VI.

How useless, and even pitiful, is the continued complaint of moralists and divines, to whom none lend an ear, whilst they endeavour, age after age, to check youth and pleasure, and turn the current of life and nature backward on its course. For how many ages in this old Rome, as in every other city, since Terence gossiped of the city life, has this frail faulty humanity for a few hours sunned itself on warm afternoons in sheltered walks and streets, and comforted itself into life and pleasure, amid all its cares and toils and sins. Out of this shifting phantasmagoria comes the sound of music, always pathetic, and sometimes gay; amid the roofs and belfries peers the foliage of the public walks, the stage upon which, in every city, life may be studied and taken to heart; not far from these walks is, in every city, the mimic stage, the glass in which, in every age and climate, human life has seen itself reflected, and has delighted, beyond all other pleasures, in pitying its own sorrows, in learning its own story, in watching its own fantastic developments, in foreshadowing its own fate, in smiling sadly for an hour over the still more fleeting representation of its own fleeting joys.

For ever, without any change, the stream flows on, spite of moralist and divine, the same as when Phaedria and Thais loved each other in old Rome. We look back on these countless ages of city life, cooped in narrow streets and alleys and paved walks, breathing itself in fountained courts and shaded arcades, where youth and manhood and old age have sought their daily sustenance, not only of bread, but of happiness, and have with difficulty and toil enough found the one and caught fleeting glimpses of the other between the dark thunder clouds, and under the weird, wintry sky of many a life. Within such a little space how much life is crowded, what high hopes, how much pain! From those high windows behind the flower-pots young girls have looked out upon life, which their instinct told them was made for pleasure, but which year after year convinced them was, somehow or other, given over to pain. How can we read this endless story of humanity with any thought of blame? How can we watch this restless, quivering human life, this ceaseless effort of a finite creature to attain to those things which are agreeable to its created nature, alike in all countries, under all climates and skies, and whatever change of garb or semblance the long course of years may bring, with any other thought than that of tolerance and pity—tolerance of every sort of city existence, pity for every kind of toil and evil, year after year repeated, in every one of earth's cities, full of human life and handicraft, and thought, and love, and pleasure, as in the streets of that old Jerusalem over which the Saviour wept?

(*J. H. Shorthouse:* "John Inglesant," chap. xxv.)

VII.

Observe the accommodation of the most common artificer or day-labourer in a civilised and thriving country, and you will perceive, that the number of people of whose industry a part, though but a small part, has been employed in procuring him this accommodation, exceeds all computation. The woollen coat, for example, which covers the day-labourer, as coarse and rough as it may appear, is the produce of the joint labour of a

great multitude of workmen. The shepherd, the sorter of the wool, the woolcomber or carder, the dyer, the scribbler, the spinner, the weaver, the fuller, the dresser, with many others, must all join their different arts in order to complete even this homely production. How many merchants and carriers, besides, must have been employed in transporting the materials from some of those workmen to others, who often live in a very distant part of the country! How much commerce and navigation, in particular, how many shipbuilders, sailors, sailmakers, ropemakers, must have been employed in order to bring together the different drugs made use of by the dyer, which often come from the remotest corners of the world! What a variety of labour, too, is necessary in order to produce the tools of the meanest of those workmen! To say nothing of such complicated machines as the ship of the sailor, the mill of the fuller, or even the loom of the weaver, let us consider, only, what a variety of labour is requisite, in order to form that very simple machine the shears, with which the shepherd clips the wool. The miner, the builder of the furnace for smelting the ore, the feller of the timber, the burner of the charcoal, to be made use of in the smelting-house, the brickmaker, the bricklayer, the workmen who attend the furnace, the millwright, the forger, the smith, must all of them join their different arts to produce them. Were we to examine, in the same manner, all the different parts of his dress and household furniture, the coarse linen shirt which he wears next his skin, the shoes which cover his feet, the bed which he lies on, and all the different parts which compose it, the kitchen-grate at which he prepares his victuals, the coals which he makes use of for that purpose, dug from the bowels of the earth, and brought to him perhaps by a long sea and a long land carriage, all the other utensils of his kitchen, all the furniture of his table, the knives and forks, the earthen or pewter plates upon which he serves up and divides his victuals, the different hands employed in preparing his bread and his beer, the glass window which lets in the heat and the light and keeps out the wind and the rain, with all the knowledge and art requisite for preparing that beautiful and happy invention without which these northern parts of the world could scarce have afforded a very comfortable habitation, together with the tools of all the different workmen employed in producing those different conveniences; if we examine, I say, all these things, and consider what a variety of labour is employed about each of them, we shall be sensible that, without the assistance and co-operation of many thousands, the very meanest person in a civilised country could not be provided, even according to, what we very falsely imagine, the easy and simple manner in which he is commonly accommodated. Compared, indeed, with the more extravagant luxury of the great, his accommodation must no doubt appear extremely simple and easy; and yet it may be true, perhaps, that the accommodation of an European prince does not always so much exceed that of an industrious and frugal peasant as the accommodation of the latter exceeds that of many an African king, the absolute master of the lives and liberties of ten thousand naked savages.

(*Adam Smith:* "Wealth of Nations.")

VIII.

Life is indeed a strange gift, and its privileges are most mysterious. No

wonder when it is first granted to us, that our gratitude, our admiration, and our delight should prevent us from reflecting on our own nothingness, or from thinking it will ever be recalled. Our first and strongest impressions are borrowed from the mighty scene that is opened to us, and we unconsciously transfer its durability as well as its splendour to ourselves. . . . To see the golden sun, the azure sky, the outstretched ocean; to walk upon the green earth, and be lord of a thousand creatures; to look down yawning precipices or over distant sunny vales; to see the world spread out under ones feet on a map; to bring the stars near; to view the smallest insects through a microscope; to read history, and consider the revolutions of empire and the successions of generations; to hear of the glory of Tyre, of Sidon, of Babylon, and of Susa, and to say all these were before me and are now nothing; to say I exist in such a point of time, and in such a point of space; to be a spectator and a part of its ever-moving scene; to witness the change of season, of spring and autumn, of winter and summer; to feel hot and cold, pleasure and pain, beauty and deformity, right and wrong; to be sensible to the accidents of nature; to consider the mighty world of eye and ear; to listen to the stockdove's notes amid the forest deep; to journey over moor and mountain; to hear the midnight sainted choir; to visit lighted halls, or the cathedral's gloom, or sit in crowded theatres and see life itself mocked; to study the works of art and refine the sense of beauty to agony; to worship fame, and to dream of immortality; to look upon the Vatican, and to read Shakspeare; to gather up the wisdom of the ancients, and to pry into the future; to listen to the trump of war, the shout of victory; to question history as to the movements of the human heart; to seek for truth; to plead the cause of humanity; to overlook the world as if time and nature poured their treasures at our feet—to be and to do all this, and then in a moment to be nothing—to have it all snatched from us as by a juggler's trick, or a phantasmagoria!

(*Hazlitt:* "Essays.")

IX.

I think the noblest sea that Turner has ever painted, and, if so, the noblest certainly ever painted by man, is that of "The Slave Ship," the chief Academy picture of the Exhibition of 1840. It is a sunset on the Atlantic, after prolonged storm; but the storm is partially lulled, and the torn and streaming rain-clouds are moving in scarlet lines to lose themselves in the hollow of the night. The whole surface of sea included in the picture is divided into two ridges of enormous swell, not high, nor local, but a low broad heaving of the whole ocean, like the lifting of its bosom by deep-drawn breath after the torture of the storm. Between these two ridges the fire of the sunset falls along the trough of the sea, dyeing it with an awful but glorious light, the intense and lurid splendour which burns like gold, and bathes like blood. Along this fiery path and valley, the tossing waves by which the swell of the sea is restlessly divided, ift themselves in dark, indefinite, fantastic forms, each casting a faint and ghastly shadow behind it along the illumined foam. They do not rise everywhere, but three or four together in wild groups, fitfully and furiously as the understrength of the swell compels or permits them; leaving between them treacherous spaces of level and whirling water, now lighted

with green and lamp-like fire, now flashing back the gold of the declining sun, now fearfully dyed from above with the undistinguishable images of the burning clouds, which fall upon them in flakes of crimson and scarlet, and give to the reckless waves the added motion of their own fiery flying. Purple and blue, the lurid shadows of the hollow breakers are cast upon the mist of night, which gathers cold and low, advancing like the shadow of death upon the guilty ship as it labours amidst the lightning of the sea, its thin masts written upon the sky in lines of blood, girded with condemnation in that fearful hue which signs the sky with horror, and mixes its flaming flood with the sunlight, and, cast far along the desolate heave of the sepulchral waves, incarnadines the multitudinous sea.

I believe, if I were reduced to rest Turner's immortality upon any single work, I should choose this. Its daring conception, ideal in the highest sense of the word, is based on the purest truth, and wrought out with the concentrated knowledge of a life; its colour is absolutely perfect, not one false or morbid hue in any part or line, and so modulated that every square inch of canvas is a perfect composition; its drawing as accurate as fearless; the ship buoyant, bending, and full of motion; its tones as true as they are wonderful; and the whole picture dedicated to the most sublime of subjects and impressions (completing thus the perfect system of all truth, which we have shown to be formed by Turner's works)—the power, majesty, and deathfulness of the open, deep, illimitable sea.

(*Ruskin:* "Modern Painters.")

X.

With the emigration, union, or dissolution of the wandering tribes, the loose and indefinite picture of the Scythian desert has continually shifted. But the most ancient map of Russia affords some places which still retain their name and position; and the two capitals, Novgorod and Kiow, are coeval with the first age of the monarchy. Novgorod had not yet deserved the epithet of great, nor the alliance of the Hanseatic league, which diffused the streams of opulence and the principles of freedom. Kiow could not yet boast of three hundred churches, an innumerable people, and a degree of greatness and splendour, which was compared with Constantinople by those who had never seen the residence of the Cæsars. In their origin the two cities were no more than camps or fairs, the most convenient stations in which the barbarians might assemble for the occasional business of war or trade. Yet even these assemblies announce some progress in the arts of society; a new breed of cattle was imported from the southern provinces; and the spirit of commercial enterprise pervaded the sea and land from the Baltic to the Euxine, from the mouth of the Oder to the port of Constantinople. In the days of idolatry and barbarism, the Sclavonic city of Julin was frequented and enriched by the Normans, who had prudently secured a free mart of purchase and exchange. From this harbour, at the entrance of the Oder, the corsair, or merchant, sailed in forty-three days to the eastern shores of the Baltic, the most distant nations were intermingled, and the holy groves of Curland are said to have been decorated with Grecian and Spanish gold. Between the sea and Novgorod an easy intercourse was discovered: in the summer, through a gulf, a lake, and a navigable river; in the winter season, over the hard and level surface of boundless

snows. From the neighbourhood of that city, the Russians descended the streams that fall into the Borysthenes; their canoes, of a single tree, were laden with slaves of every age, furs of every species, the spoil of their beehives, and the hides of their cattle; and the whole produce of the North was collected and discharged in the magazines of Kiow. The month of June was the ordinary season of the departure of the fleet; the timber of the canoes was framed into the oars and benches of more solid and capacious boats; and they proceeded without obstacle down the Borysthenes, as far as the seven or thirteen ridges of rocks, which traverse the bed, and precipitate the waters, of the river. At the more shallow falls it was sufficient to lighten the vessels; but the deeper cataracts were impassable; and the mariners, who dragged their vessels and their slaves six miles over land, were exposed in this toilsome journey to the robbers of the desert. At the first island below the falls, the Russians celebrated the festival of their escape; at a second, near the mouth of the river, they repaired their shattered vessels for the longer and more perilous voyage of the Black Sea. If they steered along the coast, the Danube was accessible; with a fair wind they could reach in thirty-six or forty hours the opposite shores of Anatolia; and Constantinople admitted the annual visit of the strangers of the North. They returned at the stated season with a rich cargo of corn, wine, and oil, the manufactures of Greece, and the spices of India. Some of their countrymen resided in the capital and provinces; and the national treaties protected the persons, effects, and privileges of the Russian merchant.

(*Gibbon:* "Decline and Fall of the Roman Empire.")

CHAPTER VI.

MATTER.

THE REQUISITE KNOWLEDGE AND HOW TO ACQUIRE IT.

§ 47. If we would write an essay, we necessarily must have something to say. But mere knowledge is not sufficient. Due attention should be paid to what has been said about the formation of a correct style. Having felled our tree, we must be careful how we fashion the timber.

§ 48. *Methods of acquiring information.* The reader will doubtless ask: "How can I obtain the information needed by anyone who would be a ready writer?" We answer: "By *reading*, by *observation*, and by *careful thought*."

§ 49. *Range of the essay writer's knowledge.* The next query will possibly be: "What should one know?"

(*a*) You ought to have a good general acquaintance with *English* and *Modern History*, especially from the constitutional point of view. Your knowledge must not consist of a meaningless string of dates and names, but you should know something of the men who helped to make England, and the deeds which went to that making. Learn how the Elizabethan sailors laid the foundations of England's navy and trade, and assisted to raise her from the position of a sixth-rate power to that of Mistress of the Seas. The dates of their birth and death, the names of their ships, though of course interesting, are of less importance than the broad significance and fruit of their deeds.

(*b*) *Biography* is a great aid to understanding history. Make yourself acquainted with the lives of leaders in literature, science, politics, famous military and naval commanders, and be able to give an intelligent account of their careers. Such essays must not be confined to dry

details or a mass of dates, but should be based upon broad lines. You should note the effect of their lives and deeds upon the world's history rather than the exact years in which they were born, married, or died—excellent as such dates may be in a chronological table. It is more important to know the social and economic changes resulting from the discovery of the New World by Columbus, than the fact that he was a native of Italy, and a knowledge that Wellington shattered Napoleon's power, should outweigh the comparatively insignificant detail that he once fought a duel with Lord Winchilsea.

(*c*) A popular idea of the outlines of *Natural Science* is useful to the individual as an essay writer and instructive to all as units in the universe of Nature. Obtain some idea of the general principles underlying physics and chemistry, botany and zoology, geology and astronomy. This knowledge need not extend to intricate formulæ and abstruse details, but should be sufficient to enable you to understand such facts as (1) That the metals on railways are not laid in close contact end to end, but with sufficient space to allow for lengthening in hot weather without forcing each other out of position; (2) That when a plant is killed by frost it is mainly because the water which constitutes a large part of its sap, expands upon freezing, bursts the "cell" walls and destroys the tissue; (3) The composition and properties of the atmosphere, water, etc., and other portions of chemistry and physics which have a bearing upon everyday life; (4) Outlines of meteorology—causes of rainfall, thunderstorms, etc.

N.B.—(1) and (2) might be included in an essay upon "The economic effects of weather changes."

(*d*) The basic principles of *Geography* and *Economics* must not be neglected. Look at geography in its commercial, political, and economic aspect rather than that in which it is viewed by the makers of many school text-books. Like the elder Gradgrind, they are "sticklers for facts, sir," but we question if they are anything more. Geography is best viewed in its relation to current events, and should comprise (1) Influence of the position, climate, and configuration of a country upon its prosperity; (2) Source of origin and international exchange of the various articles of commerce; (3) Typical manufactures and industries, causes of their localisation, rise and decline of different districts; (4) Factors influencing the prosperity or decay of certain towns—compare discovery of gold at Johannesburg, and the decline of Norwich when the

English woollen trade became permanently centralised in the West Riding of Yorkshire; (5) A study of good maps as regards the position of places rendered "household words" by recent events, *e.g.* South Africa, Somaliland, Mont Pelée, Macedonia, etc. We have found it advantageous to draw a large outline map of the world, and to use the following system of marking. The figure "5" against Bombay refers to page 5 in our notebook, which contains (*a*) Short notes from a magazine article on "Bombay as a naval base;" (*b*) Extract from a Board of Trade report on its coasting trade.

Do not neglect *physical geography* so far as it deals with the origin and nature of volcanoes, glaciers, ocean-currents, and similar phenomena which have a practical "worldliness" about them. There is no study more interesting than that of the world and its wonders, no grander epic than that written upon the earth's strata.

(*e*) *Economies* should be considered as the science which investigates the production and distribution of wealth, *i.e.* of all things tending to promote the material well-being of mankind. It should include a delineation of past and present industrial systems, and explain how trades are regulated, the agencies of distribution, the means of transit and communication.

Note (1) See § 66 for reference books in History, etc.

(2) Do not attempt to "*study*" the subjects in their entirety, but look up portions suitable for essays on the titles given in the "*Appendix*," § 97. You will thus be training yourself in habits of research and accumulating the information referred to in § 49, which will fit you for attempting the more difficult miscellaneous titles given in § 69. (See also § 67 on "*Practical hints for writing an essay*.")

(*f*) Then there is a vast mass of *miscellaneous knowledge* which can well be summarised under the heading "general information." Keep abreast of the times and know what is happening at home and abroad, what are the controversial and general topics of the day. Current topics cannot be better studied than from the daily press and the various reviews. The "leaders" of our best newspapers are essays in every sense of the word, being usually written by eminent specialists in the subjects which they treat. Besides their leading articles, most newspapers contain one or more essays upon some literary, dramatic, scientific, or social question. The best of these should be preserved, and filed under various headings or sub-divisions, *e.g.* "Economics,"

"Applied Science," "Book Reviews," etc., or at least copious notes should be made. Glance through them from time to time, rejecting anything which mature consideration tells you is not worth keeping. You will thus be training the faculty of criticism, and forming a compendium of contemporary knowledge. These notes should be carefully indexed, so that easy reference is possible. Frequently you will secure valuable material unattainable in books, *e.g.* on such subjects as "Wireless Telegraphy," "Airships," "Trusts," "Radium," the latest scientific discoveries, etc.

(*g*) Of course the most important *reading* is that of *standard authors*, and in § 65 we have sketched a suggestive course of reading. At first sight it may appear a laborious task to wade through so much standard literature, too often held to imply dry-as-dust matter. Besides being a means to an end (that of passing an examination in composition), an extensive first-hand acquaintance with the masters of fiction, history, and criticism will store the mind with valuable information, and appreciably add to the higher pleasures of life.

§ 50. *Something more than reading is necessary.* But reading is not everything. In the words of *Burke*: "What is education? A parcel of books? Not at all, but intercourse with the world, with men, and with affairs."

Again, hear *Pope*: "The proper study of mankind is man." And also *Lord Avebury* (Sir John Lubbock): "Earth and Sky, Woods and Fields, Lakes and Rivers, the Mountain and the Sea, are excellent schoolmasters, and teach some of us more than we can ever learn from books."

> "Reading, methinks, is but collecting the rough materials, amongst which a good deal must be laid aside as useless. Meditation is, as it were, choosing and fitting the materials, framing the timbers, squaring and laying the stones, and raising the buildings." (LOCKE: "Education.")

§ 51. *Learn to observe facts and to investigate truths.* Do not allow your *faculty of observation* to be dormant. Some people go through the world with their eyes shut; others, though wide awake, see nothing. (*a*) Much valuable material may be gained or thought out during a rural walk, a bicycle ride, a journey by rail or water. Notice the natural features —moor and mountain, lake and forest, cascade and cañon. Secure a brief mental picture, and write out a succinct

description when you get home. Sometimes this material will prove of incalculable value, as when writing an essay upon "A cycling tour," "The beauties of Spring," etc.

Descriptive writing is one of the most difficult forms of composition, and though few can hope to stand upon the same pinnacle as a Scott or a Ruskin, all can learn to use their eyes and record what they see in correct and idiomatic English.

The following passages, selected almost at random from Scott, are excellent examples of picturesque description :—

(1) "Yet the glen, though lonely and difficult of access and sterile, was not then absolutely void of beauty. The turf which occupied the little plain ground on the sides of the stream, was as close and verdant as if it had occupied the scythes of a hundred gardeners once a fortnight ; and it was garnished with an embroidery of daisies and wild flowers, which the scythes would certainly have destroyed. The little brook, now confined betwixt closer limits, now left at large to choose its course through the narrow valley, danced carelessly on from stream to pool, light and unturbid, as that better class who pass their way through life, yielding to insurmountable obstacles, but as far from being subdued by them as the sailor who meets by chance with an unfavourable wind, and shapes his course so as to be driven back as little as possible."—"The Monastery."

(2) "It was a mild summer day; the beams of the sun, as is not uncommon in Zetland, were moderated and shaded by a silvery haze which filled the atmosphere, and, destroying the strong contrast of light and shade, gave even to noon the sober livery of the evening twilight. The little lake, not three-quarters of a mile in circuit, lay in profound quiet; its surface undimpled, save when one of the numerous water-fowl, which glided on its surface, dived for an instant under it. The depth of the water gave the whole that cerulean tint of bluish green which occasioned its being called the Green Loch ; and at present it formed so perfect a mirror to the bleak hills by which it was surrounded, and which lay reflected on its bosom, that it was difficult to distinguish the water from the land ; nay, in the shadowy uncertainty occasioned by the thin haze, a stranger could scarce have been sensible that a sheet of water lay before him. A scene of more complete solitude, having all its peculiarities heightened by the extreme serenity of the weather, the quiet gray composed tone of the atmosphere, and the perfect silence of the elements, could hardly be imagined. The very aquatic birds, who frequented the spot in great numbers, forbore their usual flight and screams, and floated in profound tranquillity upon the silent water."—"The Pirate."

(*b*) Notice any striking local customs, any peculiarities of dialect, as you must assuredly do in traversing Wales, the Scotch Highlands, or any part of the Continent, and be on the look-out for scraps of local history which you may hear during travel or holiday.

(*c*) If your holiday is spent in the country, keep your eyes open for material which may prove useful in treating subjects like "The respective advantages of town and country life" and "A day in the harvest-field."

Such first-hand knowledge is infinitely more valuable than anything obtainable from books, and an examiner can generally tell whether a candidate's knowledge is practical or theoretical. Besides laying up a stock of information which will help you in passing an examination in composition, your mental horizon will become enlarged, your view of life will be broader, and you will learn to realise better the parts played by the various actors who are day by day and year by year producing the great drama of "Universal Life."

§ 52. *Learn to think.* The thinking faculty is an important but much neglected one. Deep and original thought is absolutely necessary in writing upon economic subjects or upon abstract ideas such as "Courage, the highest form of virtue," "Inconsistency is the bane of little minds." One must *learn* to think, and this is not a lesson which can be mastered at a sitting, or which will come to you as an inspiration in the examination hall. Note Cobbett's words: "He who writes badly thinks badly."

§ 53. To increase our information is not always to increase our ideas, any more than an enlargement of vocabulary enlarges our notions. Take the phrases "*flock* of sheep," "*swarm* of flies," "*covey* of partridges," "*school* of whales." The italicized words convey practically the same meaning, and constitute a class of idiom most puzzling to foreigners.

§ 54. Never omit to take advantage of opportunities for gathering material. It may be true that you are not likely to write an essay upon such-and-such a subject, but it is just possible that certain facts about it may be useful as illustrating or explaining something else. Remember that Saul found a kingdom whilst seeking his father's asses, and that Columbus discovered the New World whilst searching for a westerly passage to India.

CHAPTER VII.

HINTS AS TO A COURSE OF READING.

"Reading maketh a full man, conference a ready man, and writing an exact man." (BACON.)

§ 55. In § 65 we give a list of books which, while not professing to contain all that is best in English literature, nevertheless aims at including representatives of every possible variety of style likely to prove useful to the student of composition.

§ 56. Whilst preparing for an examination it is impossible to read all books which may be said to stand in the front rank of English classics. Few will have time to read more than a small proportion of our list, which has been made comprehensive enough to suit all tastes. However, everyone should endeavour to read as many as possible of the works marked thus *. If you have already perused them, turn over the leaves, and mark any passages which seem to exhibit the writers' dominant characteristic. Read these passages two or three times, close the book, and give their substance in your own words. When writing this exercise, bear in mind the authors' style and try to imitate it. Compare with the original to see where you fail, or, better still, get a good teacher to point out your faults.

§ 57. *Necessity for discrimination in reading.*

Bacon says—

> "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested."

Remember this during your literary studies. If you are unaccustomed to solid reading, possibly your first serious journey into classic territory may prove tedious and

uninteresting. Persevere! Subject your mind to that discipline which an athlete finds necessary when training. However much he may hanker after the "fleshpots of Egypt," he knows indulgence in them will be fatal to success. So also with you.

§ 58. *Reading of poetry*—the *use* of it.

(*a*) As a student of composition, the bulk of your reading should be prose. Still you may derive much benefit and inspiration from a *guarded* reading of the best poetry. Be very careful how you dip into the poets. If ever you have need of a strong, independent literary will-power it is here.

(*b*) Do little learning by heart. An especially telling passage may be underlined or copied out for use as a quotation, *e.g.* such things as

> "This fine old world of ours is but a child
> Yet in the go-cart." (TENNYSON.)

This might well begin an essay on "The triumphs of Science."

(*c*) Do not allow the poet's loftiness or frenzy to make you feel like a hysterical schoolgirl. Whatever be your sensations, they will not affect the destinies of nations.

§ 59. *How to read.*

(1) The first dip into "Sartor Resartus" may not be a happy one. Carlyle's undulating style perplexes you, the matter seems dry, and you close the book in disgust. Instead of taking up some illustrated magazine or yellow-backed novel, make a fresh attempt. Ask yourself whether you really have been reading, or merely repeating the words mechanically. Try to put yourself in the writer's place and to look at things as he did—in other words, get at his meaning.

(2) Take the following extract from the beginning of the chapter headed "Prospective":—

> "Thou thyself, O cultivated reader, ... knowest thou any corner of the world where at least *Force* is not? The drop which thou shakest from thy wet hand, rests not where it falls, but to-morrow thou findest it swept away; already on the wings of the North wind, it is nearing the Tropic of Cancer. How came it to evaporate, and not to lie motionless? Thinkest thou there is ought motionless,

> without Force, and utterly dead . . . . . The withered leaf is not dead and lost; there are forces in it and around it, though working in inverse order; else how would it *rot?*"

Read, and re-read it until you can enter into the spirit of the words and realise that Carlyle is striving to teach you that the seemingly most trivial workings of Nature are in accord with carefully ordained laws. You will now be in a position to face the rest of the chapter, and, far from feeling wearied, will learn to appreciate Carlyle at his true worth, wondering how you could have wasted so much time in the perusal of ephemeral matter whilst this rich well of the classics remained untapped.

(3) Beware of the allurements of second-rate fiction, and during a course of training in composition reject all novels except those by recognised masters, such as Scott, Dickens, Thackeray, Stevenson, etc. Remember, too, there is a right and a wrong way of reading fiction. Enter into the story as though you were living it anew. If the hero is indulging in a mad gallop, with foes in front or behind, hear the thud of hoofs, the shouts of pursuer and pursued. Feel the grip on the saddle, the touch of the reins, the breeze rushing through your hair, the blood tingling in your veins. If the hero is in trouble, sorrow with him. Rejoice with him in his moments of joy. In short, throw off the identity of self, and for the moment be romantic Edward Waverley or Dugald Dalgetty, instead of plain Ben Brown or John Jones.

(4) Do not be a mere word-machine, grinding out so many pages per hour, but live heart and soul in your author. Pass by no chapter until you have fully arrived at its meaning, no matter how many readings may be necessary. The true reader is so wrapped up in his book that he is oblivious of anything else. So closely does he follow the fortunes of Waverley or Ivanhoe that he even ignores Nature's cravings, and is in danger of allowing dinner-time to pass unheeded when, book in hand, he prepares to spend a holiday in some sylvan solitude, "far from the madding crowd." When you have reached this stage you may reasonably congratulate yourself that you are learning to read.

§ 60. *Note-taking during reading.*

(*a*) Keep a *quotation book*, *i.e.* a notebook containing striking sayings gathered during your reading.

Thus

SUBJECT.	QUOTATION.	SOURCE.
Living Organism (Latent Energy of).	The spectacle afforded by the wonderful energies prisoned within the compass of the microscopic hair of a plant, which we commonly regard as a merely passive organism, is not easily forgotten by one who has watched its display, continued hour after hour, without pause or sign of weakening.	*Huxley:* "The Physical Basis of Life."
Courage (Mercenary Aspect).	What a vulgar thing does courage seem when we see nations buying and selling it for a shilling a day.	*De Quincey:* "Vision of Sudden Death."
Silent Forces (Power of).	Ah yes, I will say again: The great *silent* men! Looking round on the noisy inanity of the world, words with little meaning, actions with little worth, one loves to reflect on the great Empire of *Silence*. The noble silent men, scattered here and there, each in his department; silently thinking, silently working; whom no Morning Newspaper makes mention of. They are the salt of the Earth. A country that has none or few of these is in a bad way. Like a forest which has no *roots;* which had all turned into leaves and boughs;—which must soon wither and be no forest.	*Carlyle:* "On Heroes and Hero Worship."
Science (Nobility of).	Is it not, indeed, an absurd and almost sacrilegious belief, that the more a man studies Nature the less he reveres it? Think you that a drop of water, which to the vulgar eye is but a drop of water, loses anything in the eye of the physicist who knows that its elements are held together by a force which, if suddenly liberated, would produce a flash of lightning? Think you that what is carelessly looked upon by the uninitiated as a mere snowflake, does not suggest higher associations to one who has seen through a microscope the wondrously varied and elegant forms of snow-crystals? Think you that the rounded rock marked with parallel scratches, calls up as much poetry in an ignorant mind as in the mind of a geologist, who knows that over this rock a glacier slid a million years ago?	*Herbert Spencer:* "Education."

(*b*) Besides the "quotation book" above mentioned, keep notebooks for (1) fiction, (2) essayists, (3) poetry, etc. (See § 64 for Hints as to Style of Notebook, etc.)

Use them according to the following plan of analysis :—

§ 61. *In the analysis of a novel* the main points to be considered are—

(1) Summary of the plot.

(2) List of the characters, their weakness and strength, and the parts — important or unimportant — which they play in the story. Note their characteristics, *e.g.* the benevolence of Mr. Pickwick, the plasticity of Edward Waverley, the quiet egotism of Robinson Crusoe.

(3) The author's descriptive power (especially in the case of a novelist like Scott). Note choice descriptive or reflective passages such as the opening of "Ivanhoe."

(4) Historical and geographical references.

(5) Literary license, *e.g.* Gurth and Wamba in "Ivanhoe" talk far more learnedly than people in their station really would.
Stretching of historical fact, *i.e.* in the hands of the novelist, real personages often are credited with fictitious words and deeds, *e.g.* Richard I. in "Ivanhoe," Warwick in the "Last of the Barons."

(6) Kind of novel, *e.g.*

(*a*) *Waverley*, *Ivanhoe*, *Old St. Paul's*, are historical.
(*b*) *Pickwick* is humorous (and a novel without a plot).
(*c*) *Hypatia* is really a theological philosophy.

§ 62. *The analysis of an essay* should include—

(1) A précis of the subject-matter.

(2) Any phrases and sayings which have "become popular," such as Bacon's words heading this chapter.

(3) Grammatical anomalies or characteristics.

(*a*) Peculiarities of sentences, *e.g.* Johnson's ponderousness, Macaulay's frequent use of antithesis, Carlyle's ruggedness, Stevenson's euphony.

(*b*) *Punctuation.* Bacon uses little more than the semicolon and full stop. Macaulay is extremely partial to the semicolon in cases where many writers would prefer the full stop. Carlyle scatters hyphens and exclamation marks broadcast; both punctuation and style are peculiarly his own, effective in the hands of their master, but inert and grotesque in those of imitators.

(4) Note the author's skill (or lack of it) in paragraphing, use of figures of speech and idiomatic phrases, fondness of quotation from his own or foreign literature, rhythmical effect produced on reading aloud.

(5) Main characteristics as a stylist, *e.g.*

Bacon (conciseness).
Addison (pure literary form).

You will derive more benefit from one essay so treated than from skimming through a hundred. Above all things be a critical, independent observer; do not be a mere copyist, or faithful disciple of such and such an author. In learning to write, remember you must also learn to think, and this you will never do by acting the part of a parrot.

§ 63. *Plan for notes on a poem* (like "Paradise Lost," "Lady of the Lake," etc.).

1) Précis of argument or story.
(2) Historical and geographical references.
(3) Seeming violations of grammatical rules.
(4) Collection of "quotations," and lines which have become "household words," *e.g.*

"Full many a flower is born to blush unseen." (GRAY.)
"Oh for the touch of a vanished hand." (TENNYSON.)

(5) Metre and technique (generally considered in the introduction of "edited" editions).

§ 64. We recommend that notes be made in the so-called "elastic bound" notebooks from which the leaves can be easily detached, or in books with the pages perforated near the binding. The notes, extracts, etc., can then be arranged alphabetically, according to subjects, authors, etc., and filed for ready reference. This plan possesses the unique advantage that additions can always be added to the notes and continuity as well as logical arrangement preserved without the labour of re-writing the whole. Some people prefer to make their notes upon thin strips of card which are prepared for this purpose and are of a size convenient for the pocket.

§ 65. *Suggested course of reading* (for meaning of asterisk, see page 56).

ESSAYISTS.

Author.	*Works recommended.*	*Characteristic.*	*Remarks.*
Bacon	* *Essays*, particularly those upon "Studies," Travel," "Gardens," etc.	Condensation.	Note the abundance of choice "quotable" sayings, and of metaphorical conceptions. Bacon discourses to us upon abstract qualities such as "Truth," "Envy," "Nobility, "Ambition." He tells us how to travel and how to carry out the regime of health. He speaks of marriage, parents and children, youth and age, guides us in our studies, and does not disdain to touch upon building and gardens.
Addison **Johnson**	*The "Sir Roger de Coverley" Papers, and other "Spectator" Essays. "Rambler" Essays.	Grace and lucidity Pomposity.	Johnson's arguments are sound, but do not copy his Latinised style, which should be compared with the almost inimitable grace of Addison's.
Lamb	* Any of the "Elia" Essays, *e.g.* "Mrs. Battle on Whist," "A Quaker's Meeting," "Dissertation upon Roast Pig," "Poor Relations," etc.	A quaint, subtle style.	Notice the "old world" air of Lamb's writings and the skill with which he approaches the most diverse subjects. His descriptions of contemporary London life are excellent.

ESSAYISTS—*continued.*

Author.	*Works recommended.*	*Characteristic.*	*Remarks.*
Leigh Hunt	Essays such as "My Books," "The Old Gentleman," "Seamen on Shore," "A Chapter on Hats."	Comprehensiveness.	His subjects are usually bookish, or deal with Nature and Humanity.
De Quincey	Essay on "The English Mail Coach." * "Confessions of an English Opium-Eater."	Gorgeous rhetoric.	Note the inequality of De Quincey's work. His lack of research at times made his scholarship somewhat defective. But his best wine is of a rare vintage, and will tickle the palate of the most fastidious reader. De Quincey is very fond of figures of speech, especially "personification," and few writers possess a more copious vocabulary. For this reason alone his works will repay careful study. Extract III., p. 61, is from the "Opium Eater."
Sydney Smith	"Letters of Peter Plymley," and Miscellaneous Essays.	Humour.	Sydney Smith is noteworthy for his witty and pointed sayings, which are replete with the buoyant spirits of a very unclerical clergyman, *e.g.* (1) "Yes! you will find people ready enough to do the good Samaritan without the oil and the twopence." (2) "You flavour everything; you are the vanille of society."

ESSAYISTS—*continued.*

Author.	*Works recommended.*	*Characteristic.*	*Remarks.*
Macaulay	All his Miscellaneous Essays, particularly those on * "Warren Hastings," * "Chatham" (two studies), * "Bacon."	Graphic descriptive power.	(1) Macaulay makes great use of most of the legitimate artifices of the stylist, but particularly of antithesis and well-planned adjectives. Though easy, his style is most convincing. (2) Instead of criticisms on books, Macaulay's Essays strike us as elaborate biographical studies of the sovereigns, statesmen, philosophers, and men of letters whose lives the reviewed volumes are supposed to sketch. (3) Bigotry is his bane in one or two places and the light of modern research has shewn much of his attack upon Hastings to be untrue. (4) A particularly fine passage is the trial scene in "Warren Hastings." (See Extract IV., p. 62.)
Carlyle	* "Sartor Resartus," * "Past and Present," "Heroes and Hero-Worship."	Rugged English.	(1) Most of Carlyle's miscellaneous writings are philosophical essays of rough surface and great depth, though their form is calculated to frighten the uninitiated as much as it originally did publishers. But

ESSAYISTS—*continued.*

Author.	*Works recommended.*	*Characteristic.*	*Remarks.*
Carlyle (*cont.*)	* "Sartor Resartus," * "Past and Present," "Heroes and Hero-Worship."	Rugged English.	once get beyond the husk of his peculiar mannerisms and the kernel will richly repay all trouble. (2) His style is unique and almost indescribable. He was a writer of rugged and bitter "Carlylisms," somewhat of a cynic, though not too much so to prevent his being a philosopher, and saw the world through a glass which represented manhood as "mostly fools."

CRITICS.

Hazlitt	"View of the English Stage," * "Spirit of the Age."	"Waspishness" in criticism.	Hazlitt's dramatic criticisms display an excellent knowledge of that world which the drama is supposed to reflect. He was a rabid partisan, and merciless to those who differed from him. His literary style is said to have influenced Macaulay somewhat. Extract VIII., p. 66, illustrates Hazlitt at his best.
Matthew Arnold	"Friendship's Garland," * "Essays in Criticism."	Rhythm.	(1) Arnold's view of men and things was in no small degree influenced

CRITICS—*continued.*

Author.	*Works recommended.*	*Characteristic.*	*Remarks.*
Matthew Arnold (*cont.*)	"Friendship's Garland," * "Essays in Criticism."	Rhythm.	by lines of thought reflected from Greek literature. (2) His style is one of almost formal correctness, coupled with an exquisite rhythm. One of his most effective weapons is a polished and delicately veiled satire. (3) Extract II., p. 61, is a good example of Arnold's style.
Ruskin	* "Modern Painters." "Sesame and Lilies."	Ornateness.	(1) The body of Ruskin's work is prose, its spirit is poetry. Read a page or two aloud, and the beautiful rhythm cannot fail to strike you. His writing possesses a unique peculiarity which would be a grave fault in the hands of nearly every one else—long sentences, often consisting of twenty or more lines. (2) Few can equal Ruskin in describing Nature and her foster-sister Art. (3) See Extract IX., p. 67, for specimen from "Modern Painters."

NOVELISTS.

Author.	*Works recommended.*	*Characteristic.*	*Remarks.*
Defoe	* "Robinson Crusoe."	Purity of English.	(1) The plot is bare, and we see none of those subtle artifices of dramatic finesse, picturesque description, or delicate handling of the human passions which our modern novelist considers essential auxiliaries. (2) The hero is as practical as Defoe's vigorous homespun Saxon language. Like a matter-of-fact Englishman he relates what was always uppermost in his mind. The island was his prison, and he wanted to get out of it. The husbanding of his stores and the production of life's necessaries were more important in his eyes than an aesthetic contemplation of beautiful scenery.
Goldsmith	The "Vicar of Wakefield."	A graceful, though somewhat stilted style.	This classic contains few attributes of a novel, but is one of our "immortals." There is little plot, less picturesque descriptive writing, and practically no incident. Yet as a character sketch the good Vicar is unique. If Goldsmith deliberately tried (which he probably did not) to shew how a worthy man, unmoved by misfortune,

NOVELISTS—*continued.*

Author.	*Works recommended.*	*Characteristic.*	*Remarks.*
Goldsmith (*cont.*)	The "Vicar of Wakefield." ✓	A graceful, though somewhat stilted style.	could act the part of a Stoic, he would not have succeeded better. Most of the other characters are mediocre, many of them are weak; but this only tends to set off the strength of the central figure.
Fielding	"Tom Jones." "Amelia." ✓ "Joseph Andrews." ✓	An ironical sketch of real life.	Fielding was the first English novelist to give a picture of life as it really is. Unlike his predecessors, he succeeded in evolving men and women, not qualities. Tom Jones, the hero, may be a sower of wild oats, but we cannot deny him the hallmark of "man." The plot of this novel is one which it would be difficult to surpass anywhere, and the style, while perhaps not graceful, is lucid. Fielding's novels will amply repay reading, because of the excellent studies in characterisation afforded by them.
Scott	* "Waverley," "Guy Mannering," "Old Mortality," * "Ivanhoe."	Vivid narrative and lifelike characterisation.	(1) Few writers possess greater powers of attracting their readers than Scott. His theme was his native

NOVELISTS—*continued.*

Author.	*Works recommended.*	*Characteristic.*	*Remarks.*
Scott (*cont.*)	* "Waverley," "Guy Mannering," "Old Mortality," * "Ivanhoe."	Vivid narrative and lifelike characterisation. (Our leading historical novelist.)	land, and he lets you know it. Everywhere in his pages we breathe the northern ozone, and seem to feel that we are in the sunshine of the open air. He presents Scotch men and manners as they never had been, and possibly as they never will be presented again. His characters live in a world of realism and not in the clouds of abstraction. He is ever exalting the spirit of chivalry, whether his field of action be a king's court, a robbers' hut, or a monkish cloister, whether the century be the 11th or the 18th. (2) A reading of "Ivanhoe" or "Waverley" will give you a far better knowledge of early Plantagenet England or of the second Jacobite rebellion than a study of many pretentious historical treatises. (3) Excellent and typical examples of vivid narrative are descriptive of (*a*) The Highland Feast in "Waverley" (ch. xx.). (*b*) The death of Amy Robsart in "Kenilworth." (*c*) The Ashby-de-la-Zouch Tournament in "Ivanhoe."

NOVELISTS—*continued.*

Author.	*Works recommended.*	*Characteristic.*	*Remarks.*
Dickens	* "Pickwick Papers," * "David Copperfield, "Oliver Twist."	(1) A unique power of describing humble life. (2) "The novel with a purpose."	(1) Dickens undoubtedly owes much of his popularity to the clever manner in which he sketches characters in humble life. Many of these stand out by reason of their very eccentricity, witness Sam Weller and Dick Swiveller. Most of the scenes are professedly laid in the London of his day, but one is tempted to ask whether many of the actors do not exist in a world of his own creation, for some of them seem too fantastic for real lite. (2) Dickens is one of our happiest humorists, but bathos is occasionally the result of overdoing the pathetic. He is a great hankerer after the ghoulish and horrible, but much of this is necessary by reason of his peculiar choice of subjects. We admire the power of the hand which drops the curtain upon Fagin, and, repressing an involuntary shudder, recognise that a less sombre tint would spoil the picture. (3) Examined from the standpoint of

NOVELISTS—*continued.*

Author.	*Works recommended.*	*Characteristic.*	*Remarks.*
Dickens (*cont.*)	* "Pickwick Papers," * "David Copperfield," "Oliver Twist."	(1) A unique power of describing humble life. (2) "The novel with a purpose."	technique, Dickens is by no means faultless. His plots are poor, and lack unity, but the uniqueness of his characters hides much of this from the casual reader. Most of his books are mere "chronicles" of events which have very little interdependence, and which rarely work for a common end. (4) He was essentially a novelist with a purpose, and often, under the guise of caricature, exposed disgraceful social evils—cheap boarding schools in "Nicholas Nickleby," Chancery abuses in "Bleak House," and the debtors' prison in "Little Dorrit."
Thackeray	* "Vanity Fair," "Esmond," "Pendennis," "Paris Sketch Book," * "The Newcomes."	(1) Satire. (2) "Polished Worldliness."	(1) One of the most noteworthy features of Thackeray's novels is his satirisation of the middle and upper classes. Few writers have known the world or human nature better than he did, and this knowledge is displayed in the skill with which he presents such diametrically opposite characteristics as

NOVELISTS—*continued.*

Author.	*Works recommended.*	*Characteristic.*	*Remarks.*
Thackeray (*cont.*)	* "Vanity Fair," "Esmond," "Pendennis," "Paris Sketch Book," * "The Newcomes."	(1) Satire. (2) "Polished Worldliness."	the simple manliness of Colonel Newsome and the artful wickedness of Becky Sharp. (2) Note the beauty of the last chapter of "The Newcomes."
Bulwer-Lytton	"Last Days of Pompeii," "Ernest Maltravers," * "The Coming Race."	Versatility in his treatment of diverse subjects.	Experimenting in many forms of fiction, Lytton attained respectable merit in most, but pre-eminent excellence in none. There is rather too much glitter about his style, and many of his characters lack solid reality. He chiselled their features with the skill of an accomplished sculptor, but often forgot to breathe into them the breath of life.
Stevenson, R. L.	* "Treasure Island."	Telling phrases in description, known to some as the "New Euphuism."	Look at Stevenson's manner rather than his matter. He was an artist in prose writing, and one of our most skilful fashioners of exquisite sentences. (See p. 16, § 12, for typical specimens of his style.

BIOGRAPHERS.

Author.	*Works recommended.*	*Characteristic.*	*Remarks.*
Boswell	"Life of Johnson."	Idolism: "the ridiculous."	A strange medley, in which he regards his subject with almost deified affection that at times appears ludicrous. It gives an excellent sketch of Johnson's career.
Lockhart	"Life of Scott."	Sense of proportion: "the sublime."	Written in excellent taste, and presents Scott as he really was—as a man, not a demigod.
Johnson	"Lives of the Poets."	(1) Shrewd judgment. (2) Fondness for long words.	(1) Johnson was a philosopher of no little depth who knew how to estimate men and things at their true worth. His fondness for "learned" and particularly for Latinised words, frequently scares away would-be readers, but his style is very robust, and he excels as a coiner of figurative conceptions. (2) The best "Lives" are probably those of Dryden and Pope, but they should be read from the literary rather than from the biographical point of view.

HISTORIANS.

Author.	*Works recommended.*	*Characteristic.*	*Remarks.*
Gibbon	"Decline and Fall of the Roman Empire."	Stately gorgeousness.	(1) Gibbon's style is decidedly "gilt-edged," but not repellent and tawdry like that of many of his imitators. His strong point is a peculiar cadence of language, his sentences possessing the undulating regularity of wave motion. (2) As an imaginative descriptionist he excels, and, as in the case of Macaulay, we may say that his work is excellent whether considered as history or as literature. (3) See Extract X., p. 68.
Hallam	"Constitutional History."	Cold-blooded argument.	This is one of the best works of its kind. Note the author's Whig tendencies, and the fact that in his hands historical personages usually seem mere automata.
Macaulay	* "History of England."	Vivid word-painting	(1) Macaulay is one of those rare historians who present real men and real events in such a manner that one is tempted to think we are reading a romance. Nevertheless, though he is such a picturesque

HISTORIANS—*continued.*

Author.	*Works recommended.*	*Characteristic.*	*Remarks.*
Macaulay (*cont.*)	* "History of England."	Vivid word-painting	narrator, his facts are singularly accurate, except in a few cases where he was blinded by prejudice. (2) Chapter III., describing the state of England in 1685, is especially fine, and it is upon this chapter that much of Macaulay's reputation rests. (3) Another magnificent passage is that describing the execution and burial of Monmouth.
Carlyle	* "History of the French Revolution."	(1) Realisation, and sympathy with his subject. (2) A glorification of liberty and justice.	(1) Might be termed a "lyric history." Reading like a vividly dramatic romance, it is remarkable for its accurate statement of facts. Carlyle possessed the faculty of assimilating the substance of dry documents and of weaving it into a narrative of enthralling interest. He is one of our first historians to outline his characters true to life and to colour them with all the realism of the novelist. (2) Note the fine passages (*a*) describing the silent growth of an oak; (*b*) reflecting upon the death of Louis XIV.

HISTORIANS—*continued.*

Author.	*Works recommended.*	*Characteristic.*	*Remarks.*
Froude	"History of England" (Tudor Period).	Historic realism (derived mainly from Carlyle).	(1) Despite his more than occasional inaccuracy and partisanship, Froude possessed the gift of introducing a powerful realism into his story. (2) Note the vivid, almost callous, gruesomeness of the passage describing Mary Stuart's execution.

SCIENTISTS.

J. S. Mill	"Logic."	Clearness and precision.	"Liberty" and "Utilitarianism" (titles indeed of two of his minor works) underlie all Mill's writings. His reasoning faculty is strongly developed, and we are never left in doubt as to his meaning.
Adam Smith	* "Wealth of Nations."	Businesslike matter-of-factness.	Read Smith for his matter rather than his manner. His theories as to free trade revolutionised the ideas of political economists of his own and succeeding generations, but in many respects are inapplicable to present conditions of life. "The Wealth of Nations" is a classic both in Economics and in Literature, and Extract VII., p. 65—the well-known

SCIENTISTS—*continued.*

Author.	*Works recommended.*	*Characteristic.*	*Remarks.*
Adam Smith (*cont.*)	* "Wealth of Nations."	Businesslike matter-of-factness.	passage on the "Division of Labour"—is an excellent sample of its contents.
Herbert Spencer	"Biology," * "Education."	Simplicity and logical argument.	Spencer has been variously criticised, but there is no doubt that he possesses one of the main essentials of the scientific writer—ability to argue from both sides of the question. When we agree with him he convinces us, when we do not he directs our mind into the channels of deep thought. Note the eloquent first chapter in "Education."
Darwin	"Origin of Species."	Clearness.	Darwin is always sure of his facts (a large proportion of them being derived from personal investigation), which, with his theories and opinions, are clearly laid before the reader.
Huxley	"Man's Place in Nature," * "Lay Sermons."	Vividness and grace in treatment of technical subjects.	Huxley is noted for his originality of thought and the ability to present the most abstruse subject in a pleasing garb. His "Lay Sermons" exhibit the pure philosopher in nearly every line. Extract V., p. 63—from Huxley's "Lectures on

MISCELLANEOUS.

Author.	*Works recommended.*	*Characteristic.*	*Remarks.*
Huxley (*cont.*)	"Man's Place in Nature," * "Lay Sermons."	Vividness and grace in treatment of technical subjects.	Evolution"—aptly illustrates his style.
Bunyan	* "Pilgrim's Progress."	Pure and simple English.	One of the miracles of literature, and probably the greatest allegory in the language. Though the work of a supposed illiterate tinker, it is singularly free from errors in grammar and in taste. The beauty of the style is its simplicity and its regard for Saxon idiom. The plot is regular and straightforward, and the book is undoubtedly one of the most important forerunners of our modern novel, though the subjects treated are foreign to most novelists.
Dryden	"Essay on Dramatic Poesie."	Father of modern prose and idiom.	Milton was a greater poet than Dryden, but compare the latter's graceful prose with the ponderous sentences of "Areopagitica." Dryden avoided the complicated sentence and any "learned" or archaic wordings likely to mystify his readers. He endeavoured to cultivate an easy style in accordance with Anglo-Saxon idiom—and succeeded.

MISCELLANEOUS—*continued.*

Author.	*Works recommended.*	*Characteristic.*	*Remarks.*
Swift	* "Gulliver's Travels," "Tale of a Tub."	Biting satire.	"Gulliver" is a biting, savage satire. Children like to read it because the idea of dwarfs and giants pleases them. Unlike their elders they are unable to see that these are merely Swift's vehicles for depicting humanity in the most loathsome light possible.
Burke	"Reflections on the French Revolution," * "Speeches upon American Taxation," etc.	Rhetoric.	Few writers have made better uses of the niceties of rhetoric than Burke, and it is as a rhetorician that he excels. Yet these very speeches, which so captivate the modern reader, were delivered in a dry, uninteresting style which rapidly cleared the "House." Note the splendid imaginative passage upon Marie Antoinette in "Reflections on the French Revolution" and the fine figurative language of the speech upon "American Taxation."

Shakspeare's works present an unrivalled panorama of human life and character, and supply the earnest thinker with much food for reflection.

The English Bible is essential to anyone who would become a stylist and master of his language.

NOTE that the Extracts given on p. 60 *et seq.* are representative of many authors contained in the foregoing list (see also the prose passages for paraphrase in § 76). The works we have recommended will furnish many similar passages, and the student is advised that more benefit will be derived from a careful study of such pieces than from a hasty perusal of entire books (see also § 59, "*How to read.*")

§ 66. *Reference Books.* Besides the reading undertaken from a literary standpoint, the student will require works of reference for the elucidation of facts which may crop up from time to time. In these days of Free Libraries almost anyone can gain access to

(1) "The Encyclopædia Britannica."

(2) "Chambers' Encyclopædia."

(3) "The National Dictionary of Biography."

(4) A good English dictionary such as the "Standard" or "Imperial," or upon a smaller scale Webster's, Annandale's, Chambers', etc. Do not think it a degradation to consult the English dictionary when you do not know the meaning of a word. It is difficult to commit a greater error than to use words of which you do not understand the signification—when the remedy is so obvious and simple.

(5) A concise yet comprehensive History of English Literature, such as Saintsbury's "Short History of English Literature" (MACMILLAN); Stopford Brooke's "English Literature from 670 to 1832 A.D." (MACMILLAN); and such a manual as "The English Language" (CLIVE).

(6) The "Review of Reviews," which is a current symposium of what is passing in literature and in affairs. It gives a list of the best and more permanent articles in English and foreign publications. This can be glanced at, any helpful title noted, and the article read in its entirety in the "Quarterly," "Fortnightly," "Blackwood," or wherever it appears.

(7) Works like "Whitaker's Almanack," "The 'Daily Mail Year Book, "Who's Who," etc., which will frequently form excellent reference books on current topics.

(8) Books whence can be obtained the information referred to under the heading "Range of the essay-writer's knowledge" (§ 49, *et seq.*), and which will supply facts for

working-up an essay upon most historical, geographical, or scientific topics, *e.g.* Ransome's "Advanced History of England," Haydn's "Dictionary of Dates," Chisholm's "Commercial Geography," Mill's "Realm of Nature" (MURRAY)—containing excellent accounts of scientific phenomena noticeable in everyday life, including lucid chapters upon "Physical Geography"; Cassell's "Popular Science," Walker's "Political Economy," Cunningham and McArthur's "Outlines of Industrial History" (CAMBRIDGE PRESS), De Gibbins' "History of Commerce in Europe" (MACMILLAN).

NOTE: Macmillan's well-known 1/- "Primers" treat most subjects in a popular *elementary* manner, and so do the volumes in Newnes' "Story" series (*e.g.* "Story of the Alphabet," etc).

Newne's "Story" Series:

Story of the Stars.
Primitive Man.
Plants.
Earth in past ages.
Solar System.
Electricity.
Chemical Elements.
Weather.
Atmosphere.
Gems - Life: Bacteria.
The Mind.
Wanderings of Atoms
Life's Mechanism.
Thought & Feeling
Music. Wireless Telegraphy.
Alchemy, Reptile Life
Fish Life. Animal Life.

CHAPTER VIII.

ESSAY WRITING.

§ 67. *Practical hints for writing an essay.*

Matter.

(1) Read yourself full of the subject; try to think it threadbare. Remember what we have said about the acquisition of matter. Have your facts ready to hand, carefully assorted, each one docketed as it were, and stowed away in the proper mental compartment.

Style.

(2) If you have studied and digested our previous remarks upon "style," you will be able to write facile and natural English. Avoid any "playing to the gallery;" this is a temptation which invariably besets young (we had almost said all) writers.

Importance of trifles.

(3) Do not lose sight of the importance of what may seem small things, such as handwriting, spelling, punctuation, paragraphing, and neatness. A margin will add to the appearance of your work and tend to increase marks, so will tidy, legible writing. No examiner is favourably impressed if, in order to arrive at your meaning, he has to scrutinise microscopic hieroglyphics closely. He is but human, and in such cases there is always danger of his pencil making a vicious scratch, thereby adding yet another to the ignoble army of failures.

Methods of practice.

(4) When practising, always have the essays corrected by a capable hand, or, if this is impossible, lay them aside for a week or ten days. Then read through carefully and deliberately two or three times, attending to the following points:—

(*a*) Delete all adjectives which strike you as unnecessary or flamboyant.

(*b*) Critically examine the "fine passages," and ask yourself whether they are really gold or only dross. You will be calmer than when you wrote, and may now consider that your finest rhetoric is mere hysteria, that your most poetic thoughts are drivelling nonsense, and that your choicest flowers of speech are nothing more than wordy weeds.

(*c*) Substitute honest English words for your Johnsonian Latinisms. Whilst lacking flimsy tawdriness, they will possess the merit of clearness and simplicity.

(5) Much practice is necessary. At least two essays should be written weekly. Do not sort the titles; every one given in our list in § 69 should be *outlined* once or twice, and full essays frequently written. (See remarks on "Essay Titles," § 68.)

In the examination room.

(6) During actual examination, when a selection of subjects is allowed, exercise due thought before commencing to write. Do not choose an imposing title only to find that after wasting irrecoverable time you are utterly incapable of dealing with it. Your second venture will create an unfavourable impression on the examiner, to say nothing of the sad self-consciousness that you have sacrificed golden minutes in which you might have earned sufficient marks to secure a place in the "pass list," whereas ambition to display your abilities in treating a grandiloquent title has resulted in the loss of a valuable appointment. However, do not necessarily select the easiest title, or the most commonplace if you can adequately treat another. An examiner, after wading through piles of mediocre nonsense upon a well-worn "saw," is at once struck by a new subject, or by original treatment of an old one, and will award higher marks accordingly.

(7) Do not be afraid of stating your own opinions if these are sound or logical. However great a partisan the examiner may be, he is not so unjust as to make you suffer for differing from him upon a controversial subject. Some "coaches" frequently advance the statement that originality is not welcomed in examinations, but we beg to differ on this score, except of course when such originality takes the form of misstatement or unsound scholarship.

§ 68. *Remarks on essay titles given in* § 69.

I. We append for practice an extensive list of essay titles, of which many have been set at various competitive examinations, whilst the remainder are original, and in every case deal with up-to-date subjects.

II. These titles, though comprising a great variety of topics, are not grouped under specific headings, or classified in any way, it being our belief that a promiscuous arrangement will afford the best practice, especially if the candidate works doggedly through them. It is a fatal mistake to sort them—to choose only what is congenial and to omit that which is difficult or wearisome.

III. Following the titles are hints for making

(*a*) *Brief notes* suggesting lines of thought which may be taken. Before commencing the essay, it is always better to jot down possible heads or sub-divisions. These can then be classified in a manner similar to our

(*b*) *Outline essays*, which indicate the order of the various details comprised in your theme. Both rough notes and outline essay should occupy less than half-an-hour, and where two hours is allowed the remaining time should be ample for the production of the finished article. Quality is a far more important essential than quantity. In most examinations two-and-a-half to three pages of matter will prove sufficient. Many candidates fail through rushing haphazard into the subject. Their essays lack plan, continuity of argument, and reasoning power, even if the grammar and composition be beyond reproach. Our greatest writers have all been deep and careful thinkers. A Macaulay or a Carlyle does not take a sheet of foolscap and spontaneously dash off "Warren Hastings" or "Sartor Resartus." Such methods may suit the hack journalist or tenth-rate leader-writer, but they are fillers of space before fashioners of English.

NOTE: Though the *Model essays* given in § 72 are intended to be examples as to length, arrangement, and the treatment required by different classes of subjects, it is quite possible that many subjects may be treated from diverse points of view without deteriorating from the mark-earning capacity of an essay. This is easily conceivable in the case of titles like "All is fair in war," "England fifty years ago," "The ideal business man," "Heroes in everyday life." Therefore do not let the

reader be discouraged if he would not have thought of saying the same things or taking the same lines as we have done in our model essays.

§ 69. **Essay titles** *for practice.* (*See also Note 2 on page 72, and* § 97.)

A (*Set at various competitive examinations during the last few years—mostly for Civil Service Appointments*).

1. An imaginary conversation between C. J. Rhodes and Warren Hastings.
2. The biography of any famous explorer.
3. "Courage is the highest of virtues, because it is that one which makes all other virtues possible." Discuss this statement.
4. Write a letter to a friend contending that a war is likely to produce less suffering nowadays than at the beginning of the century. Write his reply, taking the opposite view.
5. Write a letter to a friend who has offered to pay your expenses for a week's tour on the Continent, telling him which places you propose to visit.
6. Is public opinion in the main formed or only reflected by the Press?
7. Inconsistency is the bugbear of little minds.
8. Different nationalities can never really understand one another.
9. Hero worship and sycophancy.
10. The debt of modern civilisation to the ancient Greeks and Romans.
11. Shakspeare as reflecting his own age.
12. The sun.
13. The self-made man: his faults and virtues.
14. The lost colonial power of Spain.
15. Female suffrage.
16. Patriotism: its uses and abuses.
17. Is unprofitable prison labour on the whole good or bad?
18. Hypocrisy is the homage that vice pays to virtue.
19. Your native country as it was one hundred years ago, and as it is now.
20. What makes a good, and what a bad letter-writer?
21. To paint the triumph of vice is inartistic.
22. The struggle for existence: how far it is modified in the case of human beings.
23. "And nothing worthy proving can be proved."
24. Fieri non debuit; factum valet.
25. All is fair in war.
26. "Political constitutions are not made, but grow." Examine this statement.
27. England, France, and Germany as commercial and political rivals.
28. Describe a dog show from a dog's point of view.
29. How far is popularity among his companions a criterion of a young man's worth?

30. Castles in the air.
31. Your favourite characters in Dickens.
32. Holland as a colonising Power.
33. "One crowded hour of glorious life
Is worth an age without a name."
34. Ocean trade routes.
35. The forms of literature in which women have, and in which they have not, reached eminence.
36. The drawbacks of civilisation.
37. England fifty years ago.
38. The theory of the free breakfast table.
39. The difficulties of the benevolent.
40. What has Great Britain gained or lost by being an island?
41. Popular arguments for and against Free Trade.
42. Nothing worth knowing can be learned without effort.
43. Is the progress of Science destructive of Poetry?
44. The mixture of races in the United Kingdom.
45. The Gothenburg system of dealing with the Liquor Traffic.
46. Write a letter arguing that there are two sides to every question, and giving examples.
47. Discretion of speech is more than eloquence.
48. Discuss what is the greatest invention of the 19th century.
49. Reasons for and against preserving ancient buildings and monuments.
50. Has conscription become necessary for our national security?
51. Are the interests of England and Russia necessarily opposed?
52. The methods and results of present day philanthropy.
53. Modern scientific forecasting of weather compared with the weather wisdom of our forefathers.
54. The advantages and drawbacks of a Channel Tunnel.
55. "Appearances are deceitful; but it is on them that we form our judgments."
56. The duties of civilised to uncivilised nations.
57. What qualities go to constitute a great statesman?
58. The Anglo-Japanese Alliance.
59. The World in 2000 A.D.—a forecast.
60. Makers of the British Empire—from Clive to Cecil Rhodes.
61. Contrast woman's position to-day with the position she occupied fifty years ago.
62. Government by party.
63. Ambition.
64. The good and the evil aspects of sport.
65. Kipling as the poet of the modern age.
66. The victories of peace.
67. Happy is the nation which has no history.
68. The Yellow Peril.
69. The relations of Australia to Asia and the Pacific.
70. The connection between the geological strata of a district and the features of its scenery.
71. To impart knowledge is but a small part of the aims of education.
72. The comparative influence of music, literature, and art.
73. Science is organised common-sense.

74. Discuss the theory that all men are born equal.
75. How far is the pursuit of wealth a cause of human improvement?
76. Sentiment as a political factor.
77. A dialogue between an Englishman, Scotchman, and Irishman, each extolling the virtues of his native land.
78. The future of electricity.
79. Decimal coinage, weights, and measures.
80. Colonial expansion.

B (*Original*).

81. The Stage, the Press, the Platform: their comparative influence.
82. Folk-lore.
83. Socialistic tendencies of the age.
84. Mediæval Trade Guilds.
85. Electricity as a motive power.
86. "The sea in English poetry."
87. The custom of "tipping."
88. Fiscal problems of to-day.
89. The evil side of magazine literature.
90. Should women engage in business?
91. London in the hands of the novelist.
92. The Mediterranean as a factor in the Balance of Power.
93. Our coal supply: its possible exhaustion.
94. The commercial effect of removing all restrictions on trade in China.
95. Automobilism.
96. The examination evil.
97. The principle of subsidising steamship companies.
98. The place of "Nature Study" in Education.
99. The young man of to-day as compared with his predecessor of fifty years ago.
100. Socialism: its future.
101. The Atlantic Shipping Combine.
102. The stage as a social factor.
103. The usefulness or otherwise of international exhibitions.
104. The English Public School System.
105. Japan as a "Great Power."
106. The economic aspect of "Trusts."
107. Newspaper geography: its defects and limitations.
108. Health Resorts: Are they a misnomer?
109. Yachting as a sport.
110. Utilitarianism *versus* idealism.
111. The beauties of Autumn compared with those of Spring.
112. The commercial side of modern athletics.
113. Man's tendency to form cliques.
114. "Captains of Industry" as world forces.
115. The aspirations of youth.
116. The future of South Africa.
117. Is this a prosaic age?
118. An ideal system of national education.
119. The "bonus system" in business concerns.
120. The caricaturist as an illustrator of contemporary history.

121. Discuss the present day truth of Adam Smith's statement that we are a nation of shopkeepers.
122. "The world which credits what is done
Is cold to all that might have been."
123. The Hooligan problem: suggest a remedy.
124. The gambling evil.
125. The superficiality of modern reading.
126. The ideal business man.
127. Arbitration *versus* war.
128. A forecast of aerial navigation.
129. Municipal theatres.
130. An ideal dictionary.
131. Ruskin as an economist.
132. "This fine old world of ours is but a child
Yet in the go-cart." (*Tennyson*).
133. Old friends are best.
134. Heroes in everyday life.
135. Modern surgery.
136. Should railways be owned by the State?
137. The place of "correspondence teaching" in education.
138. Ought the colonies to be represented in the Home Parliament?
139. The fickleness of public opinion.
140. Is the British race deteriorating physically?
141. "The man in the street": who is he, and what place does he occupy in the economy of the nation?
142. Do museums fulfil their objects?
143. The ethics of Modern Society.
144. Examine the evil consequences of allowing one's life to run in a groove.
145. The Almighty Dollar!
146. The army reservist and his influence upon the labour market.
147. "Two of a trade seldom agree."
148. The modern lady novelist.
149. The manysidedness of a 20th century workman's life contrasted with his grandfather's.
150. True patriotism.
151. "Yellow Journalism."
152. The evils of child labour and the uses of the Factory Acts.
153. Literary landmarks of the 19th century.
154. The probable impressions of a Chinaman on visiting England for the first time.
155. An Imperial Customs-Union.
156. The economy of Nature.
157. Diplomacy and its subterfuges.
158. The distribution of rainfall: causes and effects thereof.
159. The ethics of business.
160. Hardships entailed by a severe winter.
161. Labour organisations: their effects upon industry.
162. What is "will-power?"
163. "Order is Heaven's first law."
164. Cosmopolitan London.
165. The tyranny of fashion.

166. Past reputations: their influence upon a man's after career.
167. Discuss the statement that most professions are overcrowded.
168. Compare the Elizabethan and Victorian eras.
169. The business side of Parliament.
170. Lost opportunities seldom recur.
171. Popular superstitions.
172. The evils of a (1) depreciated, (2) debased currency.
173. The study of hygiene as a preventive of disease.
174. True self-culture: of what does it consist?
175. The Yellow Press.
176. The Colonial Policy of the Great Powers.
177. "If all the year were playing holidays,
To sport would be as tedious as to work."
178. "Back to the land": a catchword or a truism?
179. "Press not a falling man too far." (*Shakspeare:* "Henry VIII.")
180. Discuss the meaning of Plato's statement that "Man is a two-legged animal without feathers."
181. Biography as a key to history.
182. The Industrial Revolution of the 18th century.
183. "Young men think old men fools, and old men know young men to be so." (*Camden.*)
184. Examine the assertion that "A successful parliamentary career depends upon how far a man has acquired the art of political lying."
185. The study of experimental science as a factor in human well-being.
186. Write an imaginary dialogue between one of Nelson's captains and the commander of a 20th century ironclad.
187. Modern organisation of industry.
188. How far do Banks aid production?
189. "Characters never change. Opinions alter—characters are only developed." (*Disraeli.*)
190. Outline a week's walking tour in any part of England noted for its beautiful scenery.
191. Compare the constitutions of England and the United States of America.
192. Naval warfare of the future.
193. "Satire should, like a polished razor keen,
Wound with a touch that's scarcely felt or seen."
194. The effect of the Suez Canal upon our trade with the East Indies.
195. Compare modern methods of travelling with those in vogue one hundred years ago.
196. "Second thoughts are best." Examine, and if possible, refute this saying.
197. The respective advantages and disadvantages of an active and a contemplative life.
198. Write a short biography of the person you consider to have rendered most service to his fellow-men during the 19th century, and give adequate reasons for your choice.
199. Bank Holidays: their place in modern life.
200. "The moon looks
On many brooks,
The brook can see no moon but *this*.' (*Moore.*)

§ 70. *Brief notes for outline essays.* Having selected the title, look at your subject from every point of view, and jot down suggestive "heads" for possible lines of thought. If writing upon "*Organisation*," the following notes might suggest themselves—

(*a*) Politics. Good and evil side. Examples.
(*b*) Industry. Trade Unionism. Division of Labour.
(*c*) Nature.
(*d*) Reforms, etc. secured—slave trade, corn laws, etc.

At the outset do not trouble about the order in which you write these notes. You can afterwards number and draft them into an outline scheme, thus—

(1) *Introduction.*
(2) "*Applications*" (*a*, *b*, *c*).
(3) *Evil side.*
(4) *Conclusion.*

(See § 71 for more extended outline essay.)

In *practice* it is an excellent plan to expand the draft considerably, in a manner similar to our "*outline essays*," but during an actual examination of course time will not permit this. Careful preliminary drilling, however, will enable the writer to make his outline mentally with ease and rapidity from a few brief headings. Personally we consider such practice in constructing outline essays one of the most important parts of a course of training in composition.

Most people can say something about topics of general interest, but comparatively few can readily and quickly arrange their ideas in logical sequence; but, other things being equal, a methodically arranged essay at once creates a favourable impression upon the examiner. In this connection note the directions of the Civil Service Commissioners: "Your composition should fill at least two pages, but it will be valued according to the quality rather than the quantity." This is evidently intended to deter candidates from handing in several pages of hastily written and disconnected paragraphs.

§ 71. Outline Essays.

(1) ORGANISATION (*see* § 70 *for scheme of brief notes and* § 72 *for finished essay*).

(1) *Introduction:* Organisation plays a prominent part in every walk of life—without method little can be achieved.

(2) *Applications of Organisation in*

(*a*) *Political World:* (1) Efficient organisation more important than numerical strength in ensuring success of ministry or party; (2) Party welfare must overshadow individual ambition. Illustrate from political history.

(*b*) *Industry:* Organisation seen amongst both employers and employed. Refer to (1) Management of a large business—meaning of term "captains of industry;" (2) "Trusts," "combines," etc.; (3) Trade unionism; (4) "Division of labour."

(*c*) *Nature:* (1) Animals uniting to repel common enemy; (2) Division of labour—ants; hive of bees; beavers' dam across stream; wolves hunting in packs, with leader, etc.

(3) *Evil Side:* (1) Alliance of powerful states to crush weak and inoffensive neighbour; (2) When trade organisations cause general strike for trivial reasons; (3) Secret Societies of middle ages, etc.; (4) Corsican vendetta carried on for several generations; (5) Thugs of India, etc.

(4) *Conclusion:*

"It is excellent
To have a giant's strength; but it is tyrannous
To use it like a giant."

(2) Persecution aids the cause it attacks.

I. A brief—four or five lines—paraphrase of the text and an indication of how wide or how narrow will be the scope of the present paper.

II. How true it is! Instances from history—not confined to English History — such as the Swiss by Austria, the Roundheads under Charles I. and the Netherlands by Spain may be quoted.

III. Why does persecution aid the cause it attacks? The half-hearted fall away, the faithful are knit more closely together, their sufferings and their faith awaken thought and enlist sympathy, and in time they become a majority.

IV. Persecution cannot be justified. It results from ignorance, selfishness, bigotry. It is not punishment which aims at preventing crime, for it provokes retaliation and dulls the

moral sense. Note the acts of the Russian Nihilists in this connection.

V. It can assist a bad cause as easily and naturally as a good one; wherefore punish a political offender or a crazy agitator, but do not make a martyr of him.

(3) The advantages and disadvantages of democratic government.

I. Definition of Democratic or Representative Government:—"Government of the people, by the people, for the people." (Lincoln.)

Instances—

(*a*) *Qualified* democracy; manhood suffrage not granted (as in Great Britain).

(*b*) *Absolute* democracy implies universal suffrage, as in U.S.A. and in France.

II. *Advantages*—

(*a*) All sections of the community may safeguard their own interests: evils of oligarchy avoided.

(*b*) A nation of *men*, not automata subject to the caprices of an erratic despot.

III. *Disadvantages*—

(*a*) Tendency towards the "tyranny of the majority," and to sudden frenzies, *e.g.* French Revolution, American "War Fever" against Spain, and the Monroe Doctrine.

(*b*) The end of democracies often militarism — *e.g.* Napoleon I. in France.

IV. *Conclusion*—

"For forms of government let fools contest,
Whate'er is best administered is best."

Paraphrase and comment upon these words.

(4) Are polar expeditions worth the hardships and sacrifices involved.

I. Dwell upon the primary objects of Polar expeditions (*a*) Scientific investigation; (*b*) The discovery of a "North West Passage" to India. The former aim has been in part attained, the latter has been found useless. Why?

II. Note that new lands and seas have been discovered, information obtained about Arctic flora and fauna (specify species peculiar to these regions). Knowledge of phenomena connected with icebergs, ocean currents, weather conditions, etc., has been enlarged.

It has been demonstrated that these frozen lands are practically useless for agricultural and pastoral purposes, and for mining. Why?

Ice impedes navigation, so useless from commercial point of view.

III. Is the main result (furtherance of scientific knowledge) generally utilitarian or merely for the benefit of the few? Material and social results practically nil.

IV. Note names of prominent Arctic explorers, and briefly allude to one or two interesting facts connected with any of them which throw into relief hardships undergone or sacrifices involved: (*e.g.* Franklin, Markham, Nansen, etc.)

V. Deprecate expeditions undertaken for the sake of notoriety or record-breaking.

What good would follow the discovery of the North Pole it is difficult to see if we look at it in a purely economic light.

(5) The difficulties of the "concert of europe."

I. What is the concert of Europe? The attainment of peace by mutually cordial relations amongst the Great Powers. (Britain, Russia, Germany, France, Italy, Austria.)

II. Note the following factors which act and react one upon another:—

(*a*) Triple alliance between Germany, Italy, and Austria.
(*b*) Dual ,, ,, France and Russia.
(*c*) The "splendid isolation" of Britain, who has the active support of her colonies, the passive good-will of the United States, and latterly the alliance with Japan.

Note that in Africa Britain becomes involved in all the difficulties which beset a Continental nation.

III. Each ally must shape its policy to avoid (*a*) running counter to the interests of its partners; (*b*) dragging them into a conflict from which they would derive no material advantage, and so would afford but half-hearted support.

Necessary to guard against the existence of secret treaties between nations outwardly anything but friends.

IV. Historical sketch and references (very brief).

(*a*) Elizabeth and support accorded to Protestant Hollanders.

(*b*) Failure of Henry VII.'s and James I.'s schemes for foreign alliances. Why?

(*c*) Wars of Spanish Succession and Austrian Succession.

(*d*) Great Napoleonic War (sub-divisions and after effects).

(*e*) Crimean War and later Russo-Turkish conflict.

(*f*) Franco-German War of 1870.

(*g*) Anglo-Boer War. Why did not foreign nations intervene?

"Concert" rests with so-called Great Powers. Smaller ones of less account, though they *may* be causes of a struggle, as witness Greece in 1820, Turkey in 1854.

(6) MEN, NOT WALLS, MAKE A CITY.

I. Walls are merely the shell.

Ruins in Assyria, Yucatan, Peru, Mashonaland, once doubtless the centres of busy communities, now almost forgotten. Why? Because they have fallen below the margin of cultivation or production, and their inhabitants have disappeared.

Note the former glories of Greece and Rome—unspeakable monuments of past civilisations confront the traveller on every hand, but may we not compare them with "a last year's nest from which the birds have flown?" Many a "mushroom" city and diggers' camp in the United States and other "new" lands now more important from a commercial point of view.

II. Note causes contributing to the decay of a place—

(*a*) Weakening of a nation and loss of its trade. (Spain.)

(*b*) Transference of a staple industry elsewhere. (Capture of English silk manufacture by France to the detriment of towns like Macclesfield, Coventry, etc.).

(*c*) New industrial and economic conditions. (Bristol, Venice, Genoa.)

(*d*) Loss of temporary attraction, such as exhaustion of gold supply in neighbourhood. (Mushroom townships in California and Australia.)

III. Commerce the sheet-anchor of countries and cities. Man the motive power which moves the wheels of commercial life—his are the actions which go to make the city great—when he can no longer profitably pursue his avocations in one spot, he seeks another, and his former field of action loses its prosperity.

Compare "*The City*" on a Bank Holiday with its usual busy aspect.

(7) Advantages and disadvantages that would follow the adoption of a universal language.

I. Note.—English the language of commerce, French of diplomacy, German of science, etc.

II. *Advantages*—

(*a*) *Commercial:* Intercourse between nations easier; no necessity for the rising generation to spend their best years in the acquisition of foreign languages; wider field for the merchant's energies.

(*b*) *Social:* Tendency to promote the "brotherhood of nations" by sweeping away alien methods of thought; exchange of ideas as depicted in literature; better understanding possible; note possible effects on travel and travellers.

(*c*) *Political:* Possible absorption of smaller and weaker countries by more powerful neighbours, and ultimate development of the world into one huge republic—a modern Utopia. Less likelihood of war.

III. *Disadvantages*—

(*a*) *Commercial:* Tendency to promote the "trust system:" great financiers of one country would have more opportunities for controlling the industries of another; centralisation of industries; ultimate congregation of particular industries in particular localities; commercial extinction of the weaker peoples.

(*b*) *Social:* Decay of patriotism—still Slav, still Teuton, but Russian and German only in name; history of the past would become a dead letter. As with the classics of Rome and Greece, the rich literature of the more cultivated nations would become the monopoly of a few scholars, and (paradox of paradoxes) it would be necessary for Englishmen to learn a new language before they could enjoy Shakspeare.

(*c*) *Political:* Tendency to develop into a few powerful Commonwealths would greatly foster local discontent, there would be more Finlands and Irelands than those inhabited by Finns and Irish; legislation would become difficult and cumbersome.

(8) 'Tis darkest before dawn.

I. *A simile from Nature.* Give the metaphorical and literal meanings. Compare with the proverb: "There is a silvery lining to every cloud."

II. *Parallel in Nature.* Severity and bleakness of Winter followed by the beauties of Spring. Thunderstorm succeeded by refreshing coolness. Land "in fallow" the forerunner of luxuriant crops.

III. *Applications to everyday life.* An epidemic may suggest more efficient sanitary measures. An outbreak of fire in a school, theatre, etc., may bring into prominence hitherto unnoticed defects in similar buildings. A scientist's apparently hopeless failures may suggest new and successful lines of thought to himself or to others.

IV. *Historical references.*

(1) Marian persecution and comparative toleration of Elizabeth.

(2) England's "splendid isolation," followed by final success in the Napoleonic wars.

(3) The Mutiny of 1857 inaugurated era of Crown government and domestic reform in India.

(4) Instance Anglo-Boer War of 1899-1902.

V. *Conclusion.* "All things work together for good."

(9) The evolution of imperialism.

I. *Definition of "Imperialism."* Should be something more than a catch-word of political parties.

Note and comment upon words Cowper puts into the mouth of Boadicea:

"Regions Cæsar never knew
Thy posterity shall sway."

II. *Historical sketch.*

(*a*) Welding together of tribal states the genesis of a world-wide empire. Expansion of Saxon Heptarchy

into *one* kingdom. Next note so-called "domination of England" over Ireland, Wales, and Scotland in reigns of Henry II., Edward I., etc. Was it real and lasting?

(N.B.—Such references should be *very* brief, and should not occupy more than five or six lines.)

(*b*) Rise of England as a sea power under Elizabeth tended to exalt her from sixth-rate European state to a front rank amongst world Powers.

(*c*) First American colonies, rise of East India Company, and struggle with the French in America and Asia; loss of American colonies a check to "Imperialism;" colonisation of Australia and "opening out" of Africa in 19th century.

Formation of Dominion of Canada and Australian Federation.

Note names of men prominent as empire builders or imperialists — Raleigh, Clive, Hastings, Rhodes, Chamberlain.

(*d*) Comparative modernity of imperialistic idea. Existence and importance of colonies not fully recognised until the later Victorian era.

(1) *Advantages*, (2) *Disadvantages, of Imperialism.*

Advantages.	Disadvantages.
Commercially.	Sometimes urged that important Colonial questions are apt to outweigh those of domestic nature.
Strategically,	
As means of strength.	Necessity for larger army and navy, hence increased taxation of Mother country.
Fields for emigration.	

§ 72. *Model Essays.*

(1) Organisation.

There is hardly any walk of life in which organisation does not play a prominent part. Whether an undertaking be great or small, it will shew equally unsatisfactory results if method is ignored by those responsible for its accomplishment.

Organisation figures in the forefront of the political battle, which is the life-blood of government by party. The followers of a powerful ministry, the chatterers of a noisy minority, the members of a clique which pursues one object to the exclusion of all others, those selfish chasers of the political butterfly, are all bound to their respective leaders by the chains of organisation. He who deserts his cause and his leader, even for what he

believes are substantial and conscientious reasons, meets the cold, disdainful glances of his former colleagues, and if not inwardly despised is generally received with distrust and misgiving by his former opponents. Still, there are exceptions to every rule, and in this respect political history is not without its paradoxes.

In the industrial world, too, we meet with organisation on every side. Compare the highly organised business undertakings of the civilised world with the erratic barterings of savage tribes—and the presence and absence of method will be at once apparent. Organisation in its most advanced form is seen in the composition of the huge "Trusts," "Syndicates," etc., about which so much has been heard of late. Modern "merchant princes" are sometimes termed "captains of industry," because their position seems analogous to that of the commander of an army; they merely outline the general operations, leaving the details to be filled in by subordinates. The simile of a machine is self-evident—everyone has his special place and work, deviation from which would put the whole concern out of joint, as assuredly as the loosening of a tiny screw would affect the accuracy of the most delicate chronometer. But organisation is not confined to the higher rungs of the industrial ladder, and there are few civilised countries where we do not see labourers uniting in Trades' Unions to cope with the combines of the capitalist, the joint aim (and frequently airy ideal) being that a fair day's work may command a fair day's wage.

Again, suppose a heavy weight has to be raised and transported to a distance. We may have ten men at our disposal. Let them, one after another, attempt the task, and as each grows tired, let a colleague take his place. But there is no result; the weight has not been moved a hair's breadth. Now organise. Let them all work together, and simultaneously exert their strength. The mass moves and the work is done. What mere unorganised labour could never have accomplished is easily susceptible to a united effort.

Next consider the lower animals. Many of these wander in herds, and find immunity from harm in mere numbers. Such are the elephant, bison, deer, and wild horse. Flocks of swallows have been known to unite to assist an injured mate and to drive away a common enemy, and the same thing is recorded of storks and weasels. We have excellent examples of organisation in the division of labour with which ants perform their work, or in the building of dams across streams by beavers. Wolves often hunt in packs under the direction of one animal, and by organised effort accomplish what would be individually impossible.

Organisation exists primarily to exert and to repel force. The

national army and navy are maintained to ensure our safety against foreign aggression; and secondly to uphold and enforce the recognition of national rights and dignity. Here, too, strength lies not in numbers alone, but in organisation, for a small, well-organised army has frequently defeated a worse-trained though numerically stronger one. For instances we need not go outside our own "little wars."

There is much of good in organisation, but not a few evils have been traced to the same agency. It should be remembered that power and force result from organisation, whether the aim be good or bad. True, it is to be hoped that a bad cause will not be so greatly favoured as a good one, that the ultimate force will be less powerful through lack of numbers, and through the dissensions of the less unconscientious. Still, in spite of these considerations, a malevolent working power may long remain, as witness the French "Reign of Terror," or the pro-slavery tendencies of Englishmen.

It is pleasant to see a vast multitude, all striving to attain the same praiseworthy object—something conducive to the material benefit of mankind, some social reform or outcry for liberty and justice. No earnest student of men and things will decry the movements which resulted in parliamentary reform, the abolition of capital punishment for trivial offences, the attainment of free trade or of efficient national education. Yet all these have been the result of carefully-planned and well-organised effort on the part of their promoters, not apparent perhaps to the casual observer, but none the less sure for that.

Organisation is a highly dangerous weapon in the hands of the unscrupulous and unskilled. A child who has seized a sharp edged tool often obtains a serious self-inflicted wound therefrom, and similar experience awaits organisations of the ignorant and wilful. Such will frequently use their power unworthily to obtain personal benefits, to coerce the weak, or to crush their private enemies. Examples may be seen in the alliances of savage chieftains, or in the machinations of corrupt and demagogic oligarchies.

Organisations must always inflict some pain, for even if their aim be utility and general good, it is impossible to conceive a case of righting wrong without inflicting some suffering upon those who oppose such movements. A parent's chastisement causes a child some physical pain, the object of which is afterwards seen to be beneficial. Still, the organised many should have some consideration for the weaker few. Given power, and a good cause, let all organisations earnestly seek to add generosity to these qualities. Let them remember that our greatest poet has said:

> ". . . . . It is excellent
> To have a giant's strength; but it is tyrannous
> To use it like a giant."

(2) How far is the pursuit of wealth the cause of human improvement?

That civilisation rests upon a purely material basis is a self-evident proposition. Our well-being is ultimately a question of what we eat and drink, wherewith we are clothed and sheltered, and with what appliances we seek to avail ourselves of the resources of Nature.

It is clear, therefore, without in any way adopting the standpoint of economics, that there is a necessary and inseparable connection between civilisation and "wealth," for we give that collective name to the sum of our material resources.

Without wealth, a community, like an individual, is incapable of attaining any great degree of enjoyment. A severe and incessant struggle for the necessaries of existence leaves no opportunity for the pursuit of those things that minister to increased comfort and enjoyment. The most obvious characteristic of savages is their poverty and consequent incapacity to improve their conditions of existence. In every civilisation that has appeared on the earth, man has become absorbed in the pursuit of wealth, and the attainment of wealth has, in turn, augmented his possibilities of improvement.

When we turn to history we perceive that those nations which were most civilised, in which the conditions of existence were safest and pleasantest, had raised themselves to a position of superiority by their success in agriculture, commerce and mechanical invention; then, having become richer than their neighbours, they turned their attention to the useful and the fine arts, to literature, to the pursuit of knowledge, and all that enriches and ennobles life.

It is the same with the individual to-day. The rich man's leisure enables him to become active in these civilising and improving pursuits, and inherited wealth, securing its possessors from interruption by the needs of the day, renders a cumulative culture possible; while the lower orders, under the necessity of supplying daily wants by daily toil, cannot make any direct and visible contribution to that culture.

So much for the direct and obvious connection; there are, however, other ways in which the pursuit of wealth contributes to human improvement. It builds up, as we know, an elaborate structure of civilised society; to maintain that structure, its members must be able to meet the exacting demands made upon them by its magnitude and complexity. Thus, their pursuit of wealth not only calls forth their energies in erecting the fabric, but also in maintaining its stability. And whereas material energies are mostly required in the former process, moral energies are requisite for the latter. Savages cannot carry on the civilisation of a land they over-run, and a spendthrift cannot

keep his inheritance. In short, the pursuit of wealth is the essence of the civilising process, calling out men's energies, physical, mental and moral, visibly improving the sum of their conditions, and is necessary for the progress of that improvement. It is now seen that wherever and whenever men have forsaken this object, as, under the pressure of certain ideals of conduct of life, many men forsook it in mediæval Europe—they have been mistaken and have strayed from the path of human improvement.

Yet the case against the pursuit of wealth is a weighty one. Excluding from our survey such results of its crude pursuit as murder, rapine, and the phenomena of barbarism, we are still face to face with an appalling mass of human misery. That cursed thirst has been the cause of unimaginable suffering all through the ages, for it has been the chief stimulus of man's inhumanity to man. It has been denounced by poet, prophet, and philosopher as the worst and deadliest bane of humanity, as the root of all evils. It has taken myriad shapes in all places, at all times, and has been a perennial cause of most of the evils that have afflicted and retarded mankind, until we now talk of the "cruelty of civilisation!"

The elaborate pursuit of wealth, as distinguished from the crude methods above-mentioned, involves a subtle demoralisation in the best. It intensifies greed, ambition, and injustice in all others. It absorbs a man's best energies, making him oblivious of all that is best and highest in life. Devotion to money-making becomes a passion, implying the rejection (as far as conscious observance goes) of the religious, ethical, and spiritual elements of our nature and eats, like a canker, into the very heart of a nation. The alarming tendencies now being manifested by the chief nations of the world are almost wholly inspired by an excessive attention to the pursuit of wealth.

(3) Individualism as a means of education and of success in life.

In order that we may clearly understand this important and interesting subject, it is necessary that we should define the exact meaning both of Individualism and of Education. By "Individualism" we mean that influence, that power, that almost magnetic attraction which everybody possesses in a more or less marked degree. By "Education" is meant the drawing out from a person of that knowledge and power which lies latent within him. Education means primarily, as its derivation proves, "drawing out," and not, as is often erroneously supposed, "pouring in."

Now, regarding education from the correct point of view, it is evident almost at first sight that Individualism is one of the

greatest educational forces of all time. It is true both from the moral and scholastic standpoints. A child's character depends very largely upon its upbringing, and on those by whom it is surrounded in childhood. The morals imbibed during youth may, it is true, be obliterated in maturer years by the influence of other individuals, but can never be entirely eradicated by mere book-learning. "Like father, like son," is an old and well-worn saying. In many cases it would be more correct to say "Like nurse, like child." As regards scholastic education, from their own experience most people can bear witness to the powers of Individualism. In learning any subject much depends on the personality of the teacher. It is not eloquence, nor cleverness, nor conciseness which makes a teacher successful. A person with very little knowledge may be a successful teacher, while a most learned person may fail to impart even the rudiments of his knowledge.

It might be imagined that as a person advances from boyhood to manhood, and becomes more able to act and think for himself, the Individualism of others would cease to influence him. Such, however, is not the case. A man of striking personality and character impresses all with whom he comes into contact, and it frequently happens that our susceptibility to this influence increases as we grow older.

It is interesting to compare the influence of a strong man's Individualism upon the public with that exerted by the Press. The Press influences many different people, but usually only slightly; an individual has possibly a more limited field of action, but he can profoundly impress those with whom he is surrounded. A striking article by a great politician in a newspaper would reach many, but influence few; a speech by him on the same subject would reach fewer people, but upon them it would create a profound impression. This is why, in all schemes for raising the social standard of the poorer population and in similar projects, so much individual help is required. The masses are composed of individuals with free wills, and they are more likely to be reached by the concrete personality of a man than by the abstract exhortations of a society or organisation.

Looking at the history of past centuries, one cannot help being struck by the influence individuals have exerted. Indeed, "History" is made by individual men. Napoleon, who made much of the European history for so many years, was one of those whose individualism was felt by all around him. The guiding brain of a single man—Alfred the Great—was mainly responsible for moulding a congeries of petty states into the germ of a mighty Empire—our own. The strong individuality of men like Peter the Hermit and Martin Luther has caught the enthusiasm of thousands and initiated religious movements world-

wide in their effects. It is to Mahomet as an individual rather than to Mahomedanism as a creed that millions of dusky-skinned devotees are drawn. In literature it is the same; a book which, published anonymously, would have very little chance of success, is bought by thousands when a favourite author's name appears on the title-page. Apart from any intrinsic merit, it is the writer's personality which attracts readers. In not a few instances, the individuality of one man has laid the foundation and built the success of colossal business enterprises—as typical present day examples one cannot do better than mention the names of Newnes, Lipton, or Morgan.

And so will it continue. Men who have succeeded in the past, and will succeed in the future, are those who have a striking personality of their own. This personality, possibly latent in early youth is drawn out by education and steadily deve'ops as maturity is attained.

(4) National literature as reflecting national character.

Who can say where the source of a nation's literature or of its life lies? Travellers tell us that a mighty river frequently has its beginning in a brooklet of clear water hundreds of miles from the spot where it is navigable for the largest vessels. We have wondered that so great an end should have so small a beginning, and so we must marvel that such great powers as national literature and national character should begin and end in things so small and weak as men. The surroundings of Nature may perhaps influence this character, but they can never make it.

The origin of national character is at present veiled in the deepest mystery. Englishmen, rejoicing in a bracing climate and an insular position, have become energetic and hardy. People located in similar places have like wants, and not altogether dissimilar tastes. History shews us that hardy northern races, after conquering the more effete peoples of a warmer clime, intermingle with them and in the course of a few generations adopt most of their characteristics and customs, until a stronger tribe appears upon the scene and they in turn pass from the position of rulers to ruled.

In all but the most uncivilised communities the character of the people must find an outlet through which to assert itself, and that outlet is the national literature. Coming then, from energetic men, can we expect to see other than bold free thoughts? With nation and with literature it is a case of the "survival of the fittest." First to his family, then to his friends, and lastly to his fellow-countrymen, an individual breathes his thoughts. These will live or die by the verdict of his

contemporaries and of posterity, and, if they survive, will form a link in the great chain of national literature.

How truly the literature of a country portrays its character may readily be seen. Take, for instance, Scott and Burns as the poets of Scotland. In their light, sympathetic verse, both have painted to the life the nature-loving Scotsman, to whom no sight is so welcome as the hills, the lakes, and the wild rustic fastnesses of his childhood. Take too, an example from England. When the character of the nation was influenced by the Puritan revival, the result was stamped on the national literature in the greatest work of that great poet Milton. He produced his "Paradise Lost" at the time when the noble and simple character of the Puritans was seen in its greatest strength. In like manner, towards the dawn of our literature, when religion and warfare were the Alpha and Omega of the early Englishman, the subjects of literary productions were biblical or warlike. Later, when thought and culture began to be the characteristics of the intellectual Briton, the masterpieces of our literature bear the impress of scholarship and grace.

Character must produce its results, and as literary work proceeds, the author's character and that of his fellows is reproduced on its pages. A man does not—and cannot—keep his opinions to himself. His influence, whether for good or ill, must be felt by those around him. If a picture be painted badly and form an imperfect representation of the object, it is disliked and forgotten. To such a fate is consigned a collection of thoughts which does not find a chord of similar pitch in the hearts of the writer's countrymen. A work which differs from the national character finds its reward in oblivion. In other words, the public knows what it likes and wants. True, an unaccountable wave of sudden frenzy may surround ephemeral inanities with a halo of meteor-like popularity. But, as in the world of Nature, the effect of a meteor, though dazzling while it lasts, is of short duration. The dominant national characteristic is bound to reassert itself in its likes and dislikes. Richardson's novels, well as they sold in their own day, are practically unread in ours.

As national literature is produced by the spontaneous outpourings of those sentiments which make up the national character, so it remains as a monument of the past as well as a mirror of the present, sustaining that character to which it owes so much of its life. When the Britons, beaten on all sides by the Roman legions, were despairing of success, the verses and legends of the bards raised their drooping spirits, and little progress could the Romans make until those brave minstrels were slaughtered amid the groves of Mona. In later times, inspired by similar strains, a fierce frenzy laid hold of the Welsh and Scotch mountaineers, and they sallied out to devote life and

limb to the cause they loved. Their literature told them they had long been free, and free now, they still celebrate in stirring, unshackled lines the old stories of how their fathers fought and died for liberty. And so all the world over. From the remotest ages national character first imprinted itself on the national literature which afterwards sustained the character that produced it.

CHAPTER IX.

PARAPHRASING.

§ 73. *Introductory.* Diverse opinions exist as to the educational value of paraphrasing, which means to express in our own words the substance of some given piece of prose or verse. Some may urge that there are not two correct or excellent ways of expressing a single thought; they say one way gives the exact meaning, the other does not. No doubt this is true in the main, but it must be borne in mind that the purpose of a paraphrase is to give the *substance* of the passage in as few words as possible. It does not aim at improving the author's wording; it seeks to give you a bird's-eye view of what he says. In fact, it is analogous to the précis of a number of letters.

§ 74. *Hints for paraphrasing.*

(1) Read through the extract two or three times, and see that you thoroughly grasp the author's meaning. In this do not lose sight of his style. It would be obviously out of place to paraphrase Milton in the style of a Dan Leno. We have it on the authority of Matthew Arnold that he once saw Shakspeare's words in *Macbeth*:

"Canst thou not minister to a mind diseased?"

paraphrased as

"Canst thou not wait upon a lunatic?"

In his capacity of H.M. Inspector he had to examine scores of embryo and actual elementary school teachers, so this is probably by no means an isolated specimen.

(2) Endeavour to grasp the "general" meaning of the piece (*e.g.* in Extract II. this may be taken to be "Poverty a

crippler of independent action"), and thence evolve a concise and pithy précis of the writer's words. It is better to write the paraphrase from memory, as you will not be so likely to err in the matter of verbosity.

(3) Avoid all superfluities, florid figures of speech, and poetic diction. Sometimes it may be necessary to retain a phrase in its entirety, there being only one way of adequately expressing the meaning without descending to comparatively weak language, *e.g.* you could not very well alter

"Who steals my purse, steals trash."

It is a somewhat vexed question whether metaphors should be retained or "translated." We advise a middle course. If the metaphor is a striking one—and especially if it is couched in 1st person discourse—reproduce it, *e.g.* Tennyson's

". . . . . Let thy voice
Rise like a fountain for me day and night."

would sound almost ludicrous in any other guise. If it is merely a bombastic metaphorical play upon words, express the literal meaning in straightforward, everyday language, and in as few words as possible. Avoid creating poetic combinations such as "moon-laid," "wave-lapped," etc., or the examiner may think *you* are slightly moonstruck.

(4) Remember that you are writing English, and that all previously we have said about composition will apply here. Let your paraphrase consist of brief, but forcible sentences. Use plenty of full stops and shun connectives, relatives, and participles. Do not lose sight of the fact that a paraphrase is simply a translation, and, by the way, translation from a foreign language (French in particular) will help you considerably.

§ 75. *Re the Model Solutions.*

(*a*) It must be distinctly understood that these model solutions are only intended to be a guide as regards *plan*. It is quite conceivable that two paraphrases may gain full marks, and be worded very differently. The main thing is to catch the author's spirit, then it should not be difficult to give his meaning in a few simple words.

(*b*) Where no solution has been supplied, notes are given which should render it easy for the student to compose

his own paraphrase. In working an actual examination paper, it is an excellent plan to draw up similar outline notes before paraphrasing the piece. You thus are able more clearly to distinguish important points from subsidiary details, and there is less likelihood of your work being marred by alterations and erasures.

§ 76. *Extracts for practice in paraphrasing.*

I.

O River of Yesterday, with current swift
Through chasms descending, and soon lost to sight,
I do not care to follow in thy flight
The faded leaves, that on thy bosom drift!
O River of To-morrow, I uplift
Mine eyes, and thee I follow, as the night
Wanes into morning, and the dawning light
Broadens, and all the shadows fade and shift!
I follow, follow, where thy waters run
Through unfrequented, unfamiliar fields,
Fragrant with flowers and musical with song;
Still follow, follow; sure to meet the sun,
And confident that what the future yields
Will be the right, unless myself be wrong.

(*Longfellow:* "The Two Rivers.")

II.

The iron rod of penury still compels
Her wretched slave to bow the knee to wealth,
And, poison with unprofitable toil,
A life too void of solace to confirm
The very chains that bind him to his doom.
Nature, impartial in munificence,
Has gifted man with all-subduing will;
Matter, with all its transitory shapes,
Lies subjected and plastic at his feet,
That weak from bondage, tremble as they tread.
How many a rustic Milton has passed by,
Stifling the speechless longings of his heart,
In unremitting drudgery and care!
How many a vulgar Cato has compell'd
His energies, no longer tameless then,
To mould a pin, or fabricate a nail!
How many a Newton, to whose passive ken
Those mighty spheres that gem infinity,
Were only specks of tinsel, fix'd in heaven
To light the midnights of his native town.

(*Shelley:* "Queen Mab.")

III.

Cranmer. . . . . "Let me speak, sir,
For heaven now bids me; and the words I utter
Let none think flattery, for they'll find 'em truth.
This royal infant (heaven still move about her!)
Though in her cradle, yet now promises
Upon this land a thousand thousand blessings,
Which time shall bring to ripeness: she shall be
(But few now living can behold that goodness)
A pattern to all princes living with her,
And all that shall succeed: Saba was never
More covetous of wisdom and fair virtue,
Than this pure soul shall be: all princely graces
That mould up such a mighty piece as this is,
With all the virtues that attend the good,
Shall still be doubled on her: truth shall nurse her,
Holy and heavenly thoughts still counsel her.
She shall be lov'd, and fear'd: her own shall bless her:
Her foes shake like a field of beaten corn,
And hang their heads with sorrow: good grows with her:
In her days every man shall eat in safety
Under his own vine, what he plants; and sing
The merry songs of peace to all his neighbours:
God shall be truly known; and those about her
From her shall read the perfect ways of honour,
And by those claim their greatness, not by blood.
Nor shall this peace sleep with her: but as when
The bird of wonder dies, the maiden phœnix,
Her ashes new create another heir,
As great in admiration as herself;
So shall she leave her blessedness to one
(When heaven shall call her from this cloud of darkness),
Who, from the sacred ashes of her honour,
Shall star-like rise, as great in fame as she was,
And so stand fix'd: peace, plenty, love, truth, terror.
That were the servants to this chosen infant,
Shall then be his, and like a vine grow to him;
Wherever the bright sun of heaven shall shine,
His honour, and the greatness of his name,
Shall be, and make new nations: he shall flourish,
And, like a mountain cedar, reach his branches
To all the plains about him:—our children's children
Shall see this, and bless heaven."

King Henry: "Thou speakest wonders."

Cranmer: "She shall be, to the happiness of England,
An aged princess; many days shall see her,
And yet no day without a deed to crown it.

Would I had known no more! but she must die—
She must, the saints must have her; yet a virgin,
A most unspotted lily shall she pass
To the ground, and all the world shall mourn her."
(*Shakspeare:* "King Henry VIII.")

These are the prophetic words which Shakspeare puts into the mouth of Archbishop Cranmer at the christening of Princess (afterwards Queen) Elizabeth.

IV.

Two men I honour, and no third. First, the toilworn Craftsman that with earth-made Implement laboriously conquers the Earth, and makes her man's. Venerable to me is the hard Hand; crooked, coarse; wherein notwithstanding lies a cunning virtue, indefeasibly royal, as of the Sceptre of this Planet. Venerable too is the rugged face, all weather-tanned, besoiled, with its rude intelligence; for it is the face of a Man living manlike. O, but the more venerable for thy rudeness, and even because we must pity as well as love thee! Hardly-entreated Brother! For us was thy back so bent, for us were thy straight limbs and fingers so deformed: thou wert our Conscript, on whom the lot fell, and fighting our battles wert so marred. For in thee too lay a god-created Form, but it was not to be unfolded; encrusted must it stand with the thick adhesions and defacements of Labour: and thy body, like thy soul, was not to know freedom. Yet toil on, toil on: *thou* art in thy duty, be out of it who may; thou toilest for the altogether indispensable, for daily bread.

A second man I honour, and still more highly: Him who is seen toiling for the spiritually indispensable; not daily bread, but the bread of Life. Is not he too in his duty; endeavouring towards inward Harmony; revealing this, by act or by word, through all his outward endeavours, be they high or low? Highest of all, when his outward and his inward endeavour are one: when we can name him Artist; not earthly Craftsman only, but inspired Thinker, who, with heaven-made Implement conquers Heaven for us! If the poor and humble toil that we have Food, must not the high and glorious toil for him in return, that he have Light, have Guidance, Freedom, Immortality? These two, in all their degrees, I honour; all else is chaff and dust, which let the wind blow whither it listeth.

Unspeakably touching is it, however, when I find both dignities united; and he that must toil outwardly for the lowest of man's wants, is also toiling inwardly for the highest.
(*Carlyle:* "Sartor Resartus.")

V.

Look, the world tempts our eye,
And we would know it all.
We map the starry sky,
We mine this earthen ball,
We measure the sea-tides, we number the sea-sands:
We scrutinize the dates
Of long-past human things,
The bounds of effac'd states,
The lines of deceas'd kings:
We search out dead men's words, and works of dead
men's hands:

We shut our eyes, and muse
How our own minds are made;
What springs of thought they use,
How righten'd, how betray'd;
And spend our wit to name what most employ unnam'd;

But still, as we proceed,
The mass swells more and more
Of volumes yet to read,
Of secrets yet to explore.
Our hair grows grey, our eyes are dimm'd, our heat is
tam'd.

(*Matthew Arnold:* "Empedocles on Etna.")

VI.

It was not by vile loitering in ease
That Greece obtained the brighter palm of art,
That soft yet ardent Athens learned to please,
To keen the wit and to sublime the heart,
In all supreme, complete in every part.
It was not thence majestic Rome arose,
And o'er the nations shook her conquering dart;
For sluggard's brow the laurel never grows,
Renown is not the child of indolent repose.

Had unambitious mortals minded nought,
But in loose joy their time to wear away;
Had they alone the lap of dalliance sought,
Pleased on her pillow their dull heads to lay,
Rude Nature's state had been our state to-day;
No cities o'er their tow'ry fronts had raised,
No arts had made us opulent or gay;
With brother brutes the human race had grazed;
None e'er had soared to fame, none honoured been,
none praised.

(*Thomson:* "Castle of Indolence.")

VII.

A little learning is a dang'rous thing;
Drink deep, or taste not the Pierian spring;
There shallow draughts intoxicate the brain,
And drinking largely sobers us again.
Fired at first sight with what the muse imparts,
In fearless youth we tempt the height of arts,
While from the bounded level of our mind,
Short views we take, nor see the lengths behind;
But more advanced, behold with strange surprise,
New distant scenes of endless science rise!
So pleased at first the tow'ring Alps we try,
Mount o'er the vales, and seem to tread the sky,
Th' eternal snows appear already passed,
And the first clouds and mountains seem the last;
But those attained, we tremble to survey
The growing labours of the lengthened way,
Th' increasing prospect tires our wand'ring eyes,
Hills peep o'er hills, and Alps on Alps arise."

(*Pope:* "Essay on Criticism.")

VIII.

On Liberty.

Thee, goddess, thee Britannia's Isle adores:
How has she oft exhausted all her stores,
How oft in fields of death thy presence sought,
Nor thinks the mighty prize too dearly bought!
On foreign mountains, may the sun refine
The grape's soft juice, and mellow it to wine,
With citron groves adorn a distant soil,
And the fat olive swell with floods of oil.
We envy not the warmer clime, that lies
In ten degrees of more indulgent skies,
Nor at the coarseness of our heaven repine,
Though o'er our heads the frozen Pleiads shine,
'Tis Liberty that crowns Britannia's Isle,
And makes her barren rocks and her bleak mountains shine.

(*Addison:* "Letter from Italy.")

IX.

It was about the lovely close of a warm summer day,
There came a gallant merchant ship full sail to Plymouth Bay;
Her crew hath seen Castile's black fleet beyond Aurigny's Isle;
At earliest twilight, on the waves light heaving many a mile.
At sunrise she escaped their van, by God's especial grace;
And the tall Pinta, till the noon, hard held her close in chase.

Forthwith a guard at every gun was placed along the wall;
The beacon blazed along the roof of Edgecumbe's lofty hall;
And many a light fishing bark put out to pry along the coast,
And with loose rein and bloody spur rode inland many a post.
With his white hair unbonneted the stout old sheriff comes;
Behind him march the halberdiers; before him sound the drums;
His yeomen round the market cross make clear an ample space,
And there behoves him to set up the standard of Her Grace.
How heartily the trumpets peal, and gaily dance the bells
As slow upon the labouring wind the royal blazon swells.
Look how the lion of the sea lifts up his ancient crown,
And underneath his deadly paw treads the gay lilies down.
So stalked he when he turned to flight on that famed Picard field
Bohemia's plume and Genoa's bow, and Cæsar's eagle shield;
So glared he when at Agincourt in wrath he turned to bay,
And crushed and torn beneath his paws the princely hunters lay.
Ho! strike the flagstaff deep Sir Knight! Ho! scatter flowers fair maids.
Ho! gunners fire a loud salute! Ho! gallants draw your blades,
Thou sun, shine on her joyously; ye breezes waft her wide;
Our glorious semper eadem, the banner of our pride.

(*Macaulay*; "The Armada.")

X.

Some say that gleams of a remoter world
Visit the soul in sleep—that death is slumber,
And that its shapes the busy thoughts outnumber
Of those who wake and live—I look on high;
Has some unknown omnipotence unfurl'd
The vale of life and death? Or do I lie
In dream, and does the mightier world of sleep
Spread far around and inaccessibly
Its circles? For the very spirit fails,
Driven like a homeless cloud from steep to steep
That vanishes among the viewless gales!
Far, far above, piercing the infinite sky,
Mount Blanc appears—still, snowy, and serene—
Its subject mountains their unearthly forms
Pile around it, ice and rock; broad vales between
Of frozen floods, unfathomable deeps,
Blue as the overhanging heavens, that spread
And wind among the accumulated steeps;
A desert peopled by the storms alone,
Save when the eagle brings some hunter's bone
And the wolf tracks her there—how hideously
Its shapes are heap'd around! Rude, bare, and high,