R. joins hands with his 'master, Carlyle,' whose belief in work was a religion :—

"All true Work is sacred. Admirable was that saying of the old monks, '*laborare est orare!*' Labour wide as the earth has its summit in Heaven. Sweat of the brow ; and up from that to sweat of the brain, sweat of the heart ; which includes all Kepler calculations Newton meditations, all Sciences, all spoken Epics, all acted Heroisms, Martyrdoms,—up to that 'agony of bloody sweat' which all men have called divine ! O brother, if this be not worship, then I say, the more pity for worship ; for this is the noblest thing yet discovered under God's sky. Who art thou that complainest of thy life of toil ? Complain not ! Look up, my wearied brother ; see thy fellow Workman there, in God's eternity ; surviving there, they alone surviving ; sacred Band of the Immortals, celestial Body-guard of the Empire of Mankind ! Even in weak Human memory they survive so long, as saints, as heroes, as gods ; they alone surviving ; peopling, they alone, the unmeasured solitudes of Time ! To thee, Heaven, though severe, is *not* unkind ; Heaven is kind,—as a noble Mother ; as that Spartan Mother, saying, while she gave her son his shield, 'With it my son, or upon it !' Thou, too, shalt return home in honour ; to thy far distant home in honour, doubt it not,—if in the battle thou keep thy shield."

Carlyle, *Past and Present*, III. 12.

118, 32. Even Reynolds. Between the foundation of the Royal Academy, in 1768, and his death, in 1792, Reynolds as President delivered fifteen annual discourses on art. R. criticises them adversely in *Modern Painters*.

120, 6. Gustave Doré (1832-1883), a French artist, famous as an illustrator of the Bible, and of works of Dante, Milton, Coleridge, Poe, Tennyson. The reasons for R.'s condemnation of Doré may be seen in the following :—

"Your friend is wrong in thinking there is any good in those illustrations of Elaine [*Idylls of the King*]. I had intended to speak of them afterwards, for it is to my mind quite a significant—almost as awful—a sign of what is going on in the minds of us, that our great English poet should have suffered his work to be thus contaminated, as that the lower Evangelicals, never notable for sense in the arts, should have got their Bibles dishonored. Those Elaine illustrations are just as impure as anything else that Doré has done ; but they are also rapid, and without any one merit whatever in point of art. The illustrations of the *Contes Drolatiques* are full of power and invention ; but those to Elaine are merely and simply stupid ; theatrical betises, with the taint of the charnel-house on them besides."

Time and Tide, *Lct. xvi.*, p. 71.

120, 10. Furies. The goddesses Alecto, Megara, and Tisiphone, fearful beings who, according to the Greeks, punished the crimes of mortals.

120, 10. Harpies. According to Greek mythology, the harpies had the heads and breasts of women, and the bodies of vultures—hideous

monsters with wings, of fierce and loathsome aspects, with their faces pale with hunger, living in an atmosphere of filth and stench, contaminating everything they approached.

120, 18. Madonnas of Raphael. Paintings of the Virgin and her Holy Child. One—the Madonna di San Sisto—hangs in the Royal gallery in Dresden; another—the Madonna of the Chair—in the Pitti Palace, Florence. **Raphael** (1483-1520), an Italian painter of the highest genius. He decorated many public buildings and palaces in Rome.

120, 19. Sybils of Michael Angelo. These were majestic female figures painted on the Sistine Chapel at Rome.

Michael Angelo (1475-1563). He was an Italian painter, sculptor, architect, and poet. His best works are the decorations of the Sistine Chapel, the converting of the baths of Diocletian into the church of Ste. Maria degli Angeli, and his statue of Moses.

120, 20. Angelico. Giovanni da Fiesole, or Angelico, (1387-1455) was a Tuscan painter. He decorated the Pope's private chapel in the Vatican with illustrations of the life of St. Lawrence. In the Gallery of Florence hangs his picture on the birth of John the Baptist. "Angelico was the guide of his age," said Lanzi, "because of the supernatural beauty of his heads of angels and saints."—*Biographie Universelle*.

120, 21. Cherubs of Correggio. The reference is to the beautiful faces of winged boys in such paintings as the "Night," which represents the infant Christ with cherubs hovering above.

Correggio (1494-1534), an Italian painter, 'the first among the moderns who displayed that grace and general beauty and softness of effect, the combined excellences of design and colour with taste and expression, for which he is still unrivalled.'

120, 35. passions of myriads. R. elsewhere expands this conception. Read the note to 34, 19, and continue:—

"But also remember that the art-gift is only the result of the moral character of generations. A bad woman may have a sweet voice; but that sweetness comes of the past morality of her race. That she can sing with it at all, she owes to the determination of the laws of music by the morality of the past. Every act, every impulse, of virtue and vice, affects in any creature, face, voice, nervous power, and vigour and harmony of invention at once. Perseverance in rightness of human conduct, renders, after a certain number of generations, human art possible; every sin clouds it, be it ever so little a one; and persistent vicious living and following of pleasure render, after a certain number of generations, all art impossible."

The Queen of the Air, p. 83.

121, 9. Ireland possessed. From the sixth to the eighth century, Ireland was the centre of culture and Christianity for Western Europe. Her schools were famous, and among her priests and missionaries were Colomba, Gallus, Dicuill, Ferghal, who carried the Gospel to England, Switzerland, France, and Germany. The Irish MSS. of this time are the most beautiful specimens of careful writing extant.

121, 16. progress of European schools. The main points in the references are as follows:—

I will go back then first to the very beginnings of Gothic art, and before you, the students of Kensington, as an impanelled jury, I will bring two examples of the barbarism out of which Gothic art emerges, approximately contemporary in date and parallel in executive skill; but, the one, a barbarism that did not get on, and could not get on; the other, a barbarism, that could get on, and did get on; and you, the impanelled jury, shall judge what is the essential difference between the two barbarisms, and decide for yourselves what is the seed of life in the one, and the sign of death in the other. . . . The Aristotelian principles of the Beautiful are, you remember, Order, Symmetry, and the Definite. Here you have the three, in perfection, applied to the ideal of an **angel**, in a psalter of the eighth century, existing in the library of St. John's College, Cambridge. . . .

From this dead barbarism we pass to living barbarism—to work done by hands quite as rude, if not ruder, and by mind quite as uninformed, and yet work which in every line of it is prophetic of power, and has in it the sure dawn of day. . . . I go . . . to the church, . . . St. Ambrogio, of Milan, . . . furnishing the most archaic examples of **Lombardic sculpture** in North Italy. I do not venture to guess their date. . . . We find the pulpit of their church covered with interlacing patterns, closely resembling those of the manuscript at Cambridge, but among them is figure sculpture of a very different kind. . . . the Serpent beguiling Eve.

The Eve, rude and ludicrous as it is, has the elements of life in their first form. . . . The workman's whole aim is to get at the facts. . . . the very heart of the facts. A common workman would have looked at nature for his serpent, but he would have thought only of its scales. This fellow does not want scales. . . . he wants the serpent's heart—malice and insinuation. . . . And some look of listening, of complacency, and of embarrassment he has verily got: note the eyes slightly askance, the lips compressed, and the right hand nervously grasping the left arm; nothing can be declared impossible to the people who could begin thus—the world is open to them, and all that is in it; while, on the contrary, nothing is possible to the man who did the symmetrical angel—the world is keyless to him; he has built a cell for himself in which he must abide, barred up for ever—there is no more hope for him than for a sponge or a madrepore [coral insect].

The Two Paths, pp. 21-25.

The lecture since published was entitled *The Deteriorative Power of Conventional Art over Nations*, and forms the third of the five lectures in *The Two Paths*.

121, 35. missal-painter. The missal is a book containing the prayers used in celebrating the mass. Before the invention of printing, the missals were copied by hand with marvellous beauty and accuracy, and adorned with elaborate initial letters.

123, 16. inflame the cloud of life. Life is a vapour that love often illumines with the anguish of passion.

123, 24. law of heaven. See Gen. iii. 19.

123, 28. "Whatsoever thy hand." See Eccl. ix. 10.

124, 1. dead have yet spoken. Cf. n. to 19, 18.

124, 12. Forest Cantons. The country now called Switzerland formed until the beginning of the fourteenth century a part of the German empire. The leading towns and the people of the Forest Cantons of Uri, Schwyz, and Unterwalden, rebelled in 1307, and drove the Austrians from their lands. In 1352 the three Forest Cantons, with Lucerne, Zürich, Zug, Berne joining in a perpetual confederacy, which in 1513, on the adhesion of Basle, Schaffhausen, and Appenzell, became the real Swiss confederacy as we now know it.

When the Reformation, through the preachings of Zwingli, spread

over the northern cantons, the Forest Cantons remained attached to the old faith.

124, 13. Vaudois valleys. Among the valleys of the Cottian Alps in Northern Italy lives a Christian community holding Protestant doctrines. These Waldenses (Vaudois) hold that their Church is directly connected with the Apostles, and has always been independent of Rome. Their doctrines are, however, those of Peter Waldo of Lyons, who endeavored (1170) to restore the primitive and apostolic purity to the Church, and being condemned (1179) retreated to the valleys of the Alps. His followers were subjected to great persecutions, those endured from the hands of the Duke of Savoy are commemorated in Milton's sonnet :—

"Avenge, O Lord, Thy slaughtered saints, whose bones
Lie scattered on the Alpine mountains cold,
Even them who kept Thy faith so pure of old."

124, 17. fevered idiotism. Referring to the cretins or idiots of the Alpine valleys. See note to 45, 6.

124, 24. Garden of the Hesperides. The Hesperides, children of Hesperus in ancient fable, were sisters who, aided by a sleepless dragon, guarded the golden apples bestowed upon Juno at her wedding by Gaea (Earth). Where the garden was, the fables do not agree. But certainly it was in the West, amid the radiance of the setting sun. One tradition has it that near Mount Atlas in the once fruitful land of north-western Africa, the apples were preserved,—

"Amidst the garden's fair
Of Hesperus and his daughters three,
That sing about the golden tree."

Milton, *Comus*.

124, 24. perish of hunger. See note to famine at Orissa, 76, 19.

124, 27. honoured of . . . heathen women. See note to Athena, 60, 9; 80, 6, and to Penelope, 79, 23. Classical literature contains many allusions to the art of weaving, in descriptions of women such as Creusa and Iphigenia.

124, 29. wisest king. Solomon. See Prov. xxxi., 10-31.

125, 1. tapestry. Woven stuffs for the decoration of walls and furniture. One of the most famous of manufactories of tapestry is the Gobelin in France, where work that rivals painting is still produced.

125, 7. cast clouts. Cf. Jerem. xxviii., 11, 12.

125, 15. "I was naked." Cf. Matt. xxv. 43.

125, 34. atoms of scarcely nascent life. The coral insects, which are very low in the scale of animal life.

125, 35. ridges of formless ruin. Of Babylon, Mr. Sayce has said: "The numerous remains of old habitations show how thickly this level tract must once have been peopled, though now for the most part a wilderness." Further references could be made in support of the text to the Aztec civilization of Mexico, the Carthaginian empire of northern Africa, etc.

- 126, 2. I was a stranger. See Matt. xxv., 35.
 126, 7. as a fig-tree. Cf. Rev. vi, 13.
 126, 19. glory of gray hairs. Cf. Pro. xx., 29.
 126, 27. imaginations of our evil hearts. Cf. Jerem. xxiii., 17.
 126, 30. "as a vapour." See Jas. iv. 14.
 126, 38. whither they go. Modelled on Eccl. ix., 10.
 127, 8. days are numbered. Cf. Ps. xc., 12.
 127, 17. "He maketh the winds." Ps. civ., 4; Heb. i., 7.
 127, 33. *Dies Irae*. (*dī ēs ī rē*), Day of Wrath. The name of a famous Latin hymn on the Judgment Day, probably written by an Italian, Thomas of Celano, who lived in the first half of the thirteenth century. The first stanza reads:—

*Dies Irae, dies illa,
 Solvet seclum in favilla,
 Teste David cum Sibylla.*

That day of wrath, that dreadful day,
 When heaven and earth shall pass away,
 What power shall be the sinners stay?
 How shall he meet that dreadful day?

Scott, Lay of the Last Minstrel, vi.

127, 34. in the flame of the west. Note the aptness of the phrase, in suggesting the sunset as chronicling the events that have occurred during the day.

128, 10. sin of Ananias. Acts x. 1-10.

128, 14. "They that are His." See Gal. v. 24.

128, 33. "station of life to which Providence." Adopted from the Church of England Catechism.

129, 1. Levi's station, etc. Luke v. 27; Matt. iv. 18; Acts ix. 3.

130, 6. dress for different ranks. The notion is a favourite one with R. In *Modern Painters*, Vol. V., Pt. ix., chap. xi., he says: "Every effort should be made to induce the adoption of a national costume." In his proposals for the organization of the St. George's Company (*Fors*, Let. lviii.), he states that, "the dress of the officers of the company will on all occasions be plainer than that of the peasants; but hereditary nobles will retain all the insignia of their rank, the one only condition of change required on their entering the St. George's Company being the use of uncut jewels."

130, 38. *Savoy Inn*. R., after speaking of his acquirement of skill in manual labour—breaking stones with an iron-masked stone-

breaker near London, sweeping crossings with an Irish street-sweeper, working with a carpenter and a bricklayer—concludes :—

But the quite happiest bit of manual work I ever did was for my mother in the old inn at Sixt (an elevated point near Chamouni), where she alleged the stone staircase to become have unpleasantly dirty, since last year. Nobody in the inn appearing to think it possible to wash it, I brought the necessary buckets of water from the yard myself, poured them into beautiful image of Versailles waterworks down the fifteen or twenty steps of the great staircase, and with the strongest broom I could find, cleaned every step into its corners. It was quite lovely work to dash the water and drive the mud, from each step, with accumulating splash down to the next one.

Præterita, II. Chap. x., pp. 362 ff.

In the following chapter he speaks of "the little inn at Samoens, where I washed the stairs down for my mother," Samoens being a few miles below Sixt, near Chamouni.

131, 19. competitive examination.

"The madness of the modern cram and examination system arises principally out of the struggle to get lucrative places; but partly also out of the radical blockheadism of supposing that all men are naturally equal, and can only make their way by elbowing;—the facts being that every child is born with an accurately defined and absolutely limited capacity: that he is naturally (if able at all) able for some things and unable for others; that no effort and no teaching can add one particle to the granted ounces of his available brains; that by competition he may paralyze or pervert his faculties, but cannot stretch them a line; and that the entire grace, happiness, and virtue of his life depend on his contentment in doing what he can, dutifully, and in staying where he is, peaceably. So far as he regards the less or more capacity of others, his superiorities are to be used for *their* help; not for his own pre-eminence; and his inferiorities are to be no ground of mortification, but of pleasure in the admiration of nobler powers. . . . Therefore, over the door of every school, and the gate of every college, I would fain see engraved in their marble the absolute forbidding—

μηδὲν κατὰ ἐρίθειαν ἢ κενοδοξίαν :

"Let *nothing* be done through strife or vain glory."

Fors, Let. xcv.

131, 29. helpful action. Cf. *Sesame*, p. 64, "for there is a true church," etc.

131, 34. Pharisee's thanksgiving. See *Luke*, xviii. 10.

The pride of Faith is now, as it has been always, the most deadly because the most complaisant and subtle;—because it invests every evil passion of our nature with the aspect of an angel of light, and enables the self-love which might otherwise have been put to wholesome shame, and the cruel carelessness of the ruin of our fellow-men, which might otherwise have warmed into human love or at least been checked by human intelligence, to congeal themselves into the mortal intellectual disense of imagining that myriads of the inhabitants of the world for four thousand years have been left to wander and perish, many of them everlastingly, in order that, in fullness of time, divine truth might be preached sufficiently to ourselves; with this further ineffable mischief for direct result, that multitudes of kindly disposed, gentle and submissive persons, who might else by their true patience, have alloyed the hardness of the common crowd, and by their activity for good, balanced its misdoings, are withdrawn from all true service of man, that they may pass the best part of their lives in what they are told is the service of God, namely, desiring what they cannot obtain, lamenting what they cannot avoid, and reflecting on what they cannot understand.

Lectures on Art, p. 42.

132, 33. to make Latin verses. The highest forms of the English schools were drilled, until recently, almost entirely in the classics. The flower of this classical culture was the Greek and Latin verse written by the student in imitation of ancient poetry.

133, 7. incorruptible felicity.

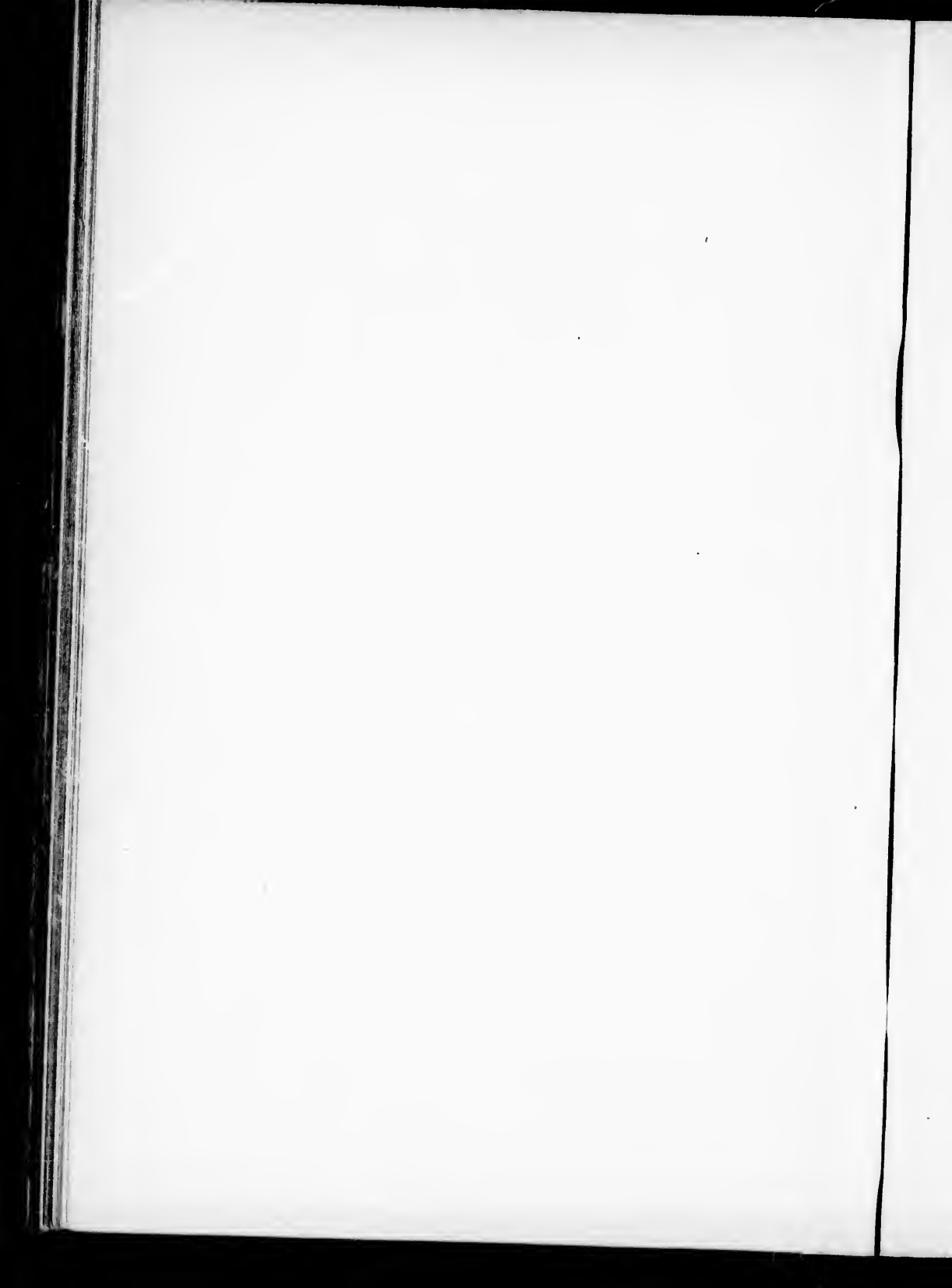
"To watch the corn grow and the blossoms set; to draw hard breath over plowshare or spade; to read, to think, to hope, to pray,—these are the things which make men happy; they have always had the power of doing these, they never *will* have power to do more. The world's prosperity or adversity depends upon our knowing and teaching these few things; but upon iron, or glass, or electricity, or steam, in no wise."

Modern Painters, Pt. IV., p. 303.

133, 14. Charity. I. Corinthians, xlii., 13.

"Among the many mistakes we have lately fallen into, touching that same charity, one of the worst is our careless habit of always thinking of her as pitiful, and to be concerned only with miserable and wretched persons; whereas her chief joy is in being reverent, and concerned mainly with noble and venerable persons. Her poorest function is the giving of pity; her highest is the giving of *praise*. For there are many men who, however fallen, do not like to be pitied; but all men, however far risen, like to be praised."

The Eagle's Nest, p. 179.



APPENDIX.

ESSAY WORK.

WAVERLEY.*

As *Waverley* is (1) mainly a record of the events in the lives of supposed characters—Edward Waverley, Fergus Mac-Ivor, Flora Mac-Ivor, Rose Bradwardine, etc.—it is chiefly *narrative* in character. As it contains (2) a very large number of portrayals of human beings, landscapes, scenes of social life, it is also *descriptive* in character.

The study of *Waverley* for purposes of composition should in the main be directed towards mastering Scott's methods in Description and Narration. This study should, for the sake of simplicity, be directed chiefly to the various parts of the story, which will be found to have an organic unity as marked as the organic unity of the whole. The practice of composition should follow hard on that study, and on the best methods that that study reveals. It is well to begin the composition work based upon *Waverley* by requiring renderings in the scholar's own words of scenes or events that he has just analyzed. When the method of Description or Narration has been fully grasped by the scholar, he may proceed to the proper goal of the study, that of writing descriptions and narrations on original themes.

DESCRIPTION.

Description Defined.—Description is the portrayal in words of individual scenes, objects, or persons.

* "A young student, belonging to the working classes, who had been reading books a little too difficult and too grand for him, asking me what he shall read next, I have told him, *Waverley*, with extreme care.

Read your *Waverley*, I repeat, with extreme care; and of every important person in the story, consider first what the virtues are; then what the faults inevitable to them by nature and breeding; then what the faults they might have avoided; then what the results to them of their faults and virtues under the appointment of fate.

Do this after reading each chapter; and write down the lessons which it seems to you Scott intended in it; and what he means you to admire, what to despise."—Ruskin, *Fors*, Let. lxi.

STUDY OF DESCRIPTION.

Scene From Social Life.—Examining the description of Tully-Veolan in chap viii. of *Waverley*, we find that Scott portrays the village in the following manner :—

- He states *the theme* : Captain Waverley in Tully-Veolan.
 He gives a *general outline* of the place : Straggling village. Houses miserable, contrasting with English cottages.
 He enumerates *the details* of the scene : Houses standing without regularity.
 Streets unpaved.
 Children playing on the streets, often rescued from danger by their grandams.
 Dogs yelping after the traveller.
 Here and there an old man gazing curiously at the stranger.
 Girls, slightly clad, returning with pitchers or pails on their heads from the well or brook.
 He gives a *conclusion* : The general appearance of the village and villagers to the eye of the keen observer.

In the first place we must notice, therefore, that this description involves a *methodical presentation* of the scene following the scheme of *Theme, General Outline, Details, Summary*.

THE STATEMENT OF THE THEME. It is a great advantage to a writer to put clearly before himself the theme of his discourse. It guides him rightly in the selection of details, for irrelevant circumstances will not occur to him, or if they do occur they will not be admitted. What he composes will therefore most likely be unified and compact. The reader finds the statement of the theme a great advantage, as well, for he is able from the stated theme instantly to understand the general drift of the writer's thought, and to grasp his subsequent statements in their proper relationship.

Rule 1.—*State at the outset* (unless you have good reasons to the contrary) *the theme of your description*.

THE GENERAL OUTLINE. It is also advantageous to a writer to have before himself the general outline of the scene he is about to describe. With it the details he brings forward tend naturally to

fall into place. Without it they would tend to become confused. When the reader has this general outline before him, as is generally the case, he is enabled most easily to grasp the general character of the scene, and to arrange all the details in their proper connection.

Rule 2.—*Where possible, let a general outline of the scene you describe precede the detailed description.*

THE DETAILS. In the description of Tully-Veolan outlined above, we find no details of the interior of the houses—furniture, decorations—or of the customs, superstitions, history of the villagers; no details, in short, except those that are revealed to the keen eye of the observant traveller as he passes through the streets. A description is therefore not a mere mass of details. It is a presentation of details selected and arranged according to a plan. But what plan?

The details are selected with reference (i.) to the point of view from which the author chooses to describe the scene. In the passage referred to Captain Waverley is represented as viewing the village from horseback as he passes up the street. All details not naturally unfolding themselves to him at his point of view are excluded. We have therefore a third rule:

Rule 3.—*Choose your point of view, and select the details that harmonize with it.*

(ii.) Again, think of the mass of details that could have been brought into the picture—the form and material of the houses, their age, delapidation, etc.; the dress, in colour, shape, quality, etc., of the villagers, etc., etc. Out of that possible mass of details, Scott selects the most striking, and rests content with them. A mass of details would have been confusing.

Rule 4.—*It is better to present a few of the most characteristic features of the scene than a mere mass of details.*

(iii.) There is rational arrangement of details. They are grouped in a natural order, such as they might present themselves to the traveller as he advances through the village: First, the general appearance of the houses, then the streets, then the inhabitants—the children, grandams, dogs, old men, girls.

Rule 5.—*Let there be a natural sequence in the arrangement of the details of the scene.*

The fact that the details of the village scene above are revealed gradually to Captain Waverley, as he passes up the street, shows that the point of view may shift. This shifting point of view—called *the traveller's point of view*—is best employed where we wish to give a sort of panoramic view of the scene, to present details that would not be revealed at any fixed point. Study should be made of description from the fixed point of view. (See the description of Flora at the fountain.)

THE SUMMARY. The advantage of the summary, or conclusion, is that it presents to the reader the general effect designed to be called forth by the details, and so far to help him gather the significance of the picture without the trouble of original thought.

Rule 6.—*There should (in general) be a conclusion which will tie the details of the description.*

Character Sketches—We have analyzed a description of a scene from social life. Let us look at a character sketch—that of Mr. Bradwardine, as described in chapter x. and elsewhere.

Theme : The appearance of the Baron of Bradwardine in person.

<i>General Outline.</i>	}	External appearance :	Tall, thin, athletic in figure, careless in dress.
		Education :	Bred with a view to the bar, but, involved in the rebellion of 1715, he became a soldier.
		Disposition, etc :	Military pedant. Prejudiced by birth and training. Arbitrary, though not cruel.

Scott, having given us in the rough a picture of the Baron, leaves it to the narrative to present to us more forcibly than mere description could do, the various traits of this remarkable personage. In writing, therefore, ourselves a description of this personage, we shall have to follow him through all the incidents of his life, and select and group our judgments in accordance with the laws stated above.

Details : Warmth of his friendship to Sir Everard Waverley (shown by his greetings to Waverley).

- Fondness for stories and quotations, especially from Livy.
 Hospitality.
 Conviviality. (Episode of the Banquet, chapter xi.)
 Sense of honour. (Episode of the Duel.)
 Dry humour.
 Taste in literature. (Chap. xiii.)
 Courage and family pride. (Chap. xv. and elsewhere.)
 Jacobite loyalty. (Chaps. xiii., xxviii., xli., xlviii.)
 Loyalty of his people to him. (Chap. lxxiii. and elsewhere.)
 His affection for his daughter and Waverley, etc. etc.

General Comment : The author's evident pleasure at his escape from punishment for high treason, and at the restoration of his estates, etc.

STUDIES AND EXERCISES IN DESCRIPTION.

Scenes from Nature :—

1. Waverley-Chase.
2. A Highland Landscape.

Scenes from Social Life, etc. :—

3. Tully-Veolan.
4. A Scottish Manor-House.
5. The Hold of a Highland Robber.
6. A Scotch Smithy (Cairnvreckan).
7. Tully-Veolan in Ruins.
8. Banquet at Baron Bradwardine's.
9. A Highland Feast.

Characters of Fiction :—

10. Sir Everard Waverley.
11. Richard Waverley.
12. Mr. Pembroke.
13. Baillie Macwheeble.
14. Major Melville.
15. Mr. Gilfillan.
16. Colonel Talbot.
17. Donald Bane Lane.
18. David Gellatley.
19. The Laird of Balmawhapple.

20. The Baron of Bradwardine.
21. Rose Bradwardine.
22. Fergus Mac-Ivor.
23. Flora Mac-Ivor.
24. Waverley.

Characters of History :—

25. Charles Edward Stuart. [In history and in romance.]
26. Colonel Gardiner.

NARRATION.

Narration Defined.—Narration is the representation in words of the successive details that compose an incident, or series of incidents. *Waverley* is, therefore, a narrative containing, as one organic whole, the incidents in the life of Waverley and his associates. It will be noted, however, that while narrative on the scale of a novel has a central unity, it is in reality a series of minor narratives—Waverley's first love affair, Waverley's life as a soldier, the journey to Donald Bane Lane's Retreat, etc. These minor narratives have in themselves much of the organic completeness of the whole story, and for the sake of simplicity we shall examine one of them rather than the main story. Let us take Waverley's escape from Gilfillan's troops, through the instrumentality of Donald Bane Lane (chap. xxxvi).

STUDY OF NARRATIVE.

<i>Introductory Details</i> :	The departure for Stirling. Time, afternoon. Conversation on the way. *
<i>Details of the Incident</i> :	Appearance of the pedlar. His joining Gilfillan. Arrival at summit of a rising ground covered with clumps of brushwood. Straggling arrangement of the troops. The whistling of the pedlar. Sudden attack of the Highlanders. Contest : actions of Gilfillan, the pedlar, Waverley, the Highlanders, the troops.
<i>Conclusion (Dénouement)</i> :	Result, escape of Waverley.

*Note that Scott takes advantage of the vividness of dramatic writing by making his characters speak in character. N. B. The direct narration plays an important part in every successful narrative.

With these details before us, let us look at the artistic construction of this episode.

I. The Sequence of Details.—Every detail is introduced in the order of its occurrence. Hence the prime law for the arrangement of particulars in narration:—

Rule 1.—*Details must be presented in order of occurrence—time-order.*

II. Correlation of Details.—The journey to Stirling is the occasion for the attack ; the necessity of rescuing Waverley is the reason for the attack ; the appearance of the pedlar, his whistling ; the appearance of the Highlanders, all lead to the attack, etc. Hence we see that in the choice of details our author selects only those which have a bearing on the main purpose of the narrative, and that these details are themselves correlated.

Rule 2.—*The details chosen must be interdependent, each one contributing something to the main effect of the narrative.*

III. Economy of Details.—Note here, as in Description, that the narrative is founded on very few particulars. A mass of details would be confusing.

Rule 3.—*Economize in details. Do your best with a few striking particulars.*

IV. The Sufficiency of Cause and Effect.—Whatever occurred in the narration appears to us as a probable occurrence. Gilfillan's disposition was loquacious and conceited ; hence his openness to the artifice of the pedlar. He was no soldier ; hence the loose arrangement of his troops. The ground was covered with brushwood ; hence a surprise was possible. The whistling was a natural means of communication between the pedlar and his associates. The success of the Highlanders was probable, because of their bravery and the suddenness of their onset, as well as the division of the troops, etc. Hence we see that the various events naturally grow out of each other, or arise naturally from the characters of the actors.

Rule 4.—*Each incident must appear to spring from those that precede it, or arise naturally from the characters of the actors.*

V. The Climax of Interest.—Narrative is nothing as art unless it involves a pleasing surprise. Note that the statement of

the theme (cf. with Description) is suppressed, so that the reader may not be prepared for the outcome of the incident, and the intended surprise fail. Note also that the details rise in significance—the plot thickens—the conversation of Waverley and Gilfillan, the mysterious pedlar, the imaginary dog, the sudden assault of the Highlanders, their escape with Waverley. The plot interest is the chief interest in narrative, hence all details are arranged in such order of increasing importance that our interest and curiosity are stimulated more and more, until the *dénouement* (*i.e.*, the explanation of preceding events) is reached, and our hopes and fears are given satisfaction.

Rule 5.—*Details must be arranged so that the interest culminates when we reach the dénouement.*

PASSAGES FOR STUDY AND PRACTICE IN NARRATION.

Fiction :—

27. A Highland Raid (Creagh).
28. A Stag Hunt.
29. A Journey through the Highlands (Waverley to Lane's Cave).
30. Capture of Waverley at Cairnyreckan.
31. The Rescue of Waverley by Bane Lane.
32. The Quarrel of Waverley and Fergus Mac-Ivor.
33. Trial and Execution of Fergus Mac-Ivor.
34. A Journey to London (Waverley and Mrs. Nosebag).

History :—

35. The Rebellion of '45.
 - (a) Landing of Prince Charles Edward to the capture of Edinburgh.
 - (b) Battle of Preston.
 - (c) Invasion of England.
 - (d) The Retreat.
 - (e) Battle of Culloden.
 - (f) Flight of Prince Charles. Results of the Rebellion.

ORIGINAL THEMES.

Themes for original descriptions and narratives may easily be found in examining the main features of Canadian scenery and of Canadian life. The forest, the farm, the lakes, the shops, factories, and mills, furnish abundant subjects by the former; while our Canadian history is replete with incidents that lend themselves naturally to stirring narrative.

SESAME AND LILIES.

EXPOSITION.

Exposition Defined. In *Sesame* (pp. 32 ff.), Ruskin wishes to tell us clearly what a true book is. Let us study carefully the way in which he proceeds. Analyzing the passage in question, we find:

The General Statement:

The classes of books.

All books are divisible into two classes—books of the hours, and books of all time.

Discussion of General Statement:

- | | |
|--|---|
| 1. Of the first division ; the kinds of books embraced in books of the hour. | Books of the hour are good or bad. Of the bad he says nothing. The good he proceeds to define by examples,* as—
(a) bright accounts of travels.
(b) clever discussions.
(c) lively and pathetic novels.
(d) histories of contemporary events. |
| 2. Obverse iteration, or definition by negation. | Such books being merely intended to satisfy us for the time, like conversation, are not true books. |
| 3. Affirmative definition.
(<i>The Conclusion.</i>) | A true book is to preserve the writer's thought, to state what is truly useful or beautiful ; it contains a part of a man's best life, etc. |

In the foregoing analysis it will be seen that to attain his object in defining the nature of the true book, Ruskin lays down a broad principal of division. To see the grain we must clear away the chaff ; hence the separation of books of the hour from books of all time. But this division makes it necessary to know what the books of the hour are ; hence we have a definition of their charac-

*This exposition by means of examples is only one of many forms. In *Sesame* (p. 65), for instance, we have another form. Ruskin, wishing to illustrate the thought that false work will breed false emotions, compares the pleasures of England with the guilty pleasures of idolatrous Jews. This latter form of exposition is Exposition by Illustration.

ters by reference to examples—travels, novels, histories, etc. These he tells us are *not* true books (the obverse proposition).

The statement of what a true book is *not*, brings us to the statements of what a true book is. The various characteristics of true books, thus stated, make up the definition the author seeks to have us grasp. Writing of this kind is no succession of events; it is not narrative. It tells us nothing of any particular book; it is not descriptive. It seeks to set clearly before us the true nature of a thing—or it may be the true nature of a principle—which kind of composition is called **Exposition**.

LAWS OF EXPOSITION.—Briefly stated the laws of Exposition are as follows:—

1. *The treatment must be logical, a true chain of reasoning until the conclusion is reached.*
2. *The treatment must be clear, and if possible simple. Examples and illustrations are great aids to simplicity.*
3. *The ordinary laws, as to Introduction, Proposition, Discussion, Conclusion, hold good.*

STUDIES AND THEMES IN EXPOSITION.

The Truth in Things (Definition):—

1. True Books. (pp. 32 ff.)
 2. True Reading of Books. (pp. 35-50.)
 3. True Education. (p. 28 ff.)
 4. Vulgarity. (p. 49.)
 5. Charity. (pp. 59-64.)
 6. True Religion. (pp. 63-4.)
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7. The Sphere of Woman. [Compare her sphere with the sphere of man, and use the testimony of Shakespeare, Dante and Scott (pp. 72-84.)]
 8. The Education of Woman (pp. 84-93).
 - (a) physical.
 - (b) scientific.
 - (c) literary.
 - (d) artistic.
 - (e) her teachers.
 - (f) her surroundings.
 9. The Relation of Women to the State (pp. 94-101).
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The Truth of Principles :—

10. Idleness and cruelty are the only two faults of any consequence.
 11. Life is too short to waste its few hours in reading valueless books.
 12. Books that are worth reading are worth having.
 13. Books are our best friends.
 14. Only noble natures can understand true books. (pp. 54-66.)
 15. Books are the Sesame, which opens doors ;—doors, not of robbers, but of Kings' Treasuries. (—p. 71.)
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16. Most men live without motive as to the future—the first mystery of life.
 17. The greatest and wisest of men (Dante, Milton, and Shakespeare) give us no true teaching as to the future : the second mystery.
 18. The arts teach us that great work comes only from men who feel that they are wrong, but who realize and strive after what is right ; and that industry rightly followed brings peace.
 19. Agriculture, weaving, building, all the arts are without profit—without possession.
 20. Life is not vain and useless, 'a vapour that passeth away.'
 21. To feed the hungry, clothe the naked, lodge the homeless—there is the only infallible religion.

General Themes :—

22. The state of the Highlands in 1745. (Macaulay's *History of England* could be consulted with advantage).
 23. Scott as a novel ist.
 24. Ruskin as a writer.
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