

POINTS IN PUNCTUATION

OR

How to Punctuate the King's English.

BY JOHN BYGOTT

AND

J. LAWFORD JONES

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OR
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POINTS IN PUNCTUATION

OR

How to Punctuate the King's English.

A Complete Guide to the Use of Stops.
With Comprehensive Exercises.

BY

JOHN BYGOTT,

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the Technical Institution, Luton; formerly Chief English Master
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Literature: Its Landmarks and Study," etc., etc.*

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PREFACE.

BELIEVING that a simple guide to punctuation would find a ready field, we present this little work to the public. We have endeavoured to cultivate simplicity by giving only the more important general uses of each stop, for, in the case of the semicolon or comma, it would be possible to tabulate many more pedantic uses which might be found once in fifty pages of standard English. We hope that a happy selection of illustrative examples will lend brightness to our pages, for most of the illustrations have been culled from standard authors, not that these are always great authorities upon punctuation, but because we believe the striking sayings of Carlyle, Macaulay, or Ruskin will leave a more lasting impression than patchwork sentences "made to order."

The exercises should serve the double purpose of tests in punctuation and in composition. To work through them on the lines indicated will strengthen anyone's command over language, in addition to inculcating correctness in the use of stops. It is hoped that the hints on the punctuation

of Shorthand Notes and Commercial Correspondence will be useful to those for whom they are more particularly intended.

We sincerely thank the friends who have read the work in MS. or in proof, and to whom many valuable suggestions are due, particularly Messrs. B. de Bear, Principal of Pitman's Metropolitan School; J. Oakesmith, M.A., D Litt. (Lond.), of H.M. Civil Service; and F. Peacock.

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POINTS IN PUNCTUATION

OR

How to Punctuate the King's English

§ 1. **Introductory.** During the course of our teaching experience we have had occasion to ask the meaning of punctuation, and we recall one boy's answer, vague, but decidedly ingenious—"Please, sir, it is to make sense." No doubt the absence of punctuation would transform into nonsense much of what is regarded as passably clear, but we maintain that matter should make sense apart from any punctuation marks. Note the following comments—

- (1) "Punctuation marks are fools' marks." (DR. JOHNSON.)

While not fully endorsing the learned Doctor's assertion, we must admit that the writer who makes undue use of stops strikes us as being very uncertain in the manipulation of his mother-tongue.

- (2) "Punctuation may remove an ambiguity, but will never produce that peculiar beauty which is perceived when the sense comes out clearly and distinctly by means of a happy arrangement." (LORD KAMES.)

§ 2. **Definition.** *Punctuation* is generally held to be the correct use of certain marks which indicate the relation of different parts of a sentence, and thus make the meaning clearer.

Punctuation and Voice Inflection.

Punctuation sometimes, but not always, indicates pauses and inflexions of the voice, *e.g.*

- (1) a longer pause is made after a full stop than after a semicolon, which, in its turn, indicates a halt of greater length than a comma requires.
- (2) the presence of an interrogation or exclamation mark occasions a marked change in the tone of the voice.

Old grammars used to give directions for counting so many times after the several punctuation marks, and we recollect an amusing instance of the first reading test of a young scholar who had previously been taught by an old-fashioned governess, and who treated us to

“Twinkle (one), twinkle (one), little star (two);
How I wonder what you are (four).”

§ 3. **Historical Sketch.** Ancient manuscripts were not punctuated, but about 364 B.C. a mark of separation was placed after each word. If we examine documents like the “Codex Alexandrinus” in the British Museum, we shall find no stops of any kind except a few arbitrary marks inserted here and there at the caprice of the scribe, and it must be remembered that the punctuation seen in present-day editions of Virgil and Livy is the net result of the labours of modern commentators.

Our system dates from 1515, its originator being Manuzio, an Italian printer. In English, the first stop used was the *period*, which was placed anywhere to indicate break in the writing. Caxton used only an oblique line to denote the division of discourse. The *colon* seems to have been first used in “The Governour,” by Sir Thomas Elyot (1580), and the introduction of the *semicolon* dates from the 1599 edition of “Hackluyt’s Voyages,” in which, however, it was

sparingly used, as if, being a novelty and a curiosity, it were expensive.

§ 4. **Importance of Correct Punctuation.** The importance of a correct style of punctuation is self-evident. Notwithstanding the dictum that sentences should be framed so that their meaning is apparent without the help of stops, it is sometimes impossible to do so, and a misplaced comma in a will or business document has frequently caused long and useless litigation. Judicious punctuation of shorthand notes (see § 24) would, in most cases, produce a more intelligent transcript, and obviate much heart-searching and head-throbbing on the part of the unfortunate reporter with half-filled "flimsies" before him and an importunate little "devil" beside him. All shorthand teachers have, at times, doubtless noticed an epidemic of ridiculous mistakes in the transcripts of their speed students—not a few of these errors being distinctly traceable to the absence of any definite method of punctuation in both shorthand and longhand. Again, accurate punctuation is as important to the typist as correct spelling, for deficiencies in both these respects, lamentable at all times, are doubly glaring in the naked publicity of type.

§ 5. **Diversity of Methods.** It is not easy to lay down hard and fast rules for punctuation. Few people punctuate in exactly the same manner, and a careful study of standard authors will shew that where one uses a full stop another prefers a semicolon, while a third places more faith in a comma than in a semicolon. *Bacon* uses little more than the semicolon and full stop. *Macaulay* is extremely partial to the semicolon, and employs it in cases where many writers would prefer the full stop (see pp. 18-19).

Carlyle scatters hyphens and exclamation marks broadcast; both his punctuation and his style are peculiar to himself, effective in the hands of their master, but inert and grotesque in those of imitators.

The first aim should be to present the meaning clearly, and the fewer stops one employs the better, for it is poor English which requires a string of commas to make it intelligible. Every sentence should stand upon its own feet and not be supported by commas and other crutches dear to the grammatical cripple. Let your principal stops be the full stop and comma, but make a judicious use of the semicolon and of the other stops if they are essential (*i.e.* you could not dispense with the note of interrogation in asking questions).

§ 6. General Rules for Punctuation.

- (1) Frame your sentences so as to require as few stops as possible.

Thackeray, in "The Virginians," says: "He dropped his knife, in his retreat against the wall, which his rapid antagonist kicked under the table," but though a comma is used after "knife" and "wall," a hasty reader might assume that the *wall* was kicked under the table—a most improbable contingency. A clearer wording would be, "In his retreat against the wall he dropped his knife, which his rapid antagonist kicked under the table," but, as *Thackeray* is dead, we fearlessly admit that this sentence, however sub-edited, is not beautiful.

- (2) Do not use a *semicolon* when you can employ a *full stop*.

In the following extract from Lilly's "Euphues," since the various maxims indicate separate ideas and so form simple sentences, a full stop might very well be substituted for each semicolon.

"Go to bed with the lamb, and rise with the lark; be merry, but with modesty; be sober, but not too sullen; be valiant, but not too venturous; let your attire be comely; your diet wholesome, but not excessive; thy pastime as the word importeth, to pass the time in honest recreation; mistrust no man without cause, neither be

credulous without proof; be not light to follow every man's opinion, neither obstinate to stand in your own conceits."

- (3) Do not insert *commas* if you can make a sensible reading without them—you will waste ink and may possibly increase the cost of setting your thoughts in type.

In "the tongue is like a race-horse, which runs the faster the less weight it carries," Addison's use of the comma is justified on account of the length of the subordinate adjective sentence, but no comma would be needed in "Persimmon was a race-horse which won the Derby for The King."

- (4) Be careful and certain in using the *colon* and *exclamation mark*, and remember that many a *dash* and *bracket* is used unnecessarily.

§ 7. Full Stop.

- (1) This is the most important punctuation mark, its function being to indicate the close of a sentence which is neither exclamatory nor interrogative.

Note that the *exclamation mark* and *note of interrogation* (q.v.) are respectively used at the end of exclamatory and interrogative sentences. Remember that a *sentence* is a complete thought expressed in words, and should be as short as is compatible with vigour of expression and clearness of meaning. It should not contain a superabundance either of words or of ideas, hence the more full stops and the fewer "complex" sentences* you use the better. Writing

* Note that there are three kinds of sentences—

(a) *Simple*, consisting of a single subject and predicate and making a complete assertion, as

"The devil drives."

"Sir, the proof of the pudding is in the eating thereof."

JOHNSON.)

containing plenty of correctly-placed full stops is infinitely more forcible than that which has a string of "ands" and "buts," joining sentence to sentence in almost interminable monotony. The earlier 17th century prose writers are great sinners in this respect. Compare the cumbersome periods of *Milton's* prose with *Ruskin's* well-balanced (though frequently long) sentences. Both are pregnant with great thoughts, but the clumsy dress of the former tends to disguise true worth, and frequently scares away the uninitiated would-be reader.

In the following extract from Milton's "Of Education," not a single full stop is used except at the end, but it is a typical specimen of Milton's prose.

"And for the usual method of teaching arts, I deem it to be an old *error* of universities, not

"Have you heard of the wonderful, one-hoss shay?"

(O. W. HOLMES.)

- (b) *Compound*, when two simple sentences (termed "co-ordinate") are joined by a conjunction, as

"The parson was working his Sunday's text—
Had got to *fitihly*, and stopped perplexed
At what the—Moses—was coming next."

(O. W. HOLMES.)

(N.B.—There are three co-ordinate sentences in the above lines.)

- (c) *Complex*, consisting of a complete simple sentence joined to one or more auxiliary (or "subordinate") sentences which perform the functions of a *noun*, *adjective*, or *adverb*, but which, taken apart from the principal sentence, do not give expression to a complete thought, e.g.

(1) "Captain Sentry informs me *that the knight has left rings and mourning for everyone in the club.*"—Noun.

(ADDISON.)

(2) "Most of the ships *which were afloat* were commanded by men *who had not been bred to the sea.*"—Two adjectival sentences. (MACAULAY.)

(3) "Young man, set down, and keep still—*yu will hav plenty ov chances yet to make a phool ov yureself before yu die.*"—Adverbial (time). (JOSH BILLINGS.)

yet well recovered from the scholastic grossness of barbarous ages, that instead of beginning with arts most easy (and those be such as are most obvious to the sense), they present their young unmatriculated novices at first coming with the most intellective abstractions of logic and metaphysics; so that they having but newly left those grammatic flats and shallows where they stuck unreasonably to learn a few words with lamentable construction, and now on the sudden transported under another climate to be tossed and turmoiled with their unballasted wit in fathomless and unquiet deeps of controversy, do for the most part grow into hatred and contempt of learning, mocked and deluded all this while with ragged notions and babblements; while they expected worthy and delightful knowledge; till poverty or youthful years call them importunately their several ways, and hasten them with the sway of friends either to an ambitious and mercenary, or ignorantly zealous divinity; some allured to the trade of law, grounding their purposes not on the prudent and heavenly contemplation of justice and equity, which was never taught them, but on the promising and pleasing thoughts of litigious terms, fat contentions, and flowing fees; others betake themselves to state affairs, with souls so unprincipled in virtue and true generous breeding, that flattery and court-shifts and tyrannous aphorisms appear to them the highest points of wisdom."

- (2) The full stop should be used after abbreviations, after initials, and after Roman characters representing ordinal numbers, *e.g.*

B.C. 54; Litt.D.; M.A.;

Chapter iv.; a.m.; p.m.; etc.

Note however, LL.D.; MS.; MSS.

In connection with the full stop, we may add that *paragraphs* should not be too long. No hard and fast rule can be laid down, but dissimilar ideas or "heads" of subjects should not be included in the same paragraph. Notice the paragraphing of standard authors and base your own methods thereon.

§ 8. The *comma* marks a distinct pause, but is intended to stop the flow of the sentence as little as possible.

It is used

- (a) In compound sentences to separate two short co-ordinate clauses, *e.g.*

"Though fond of many acquaintances, I desire an intimacy only with a few." (GOLDSMITH.)

"We take a sight at a condition in life, and say we have studied it." (STEVENSON.)

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

- (b) In complex sentences to separate short subordinate clauses from the principal sentence or from each other, *e.g.*

"Music is a kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us for moments gaze into it." (CARLYLE.)

Any phrase may be made emphatic by "stopping" it off for that purpose, as

"I say unto all, watch."

"Lo, I come quickly."

Also note extract from R. L. Stevenson given above in § 8 (a). The comma has considerable emphatic effect—in fact, it seems to be used solely for emphasis.

- (c) When the same parts of speech are repeated, *e.g.*

"Anything that is brutal, cruel, heathenish, that makes life hopeless for the most of mankind . . . if received, ought to produce insanity in every well-regulated mind." (O. W. HOLMES.)

"To the vile dust from whence he sprung:
Unwept, unhonoured, and unsung." (SCOTT.)

"Rocks, caves, lakes, fens, bogs, dens, and shades of death." (MILTON.)

"And gleaming and streaming and steaming and beaming,

And rushing and flushing and brushing and gushing,
Is the way the water comes down at Ladore."

(SOUTHEY.)

- (d) After pairs of words joined by a conjunction (*i.e.*, in an enumeration), *e.g.*

“Whether a whig or tory, a lap-dog or a gallant, an opera or a puppet-show be the object of it, the passion while it reigns engrosses the whole woman.”

(ADDISON.)

- (e) After the nominative of address, or between nouns or pronouns in apposition, *e.g.*

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!”

(LONGFELLOW.)

“So work the honey-bees,
Creatures that by a rule in Nature teach
The art of order to a peopled kingdom.”

(SHAKESPEARE: “Henry V.”)

“Gentle Shepherd, tell me where.” (PITT.)

But note that no comma is required in “The river ‘Thames,’” “The Hotel Cecil,” “The mail-steamer ‘City of London.’”

§ 9. The *semicolon* is stronger than the comma, there being a more distinct break than when the latter is required, but not sufficient to warrant the use of the full stop.

It is mainly employed

- (a) In compound sentences to separate long co-ordinate clauses from shorter ones, *e.g.*

“His college is still proud of his name; his portrait still hangs in the hall; and strangers are still told that his favourite walk was under the elms which fringe the meadow on the banks of the Cherwell.”

(MACAULAY on “Addison.”)

“All nature is but art unknown to thee;
All chance, direction, which thou cans't not see;
All discord, harmony—not understood.” (POPE.)

“Straws float upon the surface; but pearls lie at the bottom.”

“ Sweet is the smile of home ; the mutual look,
 When hearts are of each other sure ;
 Sweet all the joys that crowd the household nook,
 The haunt of all affections pure.” (KEBLE.)
 “ To err is human ; to forgive, divine.”

- (b) In complex sentences to separate the principal sentence from longer subordinate clauses than when a comma is used.

“ Idleness is the greatest prodigality in the world ; it throws away that which is invaluable in respect of its present use, and irreparable when it is past, being to be recovered by no power of art or nature.”

(JEREMY TAYLOR.)

NOTE.

- (1) Many writers (particularly Macaulay) use the semicolon to separate co-ordinate clauses when a full stop would seem preferable, and it is also frequently seen where a comma would appear more natural.

“ Birmingham buttons were just beginning to be known ; of Birmingham guns nobody had yet heard ; and the place whence, two generations later, the magnificent editions of Baskerville went forth to astonish all the libraries of Europe, did not contain a single regular shop where a Bible or an almanac could be bought.”

(MACAULAY'S "England," I., ch. ii.)

- (2) Note the rather peculiar use of the *semicolon* in the following extract—

“ Yes ; constantly in reading poetry, a sense for the best, the really excellent, and of the strength and joy to be drawn from it, should be present in our minds, and should govern our estimate of what we read.”

(M. ARNOLD.)

- (3) Compare the punctuation of the following extracts from Macaulay's "History."

(a) “ I shall relate how the new settlement was, during many troubled years, successfully defended against foreign and domestic enemies ; how, under that settlement, the authority of law and the security of property were found to be compatible with a liberty of discussion and of individual action never before known ; how, from the aus-

picious union of order and freedom, sprang a prosperity of which the annals of human affairs had furnished no example; how our country, from a state of ignominious vassalage, rapidly rose to the place of umpire among European powers; how her opulence and her martial glory grew together; how, by wise and resolute good faith, was gradually established a public credit fruitful of marvels which to the statesmen of any former ages would have seemed incredible; how a gigantic commerce gave birth to a maritime power, compared with which every other maritime power, ancient or modern, sinks into insignificance; how Scotland, after ages of enmity, was at length united to England, not merely by legal bonds, but by indissoluble ties of interest and affection; how, in America, the British colonies rapidly became far mightier and wealthier than the realms which Cortes and Pizarro had added to the dominions of Charles the Fifth; how, in Asia, British adventurers founded an empire not less splendid and durable than that of Alexander."

- (b) "The sources of the noblest rivers, which spread fertility over continents, and bear richly laden fleets to the sea, are to be sought in wild and barren mountain tracts, incorrectly laid down in maps, and really explored by travellers. To such a tract the history of our country during the thirteenth century may not unaptly be compared. Sterile and obscure as is that portion of our annals, it is there that we must seek for the origin of our freedom, our prosperity and our glory. Then it was that the great English people was formed, that the national character began to exhibit those peculiarities which it has ever since retained, and that our fathers became emphatically islanders— islanders not merely in geographical position, but in their politics, their feelings, and their manners. Then first appeared with distinctness that constitution which has ever since, through all changes, preserved its identity; that constitution of which all the other free constitutions in the world are copies, and which, in spite of some defects, deserves to be regarded as the best under which any great society has ever yet existed during many ages. Then it was that the House of Commons, the archtype of all the representative assemblies which now meet, either

in the old or in the new world, held its first sittings. Then it was that the common law rose to the dignity of a science, and rapidly became a not unworthy rival of the imperial jurisprudence. Then it was that the courage of those sailors who manned the rude barks of the Cinque Ports first made the flag of England terrible on the seas. Then it was that the most ancient colleges which still exist at both the great national seats of learning were founded. Then was formed that language, less musical indeed than the languages of the south, but in force, in richness, in aptitude for all the highest purposes of the poet, the philosopher, and the orator, inferior to the tongue of Greece alone. Then, too, appeared the first faint dawn of that noble literature, the most splendid and the most durable of the many glories of England."

Possibly the ellipsis of "I shall relate" caused Macaulay to use the semicolon in the first passage, but, notwithstanding this detail, a full stop would have been correct. In the second extract, the dependence of the sentences beginning with "*then*" upon a preceding statement, is just as obvious as those beginning with "*how*" in the first paragraph.

Occasionally, with considerable rhetorical effect, Macaulay uses a succession of short, sharp sentences, terminated with the full stop. The following is a good example.

"Of languages, by the help of a memory singularly powerful, he learned as much as was necessary to enable him to comprehend and answer without assistance everything that was said to him, and every letter which he received. The Dutch was his own tongue. With the French he was not less familiar. He understood Latin, Italian, and Spanish. He spoke and wrote English and German, inelegantly, it is true, and in exactly, but fluently and intelligibly. No qualification could be more important to a man whose life was to be passed in organising great alliances, and in commanding armies assembled from different countries."

(Estimate of William III.)

§ 10. The *colon*, as the name implies, is more abrupt than the semicolon. It is used

- (a) Introductory of some remark explanatory of, or intimately connected with, a preceding one, *e.g.*

"I care not much for gold or land :

Give me a mortgage here and there,
Some good bank stock—some note of hand,
Or trifling railway share :

I only ask that fortune send

A *little* more than I can spend."

(O. W. HOLMES.)

"The silence was more profound than that of midnight: and to me the silence of a summer morning is more touching than all other silence." (DE QUINCEY.)

Note the election yell, "Vote for peace at any price: sail in with the flowing tide," and the inimitable reply, "No! vote for peace with honour: dam the flowing tide."

- (b) Before enumerations, in place of "as follows," "namely," "thus."

§ 11. *Inverted commas* are used

- (a) To indicate direct quotations, or first person discourse, *e.g.*

"Rash man!" said the tribune with great solemnity, "scoff not at the visions which heaven makes a parable to the chosen." (LYTTON: "Rienzi.")

"I pity the man who can travel from Dan to Beer-sheba, and cry 'Tis all barren.'" (STERNE.)

- (b) To bring certain words into prominence when used in an isolated sense, as

The Professor explained that 'island' is derived from the Old English 'ig-land' and has no historical connection with 'isle.'

"And," he continued sarcastically, noticing that the class paid more attention to a ladies' hockey team passing the window than to his remarks, "'Virgin' appears to come from the Latin root 'vir, a man,' and 'gin, a trap.'"

Note that *single* inverted commas are used for single words or secondary quotations occurring in a passage, the whole of which is quoted.

- (c) To shew the names of ships, regiments, engines, books, plays, horses, etc., *e.g.*

H.M.S. "Victory," "The Death or Glory Boys" (17th Lancers), Stephenson's "Rocke," "Pickwick Papers," "The Sign of the Cross," "The King's English and How to Write It."

§ 12. *Brackets* indicate parenthetical statements and side speeches, *e.g.*

"As to effeminacy (if we must use that ungallant and partial word for want of a better) it is cruelty that is effeminate." (LAMB.)

"Will Berkeley (an angel in a wig and lawn sleeves!) come to ask how Utopia gets on?" (LAMB.)

We may remark that Lamb is very partial to the use of this punctuating device.

§ 13. The *dash* is employed

(a) To mark a break in a sentence.

"I am sorry to say—but—a—it is—a—the fact is, gentlemen, I've mislaid my notes and my lecture's off."

"This bond—doth give thee here—no jot of blood."
(SHAKESPEARE.)

(b) In first person narrative to indicate hesitation, or unwillingness to proceed.

"I—I am afraid I cannot help you; 'tis I who require *your* aid."

"I pause for a reply.—None?—Then none have I offended." (SHAKESPEARE.)

§ 14. The *double dash* has a use similar to that of *brackets* (q.v.), *e.g.*

"It was a noble sport—a sight such as could only be seen in England—some hundreds of young men subjecting themselves voluntarily to that intense exertion for the mere pleasure of toil." (KINGSLEY.)

"For nothing in the shape of a man—no, not even a milkman—was suffered without special licence to pass that gate." (DICKENS.)

§ 15. The *note of interrogation* is used primarily in asking direct questions, *e.g.*

"How should a man know this story if he has not read it?" (FIELDING.)

It is also employed

- (1) To denote a sarcastic question which is really an emphatic denial, *e.g.*

"His ordinary form of indignant denial was, 'Do you take me for an Englishman?'"

(MACAULAY, on King John.)

- (2) To express doubt as to the truth of a statement.

"See the brave (?) men running from a toothless lion."

"The Admiral reported a glorious (?) victory when six first-class cruisers sank a defenceless tramp steamer."

§ 16. The *exclamation mark* is used

- (a) To express some emotion, generally of command, admiration, surprise, reproach, etc.

"Blessings on Science! When the earth seemed old,
When Faith grew doting, and our reason cold,
'Twas she discovered that the world was young,
And taught a language to its lisping tongue."

(MACKAY.)

"England, with all thy faults, I love thee still, my country!" (COWPER.)

"Happy age! meal of ease and mirth; when wine and night lit the lamp of wit." (LYTTON.)

"Me miserable!" (MILTON.)

"Mark yonder oaks! superior to the power
Of all the warring words of heaven they rise."

(BEATTIE.)

- (b) In ironical or absurd statements, *e.g.*

- (1) The historical placard—

"Invalid eggs!	6 a shilling.
New laid eggs!	12 "
Eggs!	24 "

- (2) "A drayman in a passion calls out 'You are a pretty fellow!' without suspecting that he is uttering irony." (MACAULAY.)

§ 17. The *apostrophe* is employed

- (a) To indicate the possessive case.

Note that the *possessive plural* is formed by

- (1) Adding 's' to the plural if this does not end in 's,' as "Women's Rights," "The Children's Home."
- (2) Merely adding the apostrophe (') if the plural ends in 's,' *e.g.* "The Playgoers' Club," "The Boys' Brigade," "The Boy Clerks' Friendly Society."

But

- (1) The possessive with 's' is not commonly used in the case of inanimates. Say "The top of the house," "The edge of the wood," though "A month's pay," "Three days' grace," etc., are allowable.
 - (2) After a sibilant (hissing sound equivalent to s, z, etc.,) the apostrophe alone is often used for the possessive singular, as "For conscience' sake," "Euripides' writings." But for the sake of legibility many authorities prefer 's,' *e.g.* "St. James's Park," "Davy Jones's Locker."
- (b) To denote the omission of a letter or letters (especially in poetry), *e.g.*
- "Don't hesitate and you'll succeed."
 "Up Guards and at 'em."
 "T'other" = "The other."
 ' A little learning is a dang'rous thing."
 "Hard food for Midas, I will have none of thee;
 Nor none of thee, thou pale and common drudge
 'Tween man and man." ("Merchant of Venice.")
 "'Tis but a little faded flow'r."

§ 18. The *hyphen* is used

- (1) To join the components of a compound word, *e.g.* "clean-shaven," "sea-bird," "would-be," "man-of-war."
- (2) To indicate the separation of syllables, or the division of a word at the end of a line.

Note.

- (a) Carlyle is very fond of this mark in his somewhat

uncouth compounds, *e.g.* "quick-whirling," "down-rushing," etc., but, as regards imitating Carlyle in this, or any other extravagant form of punctuation, take Mr. Punch's advice to those about to marry—and "*don't.*"

(*b*) The hyphen may generally be used if two consecutive words, taken together, constitute one part of speech, usually a *noun* or *adjective*, though they may be considered as different parts if standing alone.

§ 19. The *cedilla* denotes a soft *c*. *C* before *a* is hard and in "façade" it is necessary to mark the irregularity of pronunciation.

§ 20. The *diæresis* shews that two consecutive vowels must be sounded separately, or a final vowel sounded, *e.g.* "Noël," "aërated," "Brontë."

Note that foreign words, however, as "sesame," "extempore," "simile," do not require it, but remember that the last *four* letters in each of the cases cited form *two* syllables.

§ 21. The *asterisk* (*), *obelisk* or dagger (†), *double dagger* (‡), *section* (§), *parallels* (||), *paragraph* (¶) call attention to footnotes.

§ 22. The *caret* (^) indicates the position of words accidentally omitted.

§ 23. *Capitalisation* is very important, and, like punctuation, is largely a matter of common-sense.

Note that capital letters should be used

- (*a*) After a full stop to commence a fresh sentence, and for the first word in a direct quotation.
- (*b*) In the case of proper names, including titles of books, plays, etc.
- (*c*) For metaphorical references to abstract subjects, *e.g.* in personifications of "Truth," "Justice," etc.

Note that Personification consists in addressing or speaking of inanimate things or abstract conceptions as though they were persons, *e.g.*

“Ah! Liberty! Liberty! What deeds are wrought
in thy name.” (MADAME ROLAND.)

- (d) For abbreviations (followed by the full stop mark),
e.g. LL.D., MS.

§ 24. **Punctuation of Shorthand Notes :** It is advisable to follow the sense of the speech or dictation which you are reporting, and to indicate the close of sentences by the orthodox cross or full stop mark (.), though some writers prefer to make a long oblique upstroke (/), or to leave a blank space—nevertheless we deem the first method to be the most rapid and the most legible, and consequently the safest to adopt. Frequently the reader will suggest a full stop by voice inflexion, but much practice on the writer's part is necessary to determine when one sentence is finished and a fresh topic approached. If the full stops be correctly shewn, it will be a simple matter to insert the other stops during transcription, which will become much easier if the above method be adopted—of course assuming that the student is able to punctuate accurately, and to ensure this, the exercises on p. 27 *et seq.* should be worked after the foregoing pages have been carefully studied. The simplest method of punctuation is the clearest, and in this connection our “General Hints” (§ 6) should be noted.

§ 25 Punctuation of Letters.

It behoves the typist, whilst attaining dexterity in the manipulation of the machine, not to neglect the seemingly trivial details of orthography and punctuation, for few firms will wittingly send out letters disfigured by erasures and alterations, and the keenness of modern competition renders the inefficient or even the mediocre operator's position an exceedingly precarious one.

During (or after) a course of lessons in typewriting, much benefit will be derived from a study of the preceding pages, after which the exercises on p. 27 *et seq.* may be typewritten and correctly punctuated.

In connection with business correspondence, the following points should be noted—

- (a) Insert a comma
- (1) After each line of an *address*—except the last, which requires a full stop.
 - (2) In *dates*: after the day, if this follows, but not if it precedes, the month; after the month if preceded by, but not if followed by, the day.
 - (3) After openings such as "Sir," "Dear Sir," "Gentlemen," etc.
 - (4) After conclusions such as "I am, Dear Sir, Yours very truly," "Believe me, yours faithfully," etc.
- (b) Insert a full stop
- (1) After the last line of an address.
 - (2) After the date of the year.
 - (3) After abbreviations such as initials, "Esq.," "per cent."
- (c) Punctuate solely with a view to rendering your meaning clear, and carefully re-read our "General Hints" (§ 6).

PUNCTUATION EXERCISES.

- (1) Have dictation from any standard author, and then insert stops without help. It does not follow that you are wrong if you do not agree with the original in every particular.
- (2) Below are printed several lengthy extracts from standard authors (a) without punctuation, capitals, etc., (b) as they appear in the original work. Copy out the first, carefully punctuating as you proceed, and then compare with the second rendering.

EXERCISES (A).

(These extracts will serve the double purpose of exercises in punctuation and in composition. To work through them will strengthen anyone's command over language and his ability to mould words into sentences.)

I.

history is the action and reaction of these two nature and

thought two boys pushing each other on the curbstone of the pavement everything is pusher or pushed and matter and mind are in perpetual tilt and balance so whilst the man is weak the earth takes up to him he plants his brain and affections by and by he will take up the earth and have his gardens and vineyards in the beautiful order and productiveness of his thought every solid in the universe is ready to become fluid on the approach of the mind and the power to flux it is the measure of the mind if the wall remain adamant it accuses the want of thought to a subtler force it will stream into new forms expressive of the character of the mind what is the city in which we sit here but an aggregate of incongruous materials which have obeyed the will of some man the granite was reluctant but his hands were stronger and it came iron was deep in the ground and well combined with stone but could not hide from his fires wood lime stuffs fruits gums were dispersed over the earth and sea in vain here they are within reach of every mans day labour what he wants of them the whole world is the flux of matter over the wires of thought to the poles or points where it would build the races of men rise out of the ground preoccupied with a thought which rules them and divided into parties ready armed and angry to fight for this metaphysical abstraction the quality of the thought differences the egyptian and the roman the austrian and the american the men who come on the stage at one period are all found to be related to each other certain ideas are in the air we are all impressionable for we are made of them all impressionable but some more than others and these first express them this explains the curious contemporaneousness of inventions and discoveries the truth is in the air and the most impressionable brain will announce it first but all will announce it a few minutes later so women as most susceptible are the best index of the coming hour so the great man that is the man most imbued with the spirit of the time is the impressionable man of a fibre irritable and delicate like iodine to light he feels the infinitesimal attractions his mind is righter than others because he yields to a current so feeble as can be felt only by a needle delicately poised

(*Emerson: Essay on "Fate,"* from the "Conduct of Life.")

II.

what are the eternal objects of poetry among all nations and at all times they are actions human actions possessing an inherent interest in themselves and which are to be communicated in an interesting manner by the art of the poet vainly will the latter imagine that he has everything in his own power that he can make an intrinsically inferior action equally delightful with a more excellent one by his treatment of it he may indeed compel us to admire his skill but his work will possess within itself an incurable defect

the poet then has in the first place to select an excellent action and what actions are the most excellent those certainly which most powerfully appeal to the great primary human affections to those elementary feelings which subsist permanently in the race and which are independent of time these feelings are permanent and the same that which interests them is permanent and the same also the modernness or antiquity of an action therefore has nothing to do with its fitness for poetical representation this depends upon its inherent qualities to the elementary part of our nature to our passions that which is great and passionate is eternally interesting and interesting solely in proportion to its greatness and to its passion a great human action of a thousand years ago is more interesting to it than a smaller human action of today even though upon the representation of this last the most consummate skill may have been expended and though it has the advantage of appealing by its modern language familiar manners and contemporary allusions to all our transient feelings and interests these however have no right to demand of a poetical work that it shall satisfy them their claims are to be directed elsewhere poetical works belong to the domain of our permanent passions let them interest these and the voice of all subordinate claims upon them is at once silenced

(*Matthew Arnold*: Preface to First Edition of his collected poems.)

III.

it was a day belonging to a brief and pathetic season of farewell summer resurrection which under one name or another is known almost everywhere in north america it

is called the indian summer in north germany and midland germany it is called the old wives summer and more rarely the girls summer it is that last brief resurrection of summer in its most brilliant memorial a resurrection that has no root in the past nor steady hold upon the future like the lambent and fitful gleams from an expiring lamp mimicking what is called the lightning before death in sick patients when close upon their end there is the feeling of a conflict that has been going on between the lingering powers of summer and the strengthening powers of winter not unlike that which moves by antagonist forces in some deadly inflammation hurrying forwards through fierce struggles into the final repose of mortification for a time the equilibrium has been maintained between the hostile forces but at last the antagonism is overthrown the victory is accomplished for the powers that fight on the side of death simultaneously with the conflict the pain of conflict has departed and thenceforward the gentle process of collapsing life no longer fretted by counter movements slips away with holy peace into the noiseless deeps of the infinite so sweet so ghostly in its soft golden smiles silent as a dream and quiet as the dying trance of a saint faded through all its stages this departing day along the whole length of which i bade farewell for many a year to wales and farewell to summer

(*De Quincey*: "Confessions of an English Opium-eater.")

IV.

the high court of parliament was to sit according to forms handed down from the days of the plantagenets on an englishman accused of exercising tyranny over the lord of the holy city of benares and over the ladies of the princely house of oude

the place was worthy of such a trial it was the great hall of william rufus the hall which had resounded with acclamations at the inauguration of thirty kings the hall which had witnessed the just sentence of bacon and the just absolution of somers the hall where the eloquence of strafford had for a moment awed and melted a victorious party inflamed with just resentment the hall where charles had confronted the high court of justice with the placid courage which has half redeemed his fame neither military

nor civil pomp was wanting the avenues were lined with grenadiers the streets were kept clear by cavalry the peers robed in gold and ermine were marshalled by the heralds under garter king at arms the judges in their vestments of state attended to give advice on points of law near a hundred and seventy lords three fourths of the upper house as the upper house then was walked in solemn order from their usual place of assembling to the tribunal the junior baron present led the way george eliott lord heathfield recently ennobled for his memorable defence of gibraltar against the fleets and armies of france and spain the long procession was closed by the duke of norfolk earl marshal of the realm by the great dignitaries and by the brothers and sons of the king last of all came the prince of wales conspicuous by his fine person and noble bearing the grey old walls were hung with scarlet the long galleries were crowded by an audience such as has rarely excited the fears or the emulation of an orator there were gathered together from all parts of a great free enlightened and prosperous empire grace and female loveliness wit and learning the representatives of every science and of every art there were seated round the queen the fair haired young daughters of the house of brunswick there the ambassadors of great kings and commonwealths gazed with admiration on a spectacle which no other country in the world could present there siddons in the prime of her majestic beauty looked with emotion on a scene surpassing all the imitations of the stage there the historian of the roman empire thought of the days when cicero pleaded the cause of sicily against verres and when before a senate which still retained some show of freedom tacitus thundered against the oppressor of africa there were seen side by side the greatest painter and the greatest scholar of the age the spectacle had allured reynolds from that easel which has preserved to us the thoughtful foreheads of so many writers and statesmen and the sweet smiles of so many noble matrons it had induced parr to suspend his labours in that dark and profound mind from which he had extracted a vast treasure of erudition a treasure too often buried in the earth too often paraded with injudicious and inelegant ostentation but still precious massive and splendid there appeared the voluptuous charms of her to whom the heir

of the throne had in secret plighted his faith there too was she the beautiful mother of a beautiful race the saint cecilia whose delicate features lighted up by love and music art has rescued from the common decay there were the members of that brilliant society which quoted criticised and exchanged repartees under the rich peacock hangings of mrs montague and there the ladies whose lips more persuasive than those of fox himself had carried the westminster election against palace and treasury shone round georgiana duchess of devonshire

the sergeants made proclamation hastings advanced to the bar and bent his knee the culprit was indeed not unworthy of that great presence he had ruled an extensive and populous country and made laws and treaties had sent forth armies had set up and pulled down princes and in his high place he had so borne himself that all had feared him that most had loved him and that hatred itself could deny him no title to glory except virtue he looked like a great man and not like a bad man a person small and emaciated yet deriving dignity from a carriage which while it indicated deference to the court indicated also habitual self possession and self respect a high and intellectual forehead a brow pensive but not gloomy a mouth of inflexible decision a face pale and worn but serene on which was written as legibly as under the picture in the council chamber at calcutta *mens aqua in arduis* such was the aspect with which the great proconsul presented himself to his judges

(Macaulay: "Essay on Warren Hastings.")

V.

we live in and form part of a system of things of immense diversity and perplexity which we call nature and it is a matter of the deepest interest to all of us that we should form just conceptions of the constitution of that system and of its past history with relation to this universe man is in extent little more than a mathematical point in duration but a fleeting shadow he is a mere reed shaken in the winds of force but as pascal long ago remarked although a mere reed he is a thinking reed and in virtue of that wonderful capacity of thought he has the power of framing for himself a symbolic conception of the universe

which although doubtless highly imperfect and inadequate as a picture of the great whole is yet sufficient to serve him as a chart for the guidance of his practical affairs it has taken long ages of toilsome and often fruitless labour to enable man to look steadily at the shifting scenes of the phantasmagoria of nature to notice what is fixed among her fluctuations and what is regular among her apparent irregularities and it is only comparatively lately within the last few centuries that the conception of a universal order and of a definite course of things which we term the course of nature has emerged

but once originated the conception of the constancy of the order of nature has become the dominant idea of modern thought to any person who is familiar with the facts upon which that conception is based and is competent to estimate their significance it has ceased to be conceivable that chance should have any place in the universe or that events should depend upon any but the natural sequence of cause and effect we have come to look upon the present as the child of the past and as the parent of the future and as we have excluded chance from a place in the universe so we ignore even as a possibility the notion of any interference with the order of nature whatever may be mens speculative doctrines it is quite certain that every intelligent person guides his life and risks his fortune upon the belief that the order of nature is constant and that the chain of natural causation is never broken

in fact no belief which we entertain has so complete a logical basis as that to which i have just referred it tacitly underlies every process of reasoning it is the foundation of every act of the will it is based upon the broadest induction and it is verified by the most constant regular and universal of deductive processes but we must recollect that any human belief however broad its basis however defensible it may seem is after all only a probable belief and that our wisest and safest generalisations are simply statements of the highest degree of probability though we are quite clear about the constancy of the order of nature at the present time and in the present state of things it by no means necessarily follows that we are justified in expanding this generalisation into the infinite past and in denying absolutely that there may have been a time when nature did not follow a

fixed order when the relations of cause and effect were not definite and when extra natural agencies interfered with the general course of nature cautious men will allow that a universe so different from that which we know may have existed just as a very candid thinker may admit that a world in which two and two do not make four and in which two straight lines do inclose a space may exist but the same caution which forces the admission of such possibilities demands a great deal of evidence before it recognises them to be anything more substantial and when it is asserted that so many thousand years ago events occurred in a manner utterly foreign to and inconsistent with the existing laws of nature men who without being particularly cautious are simply honest thinkers unwilling to deceive themselves or delude others ask for trustworthy evidence of the fact

did things so happen or did they not this is a historical question and one the answer to which must be sought in the same way as the solution of any other historical problem

(*Huxley*: "Lectures on Evolution.")

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 bellfries 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 earths cities full of human life and handicraft a d 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 to 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 cooperation 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 stockdoves notes amid the forest deep to journey over moor and mountain to hear the midnight sainted choir to visit lighted halls or the cathedrals 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 jugglers 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 a 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 lift 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 turners 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 turners 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.")

XI.

some in their discourse desire rather commendation of wit

in being able to hold all arguments than of judgment in discerning what is true as if it were a praise to know what might be said and not what should be thought some have certain commonplaces and themes wherein they are good and want variety which kind of poverty is for the most part tedious and when it is once perceived ridiculous the honourablest part of talk is to give the occasion and again to moderate and pass to somewhat else for then a man leads the dance it is good in discourse and speech of conversation to vary and intermingle speech of the present occasion with arguments tales with reasons asking of questions with telling of opinions and jest with earnest for it is a dull thing to tire and as we say now to jade anything too far as for jest there be certain things which ought to be privileged from it namely religion matters of state great persons any mans present business of importance and any case that deserveth pity yet there be some that think their wits have been asleep except they dart out somewhat that is piquant and to the quick that is a vein which would be bridled

parce puer stimulis et fortius utere loris

and generally men ought to find the difference between saltness and bitterness certainly he that hath a satirical vein as he maketh others afraid of his wit so he had need be afraid of others memory he that questioneth much shall learn much and content much but especially if he apply his questions to the skill of the persons whom he asketh for he shall give them occasion to please themselves in speaking and himself shall continually gather knowledge but let his questions not be troublesome for that is fit for a poser and let him be sure to leave other men their turns to speak nay if there be any that would reign and take up all the time let him find means to take them off and to bring others on as musicians used to do with those that dance too long galliards if you dissemble sometimes your knowledge of that you are thought to know you shall be thought another time to know that you know not speech of a mans self ought to be seldom and well chosen i knew one was wont to say in scorn he must needs be a wise man he speaks so much of himself and there is but one case wherein a man may commend himself with good grace and that is in commending

virtue in another especially if it be such a virtue whereunto himself pretendeth speech of touch toward others should be sparingly used for discourse ought to be as a field without coming home to any man i knew two noblemen of the west part of england whereof the one was given to scoff but kept ever royal cheer in his house the other would ask of those that had been at the others table tell truly was there never a flout or dry blow given to which the guest would answer such and such a thing passed the lord would say i thought he would mar a good dinner discretion of speech is more than eloquence and to speak agreeably to him with whom we deal is more than to speak in good words or in good order a good continued speech without a good speech of interlocution shows slowness and a good reply or second speech without a good settled speech showeth shallowness and weakness as we see in beasts that those that are weakest in the course are yet nimblest in the turn as it is betwixt the greyhound and the hare to use too many circumstances ere one come to the matter is wearisome to use none at all is blunt (*Bacon's Essays*: "Of Discourse.")

XII.

two men I honour and no third first the toilworn craftsman that with earth made implement laboriously conquers the earth and makes her mans 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 too 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 mans wants is also toiling inwardly for the highest

(*Carlyle*: "Sartor Resartus.")

XIII.

we are all inclined to judge of others as we find them our estimate of a character always depends much on the manner in which that character affects our own interests and passions we find it difficult to think well of those by whom we are thwarted or depressed and we are ready to admit every excuse for the vices of those who are useful or agreeable to us this is we believe one of those illusions to which the whole human race is subject and which experience and reflection can only partially remove it is in the phraseology of Bacon one of the *idola tribus* hence it is that the moral character of a man eminent in letters or in the fine arts is treated often by contemporaries almost always by posterity with extraordinary tenderness the world derives pleasure and advantage from the performances of such a man the number of those who suffer by his personal vices is small even in his own time when compared with the number of those to whom his talents are a source of gratification in a few years all those whom he has injured disappear but his works remain and are a source of delight to millions the genius of sallust is still with us but the numidians whom he plundered and the unfortunate husbands who caught him in their houses at unseasonable hours are forgotten we suffer ourselves to be delighted by the keenness of clarendons observation and by the sober majesty of his

style till we forget the oppressor and the bigot in the historian falstaff and tom jones have survived the gamekeepers whom shakespeare cudgelled and the landladies whom fielding bilked a great writer is the friend and benefactor of his readers and they cannot but judge of him under the deluding influence of friendship and gratitude we all know how unwilling we are to admit the truth of any disgraceful story about a person whose society we like and from whom we have received favours how long we struggle against evidence how fondly when the facts cannot be disputed we cling to the hope that there may be some explanation or some extenuating circumstance with which we are unacquainted just such is the feeling which a man of liberal education naturally entertains towards the great minds of former ages the debt which he owes to them is incalculable they have guided him to truth they have filled his mind with noble and graceful images they have stood by him in all vicissitudes comforters in sorrow nurses in sickness companions in solitude these friendships are exposed to no danger from the occurrences by which other attachments are weakened or dissolved time glides on fortune is inconstant tempers are soured bonds which seemed indissoluble are daily sundered by interest by emulation or by caprice but no such cause can affect the silent converse which we hold with the highest of human intellects that placid intercourse is disturbed by no jealousies or resentments these are the old friends who are never seen with new faces who are the same in wealth and in poverty in glory and in obscurity with the dead there is no rivalry in the dead there is no change plato is never sullen cervantes is never petulant demosthenes never comes unseasonably dante never stays too long no difference of political opinion can alienate cicero no heresy can excite the horror of bossuet

(*Macaulay* : "Essay on Bacon.")

XIV.

as all art depends on vision so the different kinds of art depend on the different ways in which minds look at things the painter can only put into his pictures what he sees in nature and what *he* sees will be different from what another sees a poetical mind sees noble and affecting suggestions in

details which the prosaic mind will interpret prosaically and the true meaning of idealism is precisely this vision of realities in their highest and most affecting forms not in the vision of something removed from or opposed to realities Titian's grand picture of Peter the Martyr is perhaps as instructive an example as could be chosen of successful idealism because in it we have a marvellous presentation of reality as seen by a poetic mind the figure of the flying monk might have been equally real if it had been an ignoble presentation of terror the superb tree which may almost be called an actor in the drama might have been painted with even greater minuteness though not perhaps with equal effect upon us if it had arrested our attention by its details the dying martyr and the noble assassin might have been made equally real in more vulgar types but the triumph achieved by Titian is that the mind is filled with a vision of poetic beauty which is felt to be real an equivalent reality without the ennobling beauty would have made the picture a fine piece of realistic art it is because of this poetic way of seeing things that one painter will give a faithful representation of a very common scene which shall nevertheless affect all sensitive minds as ideal whereas another painter will represent the same with no greater fidelity but with a complete absence of poetry the greater the fidelity the greater will be the merit of each representation for if a man pretends to represent an object he pretends to represent it accurately the only difference is what the poetical or prosaic mind sees in the object . . . the pots and pans of Teniers and van Mieris are natural the passions and humours of Shakespeare and Molière are natural the angels of Fra Angelico and Luini are natural the sleeping fawn and fates of Phidias are natural the cows and misty marshes of Cuypp and the vacillations of Hamlet are equally natural in fact the natural means *truth of kind* each kind of character each kind of representation must be judged by itself whereas the vulgar error of criticism is to judge of one kind by another and generally to judge the higher by the lower to remonstrate with Hamlet for not having the speech and manner of Mr Jones or to wish that Fra Angelico could have seen with the eyes of the Carracci to wish verse had been prose and that ideal tragedy were acted with the easy manner acceptable in drawing rooms

(G. H. Lewes: "Principles of Success in Literature.")

XV.

in the upper story of a house in the museum street of alexandria built and fitted up on the old athenian model was a small room it had been chosen by its occupant not merely on account of its quiet for though it was tolerably out of hearing of the female slaves who worked and chattered and quarrelled under the cloisters of the womens court on the south side yet it was exposed to the rattle of carriages and the voices of passengers in the fashionable street below and to strange bursts of roaring squealing and trumpeting from the menagerie a short way off on the opposite side of the street the attraction of the situation lay perhaps in the view which it commanded over the wall of the museum gardens of flower beds shrubberies fountains statues walks and alcoves which had echoed for nearly seven hundred years to the wisdom of the alexandrian sages and poets school after school they had all walked and talked and sung there beneath the spreading planes and chestnuts fig and palm trees the place seemed fragrant with all the riches of greek thought and song since the days when ptolemy philadelphus walked there with euclid and theocritus callimachus and lycophron

on the left of the garden stretched the lofty eastern front of the museum itself with its picture galleries halls of statuary dining halls and lecture rooms one huge wing containing that famous library founded by the father of philadelphus which held in the time of seneca even after the destruction of a great part of it in cæsars siege four hundred thousand manuscripts there it towered up the wonder of the world its white roof bright against the rainless blue and beyond it among the ridges and pediments of noble buildings a broad glimpse of the bright blue sea

the room was fitted up in the purest greek style not without an affectation of archaism in the severe forms and subdued half tints of the frescoes which ornamented the walls with scenes from the old myths of athene yet the general effect even under the blazing sun which poured in through the mosquito nets of the courtyard windows was one of exquisite coolness and cleanliness and repose the room had neither carpet nor fireplace and the only movables in it were a sofa bed a table and a arm chair all of such delicate and graceful forms as may be seen on ancient vases of a far earlier period than

that whereof we write but most probably had any of us entered that room that morning we should not have been able to spare a look either for the furniture or the general effect or the museum gardens or the sparkling mediterranean beyond but we should have agreed that the room was quite rich enough for human eyes for the sake of one treasure which it possessed and beside which nothing was worth a moments glance for in the light arm chair reading a manuscript which lay on the table sat a woman of some five and twenty years evidently the tutelary goddess of that little shrine dressed in perfect keeping with the archaism of the chamber in a simple old snow white ionic robe falling to the feet and reaching to the throat and of that peculiarly severe and graceful fashion in which the upper part of the dress falls downward again from the neck to the waist in a sort of cape entirely hiding the outline of the bust while it leaves the arms and the point of the shoulders bare her dress was entirely without ornament except the two narrow purple stripes down the front which marked her rank as a roman citizen the gold embroidered shoes upon her feet and the gold net which looped back from her forehead to her neck hair the colour and gloss of which were hardly distinguishable from that of the metal itself such as athene herself might have envied for tint and mass and ripple her features arms and hands were of the severest and grandest type of old greek beauty at once showing everywhere the high development of the bones and covering them with that firm round ripe outline and waxy morbidezza of skin which the old greeks owed to their continual use not only of the bath and muscular exercise but also of daily unguents there might have seemed to us too much sadness in that clear grey eye too much self conscious restraint in those sharp curved lips too much affectation in the studied severity of her posture as she read copied as it seemed from some old vase or bas relief but the glorious grace and beauty of every line of face and figure would have excused even hidden those defects and we should have only recognised the marked resemblance to the idea portraits of athene which adorned every panel of the walls

(*Charles Kingsley*: "Hypathia.")

XVI.

THE NEWSPAPER.

there is no humour in my countrymen which I am more inclined to wonder at than their general thirst after news there are about half a dozen ingenious men who live very plentifully upon this curiosity of their fellow subjects they all of them receive the same advices from abroad and very often in the same words but their way of cooking it is so different that there is no citizen who has an eye to the public good that can leave the coffee house with peace of mind before he has given every one of them a reading these several dishes of news are so very agreeable to the palate of my countrymen that they are not only pleased with them when they are served up hot but when they are again set cold before them by those penetrating politicians who oblige the public with their reflections and observations upon every piece of intelligence that is sent us from abroad the text is given us by one set of writers and the comment by another

but notwithstanding we have the same tale told us in so many different papers and if occasion requires in so many articles of the same paper notwithstanding a scarcity of foreign posts we hear the same story repeated by different advices from paris brussels the hague and from every great town in europe notwithstanding the multitude of annotations explanations reflections and various readings which it passes through our time lies heavy on our hands till the arrival of a fresh mail we long to receive further particulars to hear what will be the next step or what will be the consequence of that which has been lately taken a westerly wind keeps the whole town in suspense and puts a stop to conversation

this general curiosity has been raised and inflamed by our late wars and if rightly directed might be of good use to a person who has such a thirst awakened in him why should not a man who takes delight in reading everything that is new apply himself to history travels and other writings of the same kind where he will find perpetual fuel for his curiosity and meet with much more pleasure and improvement than in these papers of the week an honest tradesman who languishes a whole summer in expectation of a battle and perhaps is balked at last may here meet with half a dozen in a day he

may read the news of a whole campaign in less time than he now bestows upon the products of any single post fights conquests and revolutions lie thick together the readers curiosity is raised and satisfied every moment and his passions disappointed or gratified without being detained in a state of uncertainty from day to day or lying at the mercy of sea and wind in short the mind is not kept in a perpetual gape after knowledge nor punished with that eternal thirst which is the portion of all our modern newsmongers and coffee house politicians

all matters of fact which a man did not know before are news to him and i do not see how any haberdasher in cheapside is more concerned in the present quarrel of the cantons than he was in that of the league at least i believe every one will allow me it is of more importance to an englishman to know the history of his ancestors than that of his contemporaries who live upon the banks of the danube or the borysthenes

(From Essays of *Joseph Addison*.)

XVII.

can i forget thee thou old margate hoy with thy weather beaten sunburnt captain and his rough accommodations ill exchanged for the foppery and fresh water niceness of the modern steam packet to the winds and waves thou committedst thy goodly freightage and didst ask no aid of magic fumes and spells and boiling cauldrons with the gales of heaven thou wentest swimmingly or when it was their pleasure stoodest still with sailor like patience thy course was natural not forced as in a hot bed nor didst thou go poisoning the breath of ocean with sulphureous smoke a great sea chimera chimneying and furnacing the deep or liker to that fire god parching up scamander

can i forget thy honest yet slender crew with their coy reluctant responses yet to the suppression of anything like contempt to the raw questions which we of the great city would be ever and anon putting to them as to the uses of this or that strange naval implement specially can I forget thee thou medium thou shade of refuge between us and them conciliating interpreter of their skill to our simplicity comfortable ambassador between sea and land whose sailor

trousers did not more convincingly assure thee to be an adopted denizen of the former than thy white cap and whiter apron over them with thy neat fingered practice in thy culinary vocation bespoke thee to have been of inland nurture heretofore a master cook of eastcheap how busily didst thou ply thy multifarious occupation cook mariner attendant chamberlain here there like another ariel flaming at once about all parts of the deck yet with kindlier ministrations not to assist the tempest but as if touched with a kindred sense of our infirmities to soothe the qualms which that untried motion might haply raise in our crude land fancies and when the oer washing billows drove us below deck for it was far gone in october and we had stiff and blowing weather how did thy officious ministerings still catering for our comfort with cards and cordials and thy more cordial conversation alleviate the closeness and the confinement of thy else truth to say not very savoury nor very inviting little cabin

(*Charles Lamb*: "Essays of Elia.")

XVIII.

CHAUCER.

chaucer with spenser shakspeare and milton is one of the four great english poets and it is with double justice that he is called the father of english poetry for as dante did with italian he helped to form its very language nay it burst into luxuriance in his hands like a sudden month of may instead of giving you the idea of an old poet in the sense which the word vulgarly acquires there is no one upon acquaintance who seems so young consistently with maturity of mind his poetry rises in the land like a clear morning in which you see everything with a rare and crystal distinctness from the mountain to the minutest flower towns solitudes human beings open doors showing you the interior of cottages and of palaces fancies in the clouds fairy rings in the grass and in the midst of all sits the mild poet alone his eyes on the ground yet with his heart full of everything round him beating perhaps with the bosoms of a whole city whose multitudes are sharing his thoughts with the daisy his nature is the greatest poets nature omitting nothing in its sympathy in which respect he is nearer to shakspeare than either of their two illustrious brethren and he combines an epic power of grand

comprehensive and primitive imagery with that of being contented with the smallest matter of fact near him and of luxuriating in pure vague animal spirits like a dozer in a field his gaiety is equal to his gravity and his sincerity to both you could as little think of doubting his word as the point of the pen that wrote it it cuts clear and sharp into you as the pen on the paper his belief in the good and beautiful is childlike as shakspeares is that of everlasting and manly youth spensers and miltons are more scholarly and formal chaucer excels in pathos in humour in satire character and description his graphic faculty and healthy sense of the material strongly ally him to the painter and perhaps a better idea could not be given of his universality than by saying that he was at once the italian and the flemish painter of his time and exhibited the pure expression of raphael the devotional intensity of domenechino the colour and corporeal fire of titian the manners of hogarth and the homely domesticities of ostade and teniers his faults are coarseness which was that of his age and in some of his poems tediousness which is to be attributed to the same cause a book being a book in those days written by few and when it was written tempting the author to cram into it everything that he had learned in default of there being any encyclopædias that tediousness was no innate fault of the poets is strikingly manifest not only from the nature of his genius but from the fact of his throwing it aside as he grew older and more confident and spoke in his own person the canterbury tales his last and greatest work is almost entirely free from it except where he gives us a long prose discourse after the fashion of the day and in no respect is his palamon and arcite more remarkable than in the exquisite judgment with which he has omitted everything superfluous in his prolix original the teseide the work of the great and poetical natured but not great poet boccaccio for boccaccios heart and nature were poems but he could not develop them well in verse

(From Essays by Leigh Hunt.)

XIX.

(Punctuate, and render into modern English, the following passages from More's "Utopia" [Edition of 1551.])

the iland of utopia conteynethe in breadthe in the middell parte of it for there it is brodest cc miles which

**the size of
that land** bredthe continueth throughe the moste parte of the lande saving that by litle and litle it commeth in and waxeth narrower towardes both the endes which fetching about a circuite or compasse of v c miles do fassion the whole iland like to the new mone betwene these two corners the sea runneth in dividying them asonder by the distaunce of xl miles or thereabouts and there surmountethe into a large and wyde sea which by reason that the land on every side compassethe it about and shiltreth it from the windes is not roughe nor mounteth not with greate waves but almost floweth quietlye not muche unlike a greate standinge powle and maketh welnieghe all the space within the bellye of the lande in maner of a haven and to the greate commoditie of the inhabitauntes receaveth in shyppes towardes everye parte of the lande

the forefronts or frontiers of the ii corners what with fordes and shelves and what with rockes be verye jeoperdous and daungerous in the middle distaunce betwene **the
seashore** them bothe standeth up above the water a greate rocke which therefore is nothing perillous bycause it is in sight upon the top of this rocke is a faire and a strong tower builded which they holde with a garrison of men other rockes there be lyinge hidde under the water which therfore be daungerous the channelles be knowen onely the themselves and therefore it seldome chaunceth that anye straunger oneles he be guided by an utopian can come in to this haven in so muche that they themselves could skaselye entre withoute jeoperdie but that their way is directed and ruled by certaine landemarkes standing on the shore by turninge translatinge and removinge thies markes into other places they maye destroye their enemies navies be they never so many the outside or utter circuite of the land is also ful of havens but the landing is so suerly fenced what by nature and what workemanshyp of mans hand that a fewe defenders maye dryve backe many armies howbeit as they saye and as the fassion of the place it selfe dothe partely shewe it was not ever compassed about with the sea but kyng utopus whose name as conquerour the lland beareth for before his tyme it was called abraxa which also broughte the rude and wild people to that excellent perfection in al good fassions humanitye and civile gentilnes wherin they nowe goe beyond al the people of the

world even at his firste arrivinge and enteringe upon the
 lande furthwith obteynynge the victory caused
 the xv myles space of uplandyshe grounde where
 the cities of utopia the sea had no passage, to be cut and dygged
 up and so brought the sea rounde aboute the
 lande he set to this worke not only the inhabitauntes of
 the ilande because they should not thinke it done in
 contumelye and despyte but also all his owne soldiours
 thus the worke beyng divided into so greate a nombre of
 workemen was with excedinge marvelous spede dyspatched
 in so muche that the borderers whiche at the firste began to
 mocke and to jeste at this vaine enterpryse then turned
 their derision to marveyle at the successe and to feare

there be in the ilande liiii large and faire cities or shiere
 townes agreyng all together in one tonge in lyke maners
 institucions and lawes they be all set and situate alyke
 and in al poyntes fashioned alyke as farforthe as the place
 or plotte sufferethe of these cities they that be nigheste together
 be xxiiii myles asonder againe there is none of them distaunte
 from the nexte above one dayes jorneye a fote there com yearly
 to amaurote out of every cytie iii old men wyse and well
 experienced there to entreate and debate of the common
 matters of the land for this citie because it standeth juste
 in the middes of the ilande and is therefore moste mete for
 the ambassadours of all partes of the realme is taken for the
 chiefe and heade citie the precinctes and boundes of the
 shieres be so commodiously appoynted oute and set fourthe
 for the cities that none of them all hathe of anye syde lesse
 than xx myles of grounde and of some syde also muche
 more as of that part where the cities be of farther distaunce
 asonder none of the cities desire to enlarge the boundes and
 limites of their shieres for they counte them selves rather
 the good husbandes then the owners of their landes

they have in the country in all partes of the shiere houses or
 fermes builded wel appointed and furnyshed with all sortes of
 instrumentes and tooles belongyng to husbandrye
 these houses be inhabited of the citezens whyche
 come thether to dwelle by course no howsholde of
 tillage the principal industry ferme in the country hath fewer then xl persones
 men and women besydes two bondmen whyche be
 all under the rule and order of the good man and the good wyfe
 of the house beinge bothe berye sage discrete and aunciente

persones and every xxx fermes or families have one heade ruler whyche is called a philarche being as it were a head baylyffe out of every one of these families or fermes commeth everye yere into the citie xx persones whiche have continewed ii yeres before in the countreye in their place so manye freshe be sent thether oute of the citie whoe of them that have bene there a year all readye and be therefore expert and conninge in husbandrye shal be instructed and taughte and they the nexte yere shall teache other this order is used for feare that either skarsnes of victualles or some other like incommoditie should chaunce throughe lacke of knowledge yf they should be altogether newe and freshe and unexperte in husbandrie this maner and fassion of yearelye chaunginge and renewinge the occupiers of husbandrye though it be solempne and customablye used to thintent that no man shall be constrayned againste his wil to contynewe longe in that harde and sharpe kynde of lyfe yet manye of them have suche a pleasure and delyte in husbandrye that they obteyne a longer space of yeaes these husbandmen plowe and til the ground and breede up cattel and provide and make ready woode whyche they carrye to the citie either by lande or by water as they maye moste convenyently

they bringe up a greate multitude of pulleyne and that by a mervaylouse policye for the hennes dooe not sytte upon the eggs but by keepynge theym in a certayne equall heate they brynge lyfe into them and hatche theym the chykens as sone as they be come oute of the shel follow men and women in steade of the hennes they bringe up verye fewe horses nor none but very fearce ones and that for none other use or purpose but onlye to exercyse their youthe in rydyng and feates of armes for oxen be put to all the labour of plowng and drawinge whiche they graunte to be not so good as horses at a sodeyne brunte and as we saye at a dead lifte but yet they holde opinion that oxen wil abide and suffre muche more labour payne and hardnes then horses wil and they thinke that oxen be notin daunger and subject unto so many diseases and that they be kept and mainteined with muche lesse coste and charge and finallye that they be good for meate when they be past labour

they sowe come onelye for breade for their drinke is eyther

their
domestic
animals

wyne made of grapes or els of apples or peares or els it is
 cleare water and many times meathe made of
 their
 harvest
 time
 honey or licouresse sodde in water for thereof
 they have great store and though they knowe
 certeynlie for they knowe it perfectly in dede how
 muche vitailles the citie wyth the whole countrey or shiere
 rounde aboute it doeth spende yet they sowe muche more
 corne and bryed up muche more cattell then serveth for
 their owne use partynge the overplus among their borderers
 what soever necessarie thinges be lacking in the countrey
 all suche stuffe they fetch out of the citie where without any
 exchange they easely obteyne it of the magistrates of the
 citie for every moneth manie of them go into the citie on the
 holy daye when theyr harvest day draweth neare and is at
 hande then the philarches which be the head officers and
 bailifes of husbandrie send worde to the magistrates of the
 citie what numbere of harvest men is nedefull to be sent to
 them oute of the citie the whiche companye of harvest men
 beyng readye at the daye appoynted almost in one fayre
 daye dispatcheth all the harvest woorke

OF SCIENCES, CRAFTES AND OCCUPATIONS.

husbandrie is a science common to them all in generall
 bothe men and women wherein they be all experte and
 cunning in this they be all instructed even from their
 youth partlie in their scholes with traditions and preceptes
 and partlie in the countrey nighe the citie brought up as it
 were in playinge not onely beholding the use of it but by
 occasion of exercising their bodies practising it also
 besides husbandrie whiche as i saide is common to them
 all everye one of them learneth one or other severall and
 particular science as his owne proper crafte that is most
 commonly either clothworking in wol or flaxe or masonrie or
 the smithes craft or the carpenters science for their is
 none other occupation that any number to speake or doth
 use their for their garmentes whiche throughoute all the
 ilande be of one fashon savyng that there is a difference
 betwene the mans garmente and the womans betwene the
 married and the unmarried and this one continueth for ever
 more unchaunged semely and comelie to the eye no lette to
 the moveynge and weldynge of the bodye also fytt both

for wynter and summer as for these garmentes i saye every familie maketh their own

but of the other foresaide craftes everye man learneth one and not onely the men but also the women but the women as the weaker sort be put to the easier craftes as to worke wolle and flaxe the more laborsome sciences be committed to the men for the moste part every man is broughte up in his fathers crafte for moste comminlye they be naturallie therto bente and inclined but yf a mans minde stande to anye other he is by adoption put into a familie of that occupation which he doth most fantasy whome not onely his father but also the magistrates do diligently loke to that he be put to a discrete and an honest householder yea and if anye person when he hath learned one crafte be desierous to learne also another he is likewise suffred and permitted

when he hath learned bothe he occupieth whether he wyll onelesse the citie have more neade of the one then of the other the chiefe and almooste the onelye offyce of the syphograutes is to see and take hede that no manne sit idle but that everye one applye hys owne craft with earnest diligence and yet for all that not to be wearied from earlie in the morninge to late in the eveninge with continuall worke like labouringe and toylinge beastes

for this is worse than the miserable and wretched condition of bondmen whiche nevertheless is almooste everye where the lyfe of workmen and artificers saving in utopia for they dividynge the daye and the nyghte into xxiiii juste houres appointe and assigne onelye six of those houres to woorke ii before no one upon the whiche they go streighte to diner and after diner when they have rested two houres then they worke iii houres and upon that they go to supper aboute eyghte of the cloke in the eveninge countinge one of the clocke at the firste houre after noone they go to bedde eyghte houres they geve to slepe all the voided time that is betwene the houres of work slepe and meate that they be suffred to bestowe every man as he liketh best him selfe not to thntent that they shold mispend this time in riote or slouthfulness but beyng then licensed from the laboure of their owne occupations to bestow the time well and thrifelye upon some other science as shall please them for it is a solempne custome there

the
learning
of a craft

the days
routine

to have lectures daylye early in the morning where to be presente they onely be constrained that be namelye chosen and appoynted to learninge howbeit a greate multitude of every sort of people both men and women go to heare lectures some one and some an other as everye mans nature is inclined yet this notwithstanding if any man had rather bestowe this time upon his owne occupation as it chaunceth in manye whose mindes rise not in the contemplation of any science liberall he is not letted nor prohibited but is also praysed and commended as profitable to the common wealthe after supper they bestowe one houre in playe in summer in their gardens in winter in their common halles where they dine and suppe there they exercise themselves in musike or els in honest and wholsome communication

diceplaye and suche other folishe and pernicious games they know not but they use ii games not much unlike the chesse the one is the battell of numbers wherein
the one numbre stealethe awaye another the other
games of is wherin vices fyghte with vertues as it were
that folk in battel array or a set fyld in the which game is verye properlye shewed bothe the striffe and discorde that vices have amonge themselves and agayne their unitye and concord againste vertues and also what vices be repugnaunt to what vertues with what powre and strength they assaile them openlye by what wieses and subtely they assaulte them secretelye with what helpe and aide the vertues resiste and overcome the puissaunce of the vices by what craft they frustrate their purposes and finally by what sleight or meanes the one getteth the victory

and the better parte of the people bothe men and women throughe oute all their whole lyffe doo bestowe in learninge those spare houres which we sayde they have vacante from bodelye laboures they be taughte
their learninge in their owne natyve tong for it is both
good copious in woordes and also pleasaunte to the
learning eare and for the utteraunce of a mans minde verye perfecte and sure the mooste parte of all that syde of the worlde useth the same langage savinge that amonge the utopians it is syneste and pureste and accordinge to the dyversytye of the countreys it is dyverslye alterede of all these philosophers whose names be heare famous in this parte of the worlde to us knowen beforeoure cummyng thether

not as much as the fame of anye of them was cumen amonge them

and yet in musike logike arithmetyke and geometrye they have founde oute in a manner all that oure auncient philosophers have tawghte but as they in all thinges be almoste equal to oure olde auncyente clerkes so
their almoste equal to oure olde auncyente clerkes so
great oure newe logiciens in subtyl inventions have farre
science passed and gone beyonde them for they have not devysed one of all those rules of restrictions amplifications and suppositions verye wittelye invented in the small logicalles whyche heare oure children in every place do learne furthermore they were never yet able to fynde out the seconde intentions insomuche that none of them all coulde ever see man himselfe in commen as they cal him thoughe he be as you knowe bygger than ever was anye gyaunte yea and poynted to of us even wyth our fynger but they be in the course of the starres and the movynge of the heavenly spheres verye expert and cunnynge they have also wittely excogitated and divised instrumentes of divers fassions wherein is exactly comprehended and conteyned the movynges and situations of the sonne the mone and of al the other starres which appere in their horizon but as for the amityes and dissentions of the planettes and all that deceyteful divinations by the starres they never as much as dreamed thereof raynes windes and other courses of tempestes they knowe before by certeine tokens which they have learned by long use and observation

but of the causes of al these thinges and of the ebbing flowinge and saltenes of the sea and finallye of the original begynnyng and nature of heaven and of the worlde they holde partelye the same opinions that
their oure olde philosophers hold and partely as our
philosophy philosophers verye among themselves so they also whiles they bringe newe reasons of thinges do disagree from all them and yet among themselves in all poyntes they do not accorde in that part of philosophie which intreateth of manners and verture their reasons and opinions agree with ours they dispute of the good qualities of the soule of the body and of fortune and whether the name of goodness may be applied to all these or onlye to the endowmentes and giftes of the soule they reason of vertue and pleasure but the chiefe and principall question is in what

thinge be it one or more the felicitye of man consistethe but in this poynte they seme almooste to much geuen and enclnyed to the opinion of them which defende pleasure wherein they determine either all or the chiefyste parte of mans felicitye to reste and whyche is more to bee marveled at the defense of this soo deyntye and delicate an opinion they fetche even from their grave sharpe bytter and rygorous religion for they never dispute of felicity or blessednes but they joine unto the reason of philosophye certeyne principles taken oute of religion wythoute the whyche to the investigation of trewe felicitye they thynke reason of it selfe weake and unperfecte those principles be these and such lyke that the soule is immortal and by the bountiful goodness of god ordeined to felicitie that to our vertues and good deades rewardes be appointed after this life and to our evel deades punishmentes though these be parteyning to religion yet they thincke it mete that they shoulde be beleved and graunted by profes of reason

but yf these principles were condemned and dysanulled then without anye delaye they pronounce no man to be so

**honest
pleasure** folish whiche woulde not do all his diligence and endevoure to obteyne pleasure be ryght or wronge onlye evoydyng this inconvenience that the lesse pleasure shoulde not be a let or hinderaunce to the bigger or that he laboured not for that pleasure whiche would bringe after it displeasure greefe and sorrow for they judge it extreame madnes to folowe sharpe and painful vertue and not only to bannishe the pleasure of life but also willingly to suffer grieffe without anye hope of proffit thereof ensuinge for what proffit can there be if a man when he hath passed over all his lyfe unpleasauntly that is to say miserablye shall have no rewarde after his death but nowe syr they thinke not felicitie to reste in all pleasure but only in that pleasure that is good and honeste and that hereto as to perfet blessednes our nature is allured and drawen even of vertue whereto onlye they that be of the contrary opinion do attribute felicitie for they define vertue to be life ordered according to nature and that we be hereunto ordeined of god and that he dothe followe the course of nature which in desiering and refusinge thinges is ruled by reason furthermore that reason doth chieflye and principallye kendle in men the love and veneration of the devine

majestie of whose goodness it is that we be and that we be in possibilitie to attayne felicity

and that secondarily it bothe stirreth and provoketh us to leade our lyfe oute of care in joy and mirth and also moveth us to helpe and further all other in respecte of the societie of nature to obtayne and enjoye the same **virtue and pleasure** for there was never man so earnest and painefull a follower of vertue and hater of pleasure that wold so injoyne you laboures watchings and fastinges but he wold also exhort you to ease lighten and relieve to your powre the lack and misery of others praysing the same as a dede of humanitie and pitie then if it be a poynte of humanitie for man to bring health and comforte to man and speciallye which is a vertue moste peculiarlye belonging to man to mitigate and assuage the greife of others and by takyng from them the sorrowe and hevynes of lyfe to restore them to joye that is to saye to pleasure whie may it not then be sayd that nature doth provoke everye man to doo the same to hymself for a joyfull lyfe that is to saye a pleasaunt lyfe is either evel and if it be so then thou shouldest not onlye helpe no man therto but rather as much as in the lieth withdrawe all men frome it as noysome and hurtefull or els if thou not only mayste but also of dewty art boun to procure it to others why not chiefly to the selfe

(*Sir Thomas More: Extracts from "Utopia."*)

XX.

(*Punctuate, and set out, the following letters.*)

LETTERS.

A.

(1)

leeward islands acting governor melville to mr chamberlain august 10 1899 telegram

regret to report have received information from montserrat stating island completely devastated by hurricane 7th august every church and chapel completely destroyed all buildings destroyed or damaged 74 deaths reported up to the present time whole country people homeless suggest mansion house relief fund should be started at once

(2)

colonial office to treasury august 11

sir i am directed by mr secretary chamberlain to transmit to you to be laid before the lords commissioners of the treasury a copy of a telegram which has been received from the officer administering the government of the leeward islands reporting that the colony under his government has been visited by a hurricane which has caused much loss of life and property

as their lordships are aware under ordinary circumstances mr chamberlain is most desirous of holding to the rule that the expenditure in these islands should be kept as low as possible in order to lighten the burden on the imperial exchequer but in the circumstances disclosed by this telegram he feels that it is necessary to make an exception if great suffering and possibly even loss of life are to be avoided he therefore proposes with their lordships concurrence to authorise the officer administering the government by telegram to expend a sum not exceeding £500 for relief in montserrat and if absolutely necessary a further sum not exceeding £500 for relief in the other islands visited by the hurricane

i am to request the favour of a reply at their lordships earliest convenience

mr chamberlain is not yet in a position to decide whether or not the acting governors suggestion that a mansion house fund should be opened should be conveyed to the lord mayor

i am etc c p lucas

(3)

treasury to colonial office august 12

sir as requested by mr secretary chamberlain in mr lucass letter of the 11th instant the lords commissioners of her majestys treasury concur in the proposal to authorise the officer administering the government of the leeward islands by telegram to expend a sum of £500 for relief in montserrat and if absolutely necessary a further sum not exceeding £500 for relief in the other islands visited by the recent hurricane

i am etc francis mowatt

(4)

*mr chamberlain to acting governor melville telegram
august 12*

in answer to your telegram of 10th august deeply regret to learn distress and loss of life caused by hurricane in montserrat and other islands you are authorised to expend sum not exceeding £500 for relief montserrat and if absolutely necessary equal amounts for relief other islands fear it might be of little avail to suggest mansion house fund unless necessity most urgent as to which i await further information

(5)

*acting governor melville to mr chamberlain telegram
august 14*

further intelligence received from montserrat £10000 required to feed destitute population 1000 want medical assistance

(6)

mr chamberlain to the lord mayor august 14

my lord mayor your lordship will have already noticed through telegrams which have been communicated to the newspapers that some of the west indian islands have been visited by a hurricane and that among the islands which have suffered are british colonies in the leeward islands group and especially the island of montserrat

a week has passed since the disaster took place and though the first telegram received from the acting governor on the 10th instant asked that a mansion house relief fund should be started at once i deferred communicating with your lordship in the hope that later news might indicate that it would not be necessary to repeat the appeal which you made on behalf of the west indian colonies in september last there is no submarine cable to the island of montserrat and up to date full particulars have not been received but such details as have been given point to great loss of life and to want of food and clothing for several thousands while in the island of st kitts it is stated that 3000 people are homeless

under these circumstances i do not feel justified in further postponing an appeal to you to invite public subscriptions on

behalf of the sufferers in the leeward islands and i would wish to emphasise the fact that the islands which have suffered this year as much as or even more than those which suffered last year were already from other causes impoverished and distressed that their administration has only been carried on with imperial aid and that poor relief has been a growing charge against falling revenues montserrat in particular has been year after year subject to visitations of various kinds and i have already on a previous occasion been forced to enlist the aid of the mansion house on its behalf

should your lordship see fit to open a fund on the present occasion i venture to hope that in view of the pitiful succession of calamities which have befallen our west indian colonies the appeal may meet with a speedy and a liberal response

i remain etc j chamberlain

B.

count hatzfeldt german ambassador to the marquess of salisbury

translation

german embassy london january 4 1900

my lord with reference to the seizure of the german steamer "bundesrath" by an english ship of war i have the honour to inform your excellency in accordance with instructions received that the imperial government after carefully examining the matter and considering the judicial aspects of the case are of opinion that proceedings before a prize court are not justified

this view is grounded on the consideration that proceedings before a prize court are only justified in cases where the presence of contraband of war is proved and that whatever may have been on board the bundesrath there could have been no contraband of war since according to recognised principles of international war there cannot be contraband of war in trade between neutral ports

this is the view taken by the british government in 1863 in the case of the seizure of the springbok as against the judgment of the american prize court and this view is also taken by the british admiralty in their manual of naval prize law of 1866

the imperial government are of opinion that in view of the passages in that manual a vessels destination should be considered neutral if both the port to which she is bound and every intermediate port at which she is to call in the course of her voyage be neutral and the destination of the vessel is conclusive as to the destination of the goods on board they are fully justified in claiming the release of the bundesrath without investigation by a prize court and that all the more because since the ship is a mail steamer with a fixed itinerary she could not discharge her cargo at any other port than the neutral port of destination

in view of what is stated above i have the honour to request your excellency in accordance with instructions from the imperial government that with the reservation of what may further be decided to order the release of the bundesrath and since she was seized more than a week ago and the imperial government have not yet been informed of the reasons for the seizure i should be obliged if i could be favoured with a reply at your earliest convenience

i have etc signed p hatzfeldt

C.

college green, bristol april 18th 1902

dear sir in further reply to your letter of march 16th last we have now made enquiries of our agents at ottawa with regard to the questions you put to us in substance their answer to our letter is favourable to your ideas they are positive that the north west furnishes many openings for a young man who has a moderate capital to start with but they lay great stress upon the necessity of a man being prepared to work hard and rough it this we feel sure would be no drawback to your sons success because from what we know of him we are confident he would be both able and willing to set himself to the task with regard to the place of settlement this must be a matter for your sons consideration it should not be forgotten that the climate is somewhat colder than that of corresponding latitudes in the old world owing first to the extension of the continent to the north and secondly to the prevalence of cold winds from the arctic regions but the air is so dry that according to our correspondent the canadian winter is by no means so trying as the english winter winnipeg seems to us to

be as good a centre as any the natural advantages of this town are greatly enhanced by the facilities of transport afforded by the canadian pacific railway our correspondents remarks have been confirmed lately by a letter which a member of our firm has received from a friend who emigrated to canada about five years ago settling close to winnipeg at a place called poplar grove this gentleman speaks very highly of the country and is of opinion that the outlook for the farmer is very bright his own harvests during the past few years have been consistently good and he has had no difficulty in placing his produce on the markets both of canada and the eastern states we gather from this letter that the greater part of the land is under wheat the remainder being mostly used for pasture and for growing a certain amount of cattle food for the winter with regard to the price of land this is so small in the case of uncleared tracts as to be practically negligible but if a farm is taken which has been brought into good condition by cultivation the cost is much higher although extremely moderate compared with the price of farms in this country one of the advantages of purchasing an old established estate is the fact that there is always a good homestead and the necessary buildings attached the outfit must be left to the taste of the intending settler roughly it may be said that nothing is required in that part of canada which would not be desirable in this country the winter clothes of course being heavier it would be well however to take a good supply from england as wearing apparel is much more costly when purchased in the dominion if you will let us know which day suits you we will endeavour to keep ourselves free for an hour one morning in the coming week when we can thoroughly go into the whole subject awaiting the favour of your reply

yours very faithfully

richard church limited

EXERCISES (B).

(The above extracts punctuated, etc. They may also be used for Dictation Exercises, or as tests in Paraphrasing. Being typical specimens from standard authors they may be advantageously referred to after reading § 65 in "The King's English.")

I.

History is the action and reaction of these two—Nature and Thought; two boys pushing each other on the curb-stone of the pavement. Everything is pusher or pushed; and matter and mind are in perpetual tilt and balance, so. Whilst the man is weak, the earth takes up to him. He plants his brain and affections. By and by he will take up the earth, and have his gardens and vineyards in the beautiful order and productiveness of his thought. Every solid in the universe is ready to become fluid on the approach of the mind, and the power to flux it is the measure of the mind. If the wall remain adamant, it accuses the want of thought. To a subtler force, it will stream into new forms, expressive of the character of the mind. What is the city in which we sit here, but an aggregate of incongruous materials, which have obeyed the will of some man? The granite was reluctant, but his hands were stronger, and it came. Iron was deep in the ground, and well combined with stone, but could not hide from his fires. Wood, lime, stuffs, fruits, gums, were dispersed over the earth and sea, in vain. Here they are, within reach of every man's day-labour—what he wants of them. The whole world is the flux of matter over the wires of thought to the poles or points where it would build. The races of men rise out of the ground preoccupied with a thought which rules them, and divided into parties ready armed and angry to fight for this metaphysical abstraction. The quality of the thought differences the Egyptian and the Roman, the Austrian and the American. The men who come on the stage at one period are all found to be related to each other. Certain ideas are in the air. We are all impressionable, for we are made of them; all impressionable, but some more than others, and these first express them. This explains the curious contemporaneousness of inventions and discoveries. The truth is in the air, and the most impressionable brain will announce it first, but all will announce it a few minutes later. So women, as most susceptible, are the best index of the coming hour. So the great man, that is, the man most imbued with the spirit of the time, is the impressionable man—of a fibre irritable and delicate, like iodine to light. He feels the infinitesimal attractions. His mind is righter than others, because he

yields to a current so feeble as can be felt only by a needle delicately poised.

(*Emerson*: Essay on "Fate" from the "Conduct of Life.")

II.

What are the eternal objects of Poetry, among all nations and at all times? They are actions; human actions; possessing an inherent interest in themselves, and which are to be communicated in an interesting manner by the art of the Poet. Vainly will the latter imagine that he has everything in his own power; that he can make an intrinsically inferior action equally delightful with a more excellent one by his treatment of it: he may indeed compel us to admire his skill, but his work will possess, within itself, an incurable defect.

The Poet, then, has in the first place to select an excellent action; and what actions are the most excellent? Those, certainly, which most powerfully appeal to the great primary human affections: to those elementary feelings which subsist permanently in the race, and which are independent of time. These feelings are permanent and the same; that which interests them is permanent and the same also. The modernness or antiquity of an action, therefore, has nothing to do with its fitness for poetical representation; this depends upon its inherent qualities. To the elementary part of our nature, to our passions, that which is great and passionate is eternally interesting; and interesting solely in proportion to its greatness and to its passion. A great human action of a thousand years ago is more interesting to it than a smaller human action of to-day, even though upon the representation of this last the most consummate skill may have been expended, and though it has the advantage of appealing by its modern language, familiar manners, and contemporary allusions, to all our transient feelings and interests. These, however, have no right to demand of a poetical work that it shall satisfy them; their claims are to be directed elsewhere. Poetical works belong to the domain of our permanent passions: let them interest these, and the voice of all subordinate claims upon them is at once silenced.

(*Matthew Arnold*: Preface to First Edition of his collected poems.)

III.

It was a day belonging to a brief and pathetic season of farewell summer resurrection, which under one name or another is known almost everywhere. In North America it is called the "Indian Summer." In North Germany and Midland Germany it is called the "Old Wives' Summer," and more rarely the "Girls' Summer." It is that last brief resurrection of summer in its most brilliant memorials, a resurrection that has no root in the past, nor steady hold upon the future, like the lambent and fitful gleams from an expiring lamp mimicking what is called the "lightning before death" in sick patients, when close upon their end. There is the feeling of a conflict that has been going on between the lingering powers of summer and the strengthening powers of winter, not unlike that which moves by antagonist forces in some deadly inflammation hurrying forwards through fierce struggles into the final repose of mortification. For a time the equilibrium has been maintained between the hostile forces; but at last the antagonism is overthrown; the victory is accomplished for the powers that fight on the side of death; simultaneously with the conflict the pain of conflict has departed: and thenceforward the gentle process of collapsing life, no longer fretted by counter-movements, slips away with holy peace into the noiseless deeps of the Infinite, so sweet, so ghostly, in its soft golden smiles, silent as a dream, and quiet as the dying trance of a saint, faded through all its stages this departing day, along the whole length of which I bade farewell for many a year to Wales and farewell to summer.

(*De Quincey*: "Confessions of an English Opium-eater.")

IV.

The High Court of Parliament was to sit, according to forms handed down from the days of the Plantagenets, on an Englishman accused of exercising tyranny over the lord of the holy city of Benares, and over the ladies of the princely house of Oude.

The place was worthy of such a trial. It was the great hall of William Rufus, the hall which had resounded with

acclamations at the inauguration of thirty kings, the hall which had witnessed the just sentence of Bacon and the just absolution of Somers, the hall where the eloquence of Strafford had for a moment awed and melted a victorious party inflamed with just resentment, the hall where Charles had confronted the High Court of Justice with the placid courage which has half redeemed his fame. Neither military nor civil pomp was wanting. The avenues were lined with grenadiers. The streets were kept clear by cavalry. The peers, robed in gold and ermine, were marshalled by the heralds under Garter King-at-arms. The judges in their vestments of state attended to give advice on points of law. Near a hundred and seventy lords, three-fourths of the Upper House as the Upper House then was, walked in solemn order from their usual place of assembling to the tribunal. The junior baron present led the way, George Elliott, Lord Heathfield, recently ennobled for his memorable defence of Gibraltar against the fleets and armies of France and Spain. The long procession was closed by the Duke of Norfolk, Earl Marshal of the realm, by the great dignitaries, and by the brothers and sons of the King. Last of all came the Prince of Wales, conspicuous by his fine person and noble bearing. The grey old walls were hung with scarlet. The long galleries were crowded by an audience such as has rarely excited the fears or the emulation of an orator. There were gathered together, from all parts of a great, free, enlightened, and prosperous empire, grace and female loveliness, wit and learning, the representatives of every science and of every art. There were seated round the Queen the fair-haired young daughters of the house of Brunswick. There the Ambassadors of great Kings and Commonwealths gazed with admiration on a spectacle which no other country in the world could present. There Siddons, in the prime of her majestic beauty, looked with emotion on a scene surpassing all the imitations of the stage. There the historian of the Roman Empire thought of the days when Cicero pleaded the cause of Sicily against Verres, and when, before a senate which still retained some show of freedom, Tacitus thundered against the oppressor of Africa. There were seen, side by side, the greatest painter and the greatest scholar of the age. The spectacle had allured Reynolds from that easel which has preserved to us the thoughtful foreheads of so many writers and statesmen, and

the sweet smiles of so many noble matrons. It had induced Parr to suspend his labours in that dark and profound mind from which he had extracted a vast treasure of erudition, a treasure too often buried in the earth, too often paraded with injudicious and inelegant ostentation, but still precious, massive, and splendid. There appeared the voluptuous charms of her to whom the heir of the throne had in secret plighted his faith. There too was she, the beautiful mother of a beautiful race, the Saint Cecilia whose delicate features, lighted up by love and music, art has rescued from the common decay. There were members of that brilliant society which quoted, criticised, and exchanged repartees, under the rich peacock-hangings of Mrs. Montague. And there the ladies whose lips, more persuasive than those of Fox himself, had carried the Westminster election against palace and treasury, shone round Georgiana Duchess of Devonshire.

The Sergeants made proclamation. Hastings advanced to the bar, and bent his knee. The culprit was indeed not unworthy of that great presence. He had ruled an extensive and populous country, and made laws and treaties, had sent forth armies, had set up and pulled down princes. And in his high place he had so borne himself, that all had feared him, that most had loved him, and that hatred itself could deny him no title to glory, except virtue. He looked like a great man, and not like a bad man. A person small and emaciated, yet deriving dignity from a carriage which, while it indicated deference to the court, indicated also habitual self-possession and self-respect, a high and intellectual forehead, a brow pensive, but not gloomy, a mouth of inflexible decision, a face pale and worn, but serene, on which was written, as legibly as under the picture in the council-chamber at Calcutta, *Mens æqua in arduis*; such was the aspect with which the great proconsul presented himself to his judges.

(*Macaulay*: "Essay on Warren Hastings.")

V.

We live in and form part of a system of things of immense diversity and perplexity, which we call Nature; and it is a matter of the deepest interest to all of us that we should form just conceptions of the constitution of that system and of its past history. With relation to this universe

man is, in extent, little more than a mathematical point; in duration but a fleeting shadow; he is a mere reed shaken in the winds of force. But as Pascal long ago remarked, although a mere reed, he is a thinking reed; and in virtue of that wonderful capacity of thought, he has the power of framing for himself a symbolic conception of the universe, which, although doubtless highly imperfect and inadequate as a picture of the great whole, is yet sufficient to serve him as a chart for the guidance of his practical affairs. It has taken long ages of toilsome and often fruitless labour to enable man to look steadily at the shifting scenes of the phantasmagoria of Nature, to notice what is fixed among her fluctuations, and what is regular among her apparent irregularities; and it is only comparatively lately, within the last few centuries, that the conception of a universal order and of a definite course of things, which we term the course of Nature, has emerged.

But, once originated, the conception of the constancy of the order of Nature has become the dominant idea of modern thought. To any person who is familiar with the facts upon which that conception is based, and is competent to estimate their significance, it has ceased to be conceivable that chance should have any place in the universe, or that events should depend upon any but the natural sequence of cause and effect. We have come to look upon the present as the child of the past and as the parent of the future; and, as we have excluded chance from a place in the universe, so we ignore, even as a possibility, the notion of any interference with the order of Nature. Whatever may be men's speculative doctrines, it is quite certain that every intelligent person guides his life and risks his fortune upon the belief that the order of Nature is constant, and that the chain of natural causation is never broken.

In fact, no belief which we entertain has so complete a logical basis as that to which I have just referred. It tacitly underlies every process of reasoning; it is the foundation of every act of the will. It is based upon the broadest induction, and it is verified by the most constant, regular, and universal of deductive processes. But we must recollect that any human belief, however broad its basis, however defensible it may seem, is, after all, only a probable belief, and that our widest and safest generalisations are simply

statements of the highest degree of probability. Though we are quite clear about the constancy of the order of Nature, at the present time, and in the present state of things, it by no means necessarily follows that we are justified in expanding this generalisation into the infinite past, and in denying, absolutely, that there may have been a time when Nature did not follow a fixed order, when the relations of cause and effect were not definite, and when extra-natural agencies interfered with the general course of Nature. Cautious men will allow that a universe so different from that which we know may have existed; just as a very candid thinker may admit that a world in which two and two do not make four, and in which two straight lines do inclose a space, may exist. But the same caution which forces the admission of such possibilities demands a great deal of evidence before it recognises them to be anything more substantial. And when it is asserted that, so many thousand years ago, events occurred in a manner utterly foreign to and inconsistent with the existing laws of Nature, men who without being particularly cautious are simply honest thinkers, unwilling to deceive themselves or delude others, ask for trustworthy evidence of the fact.

Did things so happen or did they not? This is a historical question, and one the answer to which must be sought in the same way as the solution of any other historical problem.

(*Huxley*: "Lectures on Evolution.")

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 procure 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 one's 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, lift 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 Slavonic 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.")

XI.

Some in their discourse desire rather commendation of wit in being able to hold all arguments, than of judgment in discerning what is true. As if it were a praise to know what might be said, and not what should be thought. Some have certain commonplaces and themes, wherein they are good and want variety; which kind of poverty is for the most part tedious, and when it is once perceived, ridiculous. The honourablest part of talk is to give the occasion, and again to moderate and pass to somewhat else; for then a man leads the dance. It is good in discourse and speech of conversation to vary and intermingle speech of the present occasion with arguments, tales with reasons, asking of questions with telling of opinions, and jest with earnest; for it is a dull thing to tire, and as we say now, to jade, anything too far. As for jest, there be certain things which ought to be privileged from it—namely, religion, matters of state, great persons, any man's present business of importance, and any case that deserveth pity. Yet there be some that think their wits have been asleep except they dart out somewhat that is piquant and to the quick; that is a vein which would be bridled.

"Parce, puer, stimulis, et fortius utere loris."

And, generally, men ought to find the difference between saltness and bitterness. Certainly he that hath a satirical vein, as he maketh others afraid of his wit, so he had need be afraid of others' memory. He that questioneth much

shall learn much, and content much; but especially if he apply his questions to the skill of the persons whom he asketh; for he shall give them occasion to please themselves in speaking, and himself shall continually gather knowledge. But let his questions not be troublesome, for that is fit for a poser; and let him be sure to leave other men their turns to speak. Nay, if there be any that would reign and take up all the time, let him find means to take them off, and to bring others on; as musicians used to do with those that dance too long galliards. If you dissemble sometimes your knowledge of that you are thought to know, you shall be thought another time to know that you know not. Speech of a man's self ought to be seldom and well chosen. I knew one was wont to say in scorn: "He must needs be a wise man, he speaks so much of himself." And there is but one case wherein a man may commend himself with good grace, and that is in commending virtue in another; especially if it be such a virtue whereunto himself pretendeth. Speech of touch towards others should be sparingly used; for discourse ought to be as a field, without coming home to any man. I knew two noblemen of the west part of England, whereof the one was given to scoff, but kept ever royal cheer in his house; the other would ask of those that had been at the other's table: "Tell truly, was there never a flout or dry blow given?" To which the guest would answer: "Such and such a thing passed." The lord would say: "I thought he would mar a good dinner." Discretion of speech is more than eloquence; and to speak agreeably to him with whom we deal is more than to speak in good words, or in good order. A good continued speech, without a good speech of interlocation, shows slowness; and a good reply, or second speech, without a good settled speech, showeth shallowness and weakness. As we see in beasts, that those that are weakest in the course are yet nimblest in the turn; as it is betwixt the greyhound and the hare. To use too many circumstances ere one come to the matter is wearisome; to use none at all is blunt.

(*Bacon's Essays*: "Of Discourse.")

XII.

Two men I honour, and no third. First, the toilworn Craftsman that with earth-made Implement laboriously con-

quers 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 the degrees, I honour; all else is chaff and dust, which let the wind blow whither it listeth.

Unspeakingly 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.")

XIII.

We are all inclined to judge of others as we find them. Our estimate of a character always depends much on the manner in which that character affects our own interests and passions. We find it difficult to think well of those by whom we are thwarted or depressed; and we are ready to admit

every excuse for the vices of those who are useful or agreeable to us. This is, we believe, one of those illusions to which the whole human race is subject, and which experience and reflection can only partially remove. It is, in the phraseology of Bacon, one of the *idola tribus*. Hence it is that the moral character of a man eminent in letters or in the fine arts is treated, often by contemporaries, almost always by posterity, with extraordinary tenderness. The world derives pleasure and advantage from the performances of such a man. The number of those who suffer by his personal vices is small, even in his own time, when compared with the number of those to whom his talents are a source of gratification. In a few years all those whom he has injured disappear. But his works remain, and are a source of delight to millions. The genius of Sallust is still with us. But the Numidians whom he plundered, and the unfortunate husbands who caught him in their houses at unseasonable hours, are forgotten. We suffer ourselves to be delighted by the keenness of Clarendon's observation, and by the sober majesty of his style, till we forget the oppressor and the bigot in the historian. Falstaff and Tom Jones have survived the gamekeepers whom Shakespeare cudgelled and the landladies whom Fielding bilked. A great writer is the friend and benefactor of his readers; and they cannot but judge of him under the deluding influence of friendship and gratitude. We all know how unwilling we are to admit the truth of any disgraceful story about a person whose society we like, and from whom we have received favours; how long we struggle against evidence, how fondly, when the facts cannot be disputed, we cling to the hope that there may be some explanation or some extenuating circumstance with which we are unacquainted. Just such is the feeling which a man of liberal education naturally entertains towards the great minds of former ages. The debt which he owes to them is incalculable. They have guided him to truth. They have filled his mind with noble and graceful images. They have stood by him in all vicissitudes, comforters in sorrow, nurses in sickness, companions in solitude. These friendships are exposed to no danger from the occurrences by which other attachments are weakened or dissolved. Time glides on; fortune is inconstant; tempers are soured; bonds which seemed indissoluble are daily sundered by interest, by emula-

tion, or by caprice. But no such cause can affect the silent converse which we hold with the highest of human intellects. That placid intercourse is disturbed by no jealousies or resentments. These are the old friends who are never seen with new faces, who are the same in wealth and in poverty, in glory and in obscurity. With the dead there is no rivalry. In the dead there is no change. Plato is never sullen. Cervantes is never petulant. Demosthenes never comes unseasonably. Dante never stays too long. No difference of political opinion can alienate Cicero. No heresy can excite the horror of Bossuet.

(*Macaulay*: "Essay on Bacon.")

XIV.

"As all Art depends on Vision, so the different kinds of Art depend on the different ways in which minds look at things. The painter can only put into his pictures what he sees in Nature; and what *he* sees will be different from what another sees. A poetical mind sees noble and affecting suggestions in details which the prosaic mind will interpret prosaically. And the true meaning of Idealism is precisely this vision of realities in their highest and most affecting forms, not in the vision of something removed from or opposed to realities. Titian's grand picture of "Peter the Martyr" is, perhaps, as instructive an example as could be chosen of successful Idealism; because in it we have a marvellous presentation of reality as seen by a poetic mind. The figure of the flying monk might have been equally real if it had been an ignoble presentation of terror—the superb tree, which may almost be called an actor in the drama, might have been painted with even greater minuteness, though not perhaps with equal effect upon us, if it had arrested our attention by its details—the dying martyr and the noble assassin might have been made equally real in more vulgar types—but the triumph achieved by Titian is that the mind is filled with a vision of poetic beauty which is felt to be real. An equivalent reality, without the ennobling beauty, would have made the picture a fine piece of realistic art. It is because of this poetic way of seeing things that one painter will give a faithful representation of a very common scene which shall nevertheless affect all sensitive minds as

ideal, whereas another painter will represent the same with no greater fidelity, but with a complete absence of poetry. The greater the fidelity, the greater will be the merit of each representation; for if a man pretends to represent an object, he pretends to represent it accurately; the only difference is what the poetical or prosaic mind sees in the object. . . . The pots and pans of Teniers and Van Mieris are natural; the passions and humours of Shakspeare and Molière are natural; the angels of Fra Angelico and Luini are natural; the sleeping Fawn and Fates of Phidias are natural; the cows and misty marshes of Cuyp and the vacillations of Hamlet are equally natural. In fact the natural means *truth of kind*. Each kind of character, each kind of representation must be judged by itself. Whereas the vulgar error of criticism is to judge of one kind by another, and generally to judge the higher by the lower, to remonstrate with Hamlet for not having the speech and manner of Mr. Jones, or to wish that Fra Angelico could have seen with the eyes of the Carracci, to wish verse had been prose, and that ideal tragedy were acted with the easy manner acceptable in drawing-rooms."

(*G. H. Lewes: "Principles of Success in Literature."*)

XV.

In the upper story of a house in the Museum Street of Alexandria, built and fitted up on the old Athenian model, was a small room. It had been chosen by its occupant, not merely on account of its quiet; for though it was tolerably out of hearing of the female slaves who worked, and chattered, and quarrelled under the cloisters of the women's court on the south side, yet it was exposed to the rattle of carriages and the voices of passengers in the fashionable street below, and to strange bursts of roaring, squealing, and trumpeting from the Menagerie, a short way off, on the opposite side of the street. The attraction of the situation lay, perhaps, in the view which it commanded over the wall of the Museum gardens, of flower beds, shrubberies, fountains, statues, walks and alcoves which had echoed for nearly seven hundred years to the wisdom of the Alexandrian sages and poets. School after school, they had all walked, and talked, and sung there, beneath the spreading

planes and chestnuts, fig and palm trees. The place seemed fragrant with all the riches of Greek thought and song, since the days when Ptolemy Philadelphus walked there with Euclid and Theocritus, Callimachus and Lycophron.

On the left of the garden stretched the lofty eastern front of the Museum itself, with its picture galleries, halls of statuary, dining-halls, and lecture-rooms; one huge wing containing that famous library, founded by the father of Philadelphus, which held in the time of Seneca, even after the destruction of a great part of it in Cæsar's siege, four hundred thousand manuscripts. There it towered up, the wonder of the world, its white roof bright against the rainless blue; and beyond it, among the ridges and pediments of noble buildings, a broad glimpse of the bright blue sea.

The room was fitted up in the purest Greek style, not without an affectation of archaism, in the severe forms and subdued half-tints of the frescoes which ornamented the walls with scenes from the old myths of Athene. Yet the general effect, even under the blazing sun which poured in through the mosquito nets of the courtyard windows, was one of exquisite coolness, and cleanliness and repose. The room had neither carpet nor fireplace; and the only movables in it were a sofa-bed, a table, and a arm-chair, all of such delicate and graceful forms, as may be seen on ancient vases of a far earlier period than that whereof we write. But most probably, had any of us entered that room, that morning, we should not have been able to spare a look either for the furniture or the general effect, or the Museum gardens, or the sparkling Mediterranean beyond; but we should have agreed that the room was quite rich enough for human eyes, for the sake of one treasure which it possessed, and, beside which, nothing was worth a moment's glance. For in the light arm-chair, reading a manuscript which lay on the table, sat a woman, of some five-and-twenty years, evidently the tutelary goddess of that little shrine, dressed in perfect keeping with the archaism of the chamber, in a simple old snow-white Ionic robe, falling to the feet and reaching to the throat, and of that peculiarly severe and graceful fashion in which the upper part of the dress falls downward again from the neck to the waist in a sort of cape, entirely hiding the outline of the bust, while it leaves the arms and the point of the shoulders bare. Her dress was entirely without ornament, except the two narrow

purple stripes down the front, which marked her rank as a Roman citizen, the gold-embroidered shoes upon her feet, and the gold net, which looped back, from her forehead to her neck, hair the colour and gloss of which were hardly distinguishable from that of the metal itself, such as Athene herself might have envied for tint and mass, and ripple. Her features, arms, and hands were of the severest and grandest type of old Greek beauty, at once showing everywhere the high development of the bones, and covering them with that firm round, ripe outline and waxy morbidezza of skin, which the old Greeks owed to their continual use, not only of the bath and muscular exercise, but also of daily unguents. There might have seemed to us too much sadness in that clear grey eye; too much self-conscious restraint in those sharp curved lips; too much affectation in the studied severity of her posture as she read, copied, as it seemed from some old vase or bas-relief. But the glorious grace and beauty of every line of face and figure would have excused, even hidden those defects, and we should have only recognised the marked resemblance to the ideal portraits of Athene, which adorned every panel of the walls.

(*Charles Kingsley: "Hypathia."*)

XVI.

THE NEWSPAPER.

There is no humour in my countrymen, which I am more inclined to wonder at, than their general thirst after news. There are about half a dozen ingenious men, who live very plentifully upon this curiosity of their fellow-subjects. They all of them receive the same advices from abroad, and very often in the same words; but their way of cooking it is so different, that there is no citizen, who has an eye to the public good, that can leave the coffee-house with peace of mind, before he has given every one of them a reading. These several dishes of news are so very agreeable to the palate of my countrymen, that they are not only pleased with them when they are served up hot, but when they are again set cold before them by those penetrating politicians, who oblige the public with their reflections and observations upon

every piece of intelligence that is sent us from abroad. The text is given us by one set of writers, and the comment by another.

But notwithstanding we have the same tale told us in so many different papers, and if occasion requires, in so many articles of the same paper; notwithstanding a scarcity of foreign posts we hear the same story repeated, by different advices from Paris, Brussels, the Hague, and from every great town in Europe; notwithstanding the multitude of annotations, explanations, reflections, and various readings which it passes through, our time lies heavy on our hands, till the arrival of a fresh mail; we long to receive further particulars, to hear what will be the next step, or what will be the consequence of that which has been lately taken. A westerly wind keeps the whole town in suspense, and puts a stop to conversation.

This general curiosity has been raised and inflamed by our late wars, and, if rightly directed, might be of good use to a person who has such a thirst awakened in him. Why should not a man who takes delight in reading everything that is new, apply himself to history, travels, and other writings of the same kind, where he will find perpetual fuel for his curiosity, and meet with much more pleasure and improvement, than in these papers of the week? An honest tradesman, who languishes a whole summer in expectation of a battle, and perhaps is balked at last, may here meet with half a dozen in a day. He may read the news of a whole campaign in less time than he now bestows upon the products of any single post. Fights, conquests, and revolutions lie thick together. The reader's curiosity is raised and satisfied every moment, and his passions disappointed or gratified, without being detained in a state of uncertainty from day to day, or lying at the mercy of sea and wind. In short, the mind is not kept in a perpetual gape after knowledge, nor punished with that eternal thirst which is the portion of all our modern newsmongers and coffee-house politicians.

All matters of fact, which a man did not know before, are news to him; and I do not see how any haberdasher in Cheapside is more concerned in the present quarrel of the Cantons, than he was in that of the League. At least, I believe every one will allow me, it is of more importance to an Englishman to know the history of his ancestors, than

that of his contemporaries who live upon the Banks of the Danube or the Borysthenes.

(From Essays of *Joseph Addison*.)

XVII.

Can I forget thee, thou old Margate Hoy, with thy weather-beaten sunburnt captain, and his rough accommodations—ill exchanged for the foppery and fresh-water niceness of the modern steam-packet? To the winds and waves thou committedst thy goodly freightage, and didst ask no aid of magic fumes, and spells, and boiling cauldrons. With the gales of heaven thou wentest swimmingly; or, when it was their pleasure, stoodest still with sailor-like patience. Thy course was natural, not forced, as in a hot-bed; nor didst thou go poisoning the breath of ocean with sulphureous smoke—a great sea-chimera, chimneying and furnacing the deep; or liker to that fire-god parching up Scamander.

Can I forget thy honest, yet slender crew, with their coy reluctant responses (yet to the suppression of anything like contempt) to the raw questions, which we of the great city would be ever and anon putting to them, as to the uses of this or that strange naval implement? Specially can I forget thee, thou medium, thou shade of refuge between us and them, conciliating interpreter of their skill to our simplicity, comfortable ambassador between sea and land? whose sailor-trousers did not more convincingly assure thee to be an adopted denizen of the former, than thy white cap, and whiter apron over them, with thy neat-fingered practice in thy culinary vocation, bespoke thee to have been of inland nurture heretofore—a master cook of Eastcheap? How busily didst thou ply thy multifarious occupation, cook, mariner, attendant, chamberlain; here, there like another Ariel, flaming at once about all parts of the deck, yet with kindlier ministrations—not to assist the tempest but, as if touched with a kindred sense of our infirmities, to soothe the qualms which that untried motion might haply raise in our crude land-fancies. And when the o'er-washing billows drove us below deck (for it was far gone in October, and we had stiff and blowing weather) how did thy officious ministerings, still catering for our comfort, with cards, and cordials, and thy more cordial conversation alleviate the

closeness and the confinement of thy else (truth to say)
not very savoury, nor very inviting, little cabin.

(*Charles Lamb*: "Essays of Elia.")

XVIII.

CHAUCER.

Chaucer (with Spenser, Shakspeare, and Milton) is one of the Four Great English Poets; and it is with double justice that he is called the Father of English Poetry, for, as Dante did with Italian, he helped to form its very language. Nay, it burst into luxuriance in his hands, like a sudden month of May. Instead of giving you the idea of an "old" poet, in the sense which the word vulgarly acquires, there is no one, upon acquaintance, who seems so young consistently with maturity of mind. His poetry rises in the land like a clear morning, in which you see everything with a rare and crystal distinctness, from the mountain to the minutest flower,—towns, solitudes, human beings,—open doors, showing you the interior of cottages and of palaces,—fancies in the clouds, fairy-rings in the grass; and in the midst of all sits the mild poet, alone, his eyes on the ground yet with his heart full of everything round him, beating perhaps, with the bosoms of a whole city, whose multitudes are sharing his thoughts with the daisy. His nature is the greatest poet's nature, omitting nothing in its sympathy (in which respect he is nearer to Shakspeare than either of their two illustrious brethren); and he combines an epic power of grand, comprehensive, and primitive imagery, with that of being contented with the smallest matter of fact near him, and of luxuriating in pure, vague, animal spirits, like a dozer in a field. His gaiety is equal to his gravity, and his sincerity to both. You could as little think of doubting his word as the point of the pen that wrote it. It cuts clear and sharp into you as the pen on the paper. His belief in the good and beautiful is childlike; as Shakspeare's is that of everlasting and manly youth. Spenser's and Milton's are more scholarly and formal. Chaucer excels in pathos, in humour, in satire, character, and description. His graphic faculty and healthy sense of the material strongly ally him to the painter; and perhaps a better idea could not be given

of his universality than by saying, that he was at once the Italian and the Flemish painter of his time, and exhibited the pure expression of Raphael, the devotional intensity of Domenechino, the colour and corporeal fire of Titian, the manners of Hogarth, and the homely domesticities of Ostade and Teniers? His faults are, coarseness, which was that of his age,—and in some of his poems, tediousness, which is to be attributed to the same cause,—a book being a book in those days, written by few, and when it was written tempting the author to cram into it everything that he had learned in default of there being any encyclopædias. That tediousness was no innate fault of the poet's is strikingly manifest, not only from the nature of his genius, but from the fact of his throwing it aside as he grew older and more confident, and spoke in his own person. The "Canterbury Tales," his last and greatest work, is almost entirely free from it, except where he gives us a long prose discourse, after the fashion of the day; and in no respect is his "Palamon and Arcite" more remarkable than in the exquisite judgment with which he has omitted everything superfluous in his prolix original, "The Teseide,"—the work of the great and poetical-natured, but not great poet, Boccaccio; (for Boccaccio's heart and nature were poems; but he could not develop them well in verse).

(From Essays by Leigh Hunt.)

XIX.

NOTE.—(1) *In the following rendering of the extracts from More's "Utopia," no attempt has been made to do more than modernise the spelling, and the explanatory notes added are merely intended to aid the reader to understand obscure words or expressions.*

(2) *The figures occurring in the text thus (1) refer to the explanatory notes.*

The island of Utopia containeth in breadth, in the middle part of it (for there it is broadest) 200 miles, which breadth continueth through the most part of the land, saving that, by little and little, it cometh in and waxeth narrower towards both the ends, which, fetching about a circuit or compass of 500 miles, do fashion

The size of that land.

the whole island like to the new moon. Between these two corners the sea runneth in, dividing them asunder by the distance of eleven miles or thereabouts, and there surmounteth into a large and wide sea, which, by reason that the land on every side compasseth it about, and sheltereth it from the winds, is not rough, nor mounteth not with great waves, but almost floweth quietly, not much unlike a great standing pool, and maketh well-nigh all the spaces within the belly¹ of the land in manner of a haven, and, to the great commodity of the inhabitants, receiveth in ships towards every part of the land.

The forefronts or frontiers of the two corners, what with fords and shelves, and what with rocks, be very jeopardous and dangerous. In the middle distance, between them both, standeth up above the water a great rock, which, therefore, is nothing perilous, because it is in sight. Upon the top of this rock is a fair and a strong tower builded, which they hold with a garrison of men. Other rocks there be lying hid² under the water, which, therefore, be dangerous. The channels be known only to themselves. And, therefore, it seldom chanceth that any stranger, unless he be guided by an Utopian, can come in to this haven. Insomuch that they themselves could scarcely enter without jeopardy, but that their way is directed and ruled by certain landmarks standing on the shore. By turning, translating, and removing these marks into other places, they may destroy their enemies' navies,³ be they ever so many. The outside, or outer circuit, of the land is also full of havens, but the landing is so surely fenced, what by nature, and what by workmanship of man's hand, that a few defenders may drive back many armies. Howbeit, as they say, and as the fashion of the place itself doth partly shew, it was not ever compassed about with the sea. But King Utopus, whose name, as conqueror, the island beareth (for before his time it was called Abraxa) which also brought the rude and wild people to that excellent perfection in all good fashions, humanity, and civil gentleness, wherein they now go beyond all the people of the world, even at his first arriving and entering upon the land, forthwith obtaineth the victory, caused fifteen miles space of uplandish ground, where the sea had no passage, to be cut and digged up, and so brought the sea round about the land. He set to this work, not only the inhabitants of the Island (because they

The
sea-shore.

should not think it done in contumely⁴ and despite⁵) but also all his own soldiers. Thus, the work being divided into⁶ so great a number of workmen, was, with exceeding⁷ marvellous speed, despatched. Insomuch that the borderers, which at first began to mock, and to jest at this vain enterprise, then turned their derision to marvel at the success, and to fear.

There be in the Island fifty-four large and fair cities, or shire towns, agreeing altogether in one tongue, in like manners, institutions, and laws. They be all set and situated⁸ alike, and in all points fashioned alike, as far forth as the place or plot suffereth.

The cities of Utopia.

Of these cities, they that be highest together be twenty-four miles asunder. Again, there is none of them distant from the next above one day's journey afoot. There come yearly to Amaurote, out of every city, three old men, wise and well experienced, there to entreat and debate of the common matters of the land. For this city (because it standeth just in the midst of the Island, and is therefore most meet⁹ for the ambassadors of all parts of the realm) is taken for the chief and head city. The precincts and bounds of the shires be so commodiously appointed out¹⁰, and set forth for the cities, that none of them all hath of any side less than twenty miles of ground, and of some side also much more, as of that part where the cities be of farther distance asunder. None of the cities desire to enlarge the bounds and limits of their shires, for they count themselves rather the good husbands¹¹ than the owners of their lands.

They have in the country, in all parts of the shire, houses or farms builded, well appointed, and furnished with all sorts of instruments and tools belonging to husbandry.

Tillage the principal industry.

These houses be inhabited of¹² the citizens, which come thither to dwell by course.¹³ No household or farm in the country hath fewer than forty persons—men and women, besides two bondmen, which be all under the rule and order of the good man and the good wife of the house, being both very sage, discreet, and ancient persons. And every thirty farms or families have one head ruler, which is called a "Philarche," being, as it were, a head bailiff. Out of every one of these families or farms cometh every year into the city twenty persons which have continued two years before in the country. In their place, so many fresh be sent thither out of the city, who, of

them that have been there a year already, and be therefore expert and cunning in husbandry, shall be instructed and taught. And they the next year shall teach others. This order is used for fear that either scarceness of victuals, or some other like incommodity, should chance, through lack of knowledge, if they should be altogether new, and fresh, and inexpert in husbandry. This manner and fashion of yearly changing and renewing the occupiers of husbandry, though it be solemnly and customably used, to the intent that no man shall be constrained against his will to continue long in that hard and sharp kind of life, yet many of them have such a pleasure and delight in husbandry, that they obtain a longer space of years. These husbandmen plough and till the ground, and breed up cattle, and provide and make ready wood, which they carry to the city, either by land, or by water, as they may most conveniently.

They bring up a great multitude of pullets,¹⁴ and that by a marvellous policy. For the hens do not sit upon the eggs, but, by keeping them in a certain equal heat, they bring life into them, and hatch them. The chickens, as soon as they be come out of the shell, follow men and women instead of the hens.

**Their
domestic
animals.**

They bring up very few horses, nor none but very fierce ones, and that for none other use or purpose but only to exercise their youth in riding and feats of arms. For oxen be put to all the labour of ploughing and drawing, which they grant to be not so good as horses at a sudden brunt,¹⁵ and (as we say) at a dead lift, but, yet, they hold opinion that oxen will abide and suffer much more labour, pain, and hardness¹⁶ than horses will. And they think that oxen be not in danger and subject unto so many diseases, and that they be kept and maintained with much less cost and charge, and, finally, that they be good for meat when they be past labour.

They sow corn only for bread, for their drink is either wine made of grapes, or else of apples or pears, or else it is clear water, and many times mead made of honey or liquorice sod¹⁷ in water, for thereof they have great store. And though they know certainly (for they know it perfectly indeed) how much victuals the city, with the whole country or shire round about it, doth spend, yet they sow much more corn, and breed up much more cattle, than serveth for their own use, parting the over

**Their
harvest
time.**

plus¹⁸ among their borderers. Whatsoever necessary things be lacking in the country, all such stuff they fetch out of the city, where, without any exchange, they easily obtain it of the magistrates of the city. For, every month, many of them go into the city on the holiday. When their harvest day draweth near, and is at hand, then the Philarches, which be the head officers and bailiffs of husbandry, send word to the magistrates of the city what number of harvestmen is needful to be sent to them out of the city, the which company of harvestmen being ready at the day appointed, almost in one fair day despatcheth all the harvest work.

OF SCIENCES, CRAFTS, AND OCCUPATIONS.

Husbandry is a science common to them all in general, both men and women, wherein they be all expert and cunning. In this they be all instructed, even from their youth, partly in their schools with traditions and precepts, and partly in the country nigh the city, brought up, as it were, in playing, not only beholding the use of it, but, by occasion of exercising their bodies, practising it also. Besides husbandry, which (as I said) is common to them all, every one of them learneth one or other several and particular science¹⁹ as his own proper craft. That is most commonly either clothworking in wool or flax, or masonry, or the smith's craft or the carpenter's science. For there is none other occupation that any number to speak of doth use there. For their garments, which, throughout all the Island, be of one fashion (saving that there is a difference between the man's garment and the woman's, between the married and the unmarried) and this one continueth for evermore unchanged, seemly and comely to the eye, no let²⁰ to the moving and welding of the body, also fit both for winter and summer; as for these garments (I say) every family maketh their own.

But, of the other foresaid crafts, every man learneth one, and not only the men, but also the women. But the women, as the weaker sort, be put to the easier crafts, as to work wool and flax. The more laboursome sciences be committed to the men. For the most part, every man is brought up to his father's craft, for most commonly they be naturally thereto bent and inclined. But if a man's mind stand to any other, he is, by

The
learning
of a craft.

adoption, put into a family of that occupation which he doth most fancy, whom not only his father, but also the magistrates, do diligently look to that he be put to a discreet and an honest householder. Yea, and if any person, when he hath learned one craft, be desirous to learn also another, he is likewise suffered and permitted. When he hath learned both, he occupieth whether he will, unless the city have more need of the one than of the other. The chief, and almost the only, office of the Syphograutes is to see and take heed that no man sit idle, but that everyone apply his own craft with earnest diligence, and yet for all that, not to be wearied from early in the morning to late in the evening with continual work like labouring and toiling beasts.

For this is worse than the miserable and wretched condition of bondmen, which, nevertheless, is almost everywhere the

The day's routine. life of workmen and artificers, saving in Utopia: for they,²¹ dividing the day and the night into twenty-four just hours, appoint and assign only six of those hours to work, two before noon, upon the which they go straight to dinner, and after dinner, when they have rested two hours, then they work three hours, and upon that they go to supper. About eight of the clock in the evening (counting one of the clock at the first hour after noon) they go to bed; eight hours they give to sleep. All the void²² time, that is, between the hours of work, sleep, and meat, that they be suffered to bestow, every man as he liketh best himself, not to the intent that they should misspend this time in riot or slothfulness, but, being then licensed²³ from the labour of their own occupations, to bestow the time well and thriftily upon some other science as shall please them. For it is a solemn custom there to have lectures daily, early in the morning, where to be present, they only be constrained that be namely chosen and appointed to learning. Howbeit, a great multitude of every sort of people, both men and women, go to hear lectures, some one and some another, as every man's nature is inclined. Yet this, notwithstanding, if any man had rather bestow this time upon his own occupation (as it chanceth in many, whose minds rise not in the contemplation of any science liberal) he is not letted nor prohibited, but is also praised and commended, as profitable to the commonwealth. After supper, they bestow one hour in play: in summer in their gardens; in winter in their common halls,

where they dine and sup. There they exercise themselves in music, or else in honest and wholesome communication.

Diceplay, and such like foolish and pernicious games, they know not. But they use two games not much unlike the chess. The one is the battle of numbers, wherein one number stealeth away another. The other is wherein vices fight with virtues, as it were, in battle array on a set field, in which game is very properly shewed both the strife and discord that vices have among themselves, and, again, their unity and concord against virtues, and also what vices be repugnant to what virtues, with what power and strength they assault them secretly, with what help and aid the virtues resist and overcome the puissance³⁴ of the vices, by what craft they frustrate their purposes, and finally by what sleight or means the one getteth the victory.

And the better part of the people, both men and women, throughout all their whole life, do bestow in learning those spare hours which we said they have vacant from bodily labours. They be taught learning in their own native tongue, for it is both copious in words, and also pleasant to the ear, and for the utterance of a man's mind very perfect and sure. The most part of all that side of the world useth the same language, saving that among the Utopians it is finest and purest, and according to the diversity of the countries, it is diversely altered. Of all these philosophers, whose names be here famous in this part of the world to us known, before our coming thither, not as much as the fame of any of them was come among them.³⁵

And yet in music, logic, arithmetic, and geometry, they have found out, in a manner, all that our ancient philosophers have taught. But, as they, in all things, be almost equal to our old ancient clerks,³⁶ so our new logicians, in subtle inventions, have far passed and gone beyond them, for they have not devised one of all those rules of restrictions, amplifications and suppositions, very wittily invented in the small *Logicals*³⁷ which here our children in every place do learn. Furthermore, they were never yet able to find out the second intentions,³⁸ insomuch that none of them all could ever see man himself in common, as they call him, though he be (as you know) bigger than ever was any giant, yea, and pointed to of us even with our finger.

**The
games of
that folk.**

**Their
good
learning.**

**Their
great
science.**

But they be, in the course of the stars and the movings of the heavenly spheres, very expert and cunning. They have also wittily excogitated²⁹ and devised instruments of divers fashions, wherein is exactly comprehended and contained the movings and situations of the sun, the moon, and of all the other stars which appear in their horizon. But, as for the amities and dissensions³⁰ of the planets, and all that deceitful divination by the stars, they never as much as dreamed thereof. Rains, winds, and other courses of tempests, they know before by certain tokens, which they have learned by long use and observation.

But, of the causes of all these things, and of the ebbing, flowing, and saltness of the sea, and, finally, of the original beginning and nature of heaven and of the world, **Their philosophy.** they hold partly the same opinions that our old philosophers hold, and partly as our philosophers vary among themselves, so they also, while they bring new reasons of things, do disagree from all them, and yet, among themselves, in all points they do not accord.³¹ In that part of philosophy which entreateth³² of manners and virtue, their reasons and opinions agree with ours. They dispute of the good qualities of the soul, of the body, and of fortune, and whether the name of goodness may be applied to all these, or only to the endowments and gifts of the soul. They reason of virtue and pleasure. But the chief and principal question is in what things, be it one or more, the felicity³³ of man consisteth. But, in this point, they seem almost too much given and inclined to the opinion of them which defend pleasure, wherein they determine all, or the chiefest part, of man's felicity to rest. And (which is more to be marvelled at) the defence of this so dainty and delicate an opinion they fetch even from their grave, sharp, bitter, and rigorous religion. For they never dispute of felicity or blessedness, but they join unto the reasons of philosophy certain principles taken out of religion, without the which, to the investigation of true felicity, they think reason of itself weak and imperfect. Those principles be these and such like—that the soul is immortal, and, by the bountiful goodness of God, ordained to felicity; that, to our virtues and good deeds, rewards be appointed after this life, and to our evil deeds punishments. Though these be pertaining to religion, yet they think it meet that they should be believed and granted by proofs of reason.

But, if these principles were condemned and disannulled,³⁴ then, without any delay, they pronounce no man to be so foolish which would not do all his diligence, and endeavour to obtain pleasure be right or wrong, **Honest pleasure.** only avoiding this inconvenience, that the less pleasure should not be a let or hindrance to the bigger, or, that he laboured not for that pleasure which would bring after it displeasure; grief and sorrow. For they judge it extreme madness to follow sharp and painful virtue, and not only to banish the pleasure of life, but also willingly to suffer grief without any hope of profit thereof ensuing. For what profit can there be, if a man, when he hath passed over all his life unpleasantly, that is to say, miserably, shall have no reward after his death? But, now sir, they think not felicity to rest in all pleasure, but only in that pleasure that is good and honest, and all that hereto, as to perfect blessedness, our nature is allured and drawn, even of virtue, whereto only they that be of the contrary opinion do attribute felicity. For they define virtue to be life ordered according to nature, and that we be hereunto ordained of God. And that he doth follow the course of nature, which, in desiring and refusing things, is ruled by reason. Furthermore, that reason doth chiefly and principally kindle in men the love and veneration of the divine majesty. Of whose goodness it is that we be, and that we be in possibility to attain felicity.

And that, secondly, it both stirreth and provoketh us to lead our life out of care in joy and mirth, and also moveth us to help and further all other, in respect of the society of nature, to obtain and enjoy the same. **Virtue and pleasure.** For there was never man so earnest and painful a follower of virtue, and hater of pleasure, that would so enjoin your labours, watchings, and fastings, but he would also exhort you to ease, lighten, and relieve, to your power, the lack and misery of others, praising the same as a deed of humanity and pity. Then, if it be a point of humanity for man to bring health and comfort to man, and specially (which is a virtue most peculiarly belonging to man) to mitigate and assuage the grief of others, and, by taking from them the sorrow and heaviness of life, to restore them to joy, that is to say, to pleasure. Why may it not then be said that nature doth provoke every man to do the same to himself? For a joyful life, that is to say, a pleasant life, is either evil, and

if it be so, then thou shouldst not only help no man thereto, but rather, as much as in thee lieth, withdraw all men from it, as noisome and hurtful, or else, if thou not only mayst, but also of duty art bound to procure it to others, why not chiefly to thyself?

Notes (see pp. 91-98).

UTOPIA means "nowhere" (Greek *ou-topos*). The above extracts are from a political romance so named, written by Sir Thomas More in Latin, 1516, and first translated into English by Ralph Robynson (1551), from whose rendering the version given on p. 51 *et seq.* is taken. Utopia is an imaginary island where everything is perfect—the laws, the politics, the morals, the institutions etc.; and More, by contrast, shows the evils of the conditions then existing in England.

- ¹ *belly*: i.e. interior of the land.
- ² *hid*: nowadays we should say *hidden*.
- ³ *navies*: i.e. ships (Latin, *navis*, a ship).
- ⁴ *contumely*: used in the sense of contumacy.
- ⁵ *despite*: malice; the triumph of a conqueror over his foes.
- ⁶ *divided into*: divided among so great a number of workmen.
- ⁷ *exceeding*: an adjective used instead of an adverb (*exceedingly*).
- ⁸ { *set*: planted.
 { *situate*: used instead of situated.
- ⁹ *meet*: suitable.
- ¹⁰ *appointed out*: marked, designated.
- ¹¹ *husbands*: i.e. guardians.
- ¹² *inhabited of*: the modern usage is, of course, *inhabited by*.
- ¹³ *by course*: in rotation.
- ¹⁴ *pulleyne*: pullets (i.e. poultry).
- ¹⁵ *brunt*: burden. Compare "We bear the brunt of the attack."
- ¹⁶ *hardness*: i.e. hardship.
- ¹⁷ *sod*: *sodden* is used in modern prose.
- ¹⁸ *overplus*: surplus.
- ¹⁹ *science*: this does not refer to what we now regard as *science*, but rather to any branch of knowledge, any trade, etc. (Note the agreement with the meaning of the Latin *scientia*, knowledge, whence our word *science* is derived.)
- ²⁰ *let*: impediment.
- ²¹ *they* (i.e. the Utopians) dividing the day and night, etc.
- ²² *vaid*: vacant, here used in the sense of leisure or spare time.
- ²³ *licensed*: relieved.
- ²⁴ *puissance*: power, strength. (French, *puissance*: power.)
- ²⁵ "not so much as the fame of any of *them* (i.e. of the philosophers known to the writer.—ED.) was come among them" (i.e. the Utopians).
- ²⁶ *clerks*: writers, authors.
- ²⁷ "small *Logicals*": an attempt to translate "*Parva Logicalia*," an elementary (hence *small*) treatise on logic written by Petrus Hispanus (Pope John XXI.).

- ⁷⁸ *second intentions*: a metaphysical abstraction by which More contrasts the Arts course at the Universities with a more practical education.
- ⁷⁹ *excogitated*: thought out, invented.
- ⁸⁰ *amicities and dissensions*: the action and reaction of the planets upon one another, *i.e.* this is an innuendo against Astrology.
- ⁸¹ *accord*: agree. Compare "With one accord."
- ⁸² *entreateth*: *i.e.* treat.
- ⁸³ *felicity*: happiness.
- ⁸⁴ *aisannulled*: disbelieved.

XX.

LETTERS.

A.

(1)

*Leeward Islands.**Acting-Governor Melville to Mr. Chamberlain.**August 10, 1899. Telegram.*

Regret to report have received information from Montserrat, stating island completely devastated by hurricane, 7th August; every church and chapel completely destroyed; all buildings destroyed or damaged; 74 deaths reported up to the present time; whole country people homeless. Suggest Mansion House Relief Fund should be started at once.

(2)

*Colonial Office to Treasury.**August 11.*

SIR,—I am directed by Mr. Secretary Chamberlain to transmit to you, to be laid before the Lords Commissioners of the Treasury, a copy of a telegram which has been received from the Officer Administering the Government of the Leeward Islands, reporting that the Colony under his government has been visited by a hurricane which has caused much loss of life and property.

As their Lordships are aware, under ordinary circumstances, Mr. Chamberlain is most desirous of holding to the rule that the expenditure in these Islands should be kept as low as possible, in order to lighten the burden on the Imperial Exchequer, but, in the circumstances disclosed by this

telegram, he feels that it is necessary to make an exception, if great suffering and possibly even loss of life are to be avoided. He, therefore, proposes, with their Lordships' concurrence, to authorise the Officer Administering the Government by telegram to expend a sum not exceeding £500 for relief in Montserrat, and, if absolutely necessary, a further sum not exceeding £500 for relief in the other islands visited by the hurricane.

I am to request the favour of a reply at their Lordships' earliest convenience.

Mr. Chamberlain is not yet in a position to decide whether or not the Acting Governor's suggestion, that a Mansion House Fund should be opened, should be conveyed to the Lord Mayor.

I am, etc.,
C. P. LUCAS.

(3)

Treasury to Colonial Office.

August 12.

SIR,—As requested by Mr. Secretary Chamberlain in Mr. Lucas's letter of the 11th instant, the Lords Commissioners of Her Majesty's Treasury concur in the proposal to authorise the Officer Administering the Government of the Leeward Islands by telegram to expend a sum of £500 for relief in Montserrat, and (if absolutely necessary) a further sum not exceeding £500 for relief in the other islands visited by the recent hurricane.

I am, etc.,
FRANCIS MOWATT.

(4)

Mr. Chamberlain to Acting-Governor Melville.

Telegram. August 12.

In answer to your telegram of 10th August, deeply regret to learn distress and loss of life caused by hurricane in Montserrat and other islands. You are authorised to expend sum not exceeding £500 for relief Montserrat, and, if absolutely necessary, equal amounts for relief other islands. Fear it might be of little avail to suggest Mansion House

Fund unless necessity most urgent, as to which I await further information.

(5)

*Acting-Governor Melville to Mr. Chamberlain,
Telegram. August 14.*

Further intelligence received from Montserrat. £10,000 required to feed destitute population. 1,000 want medical assistance.

(6)

Mr. Chamberlain to the Lord Mayor.

August 14.

MY LORD MAYOR,—Your Lordship will have already noticed, through telegrams which have been communicated to the newspapers, that some of the West Indian Islands have been visited by a hurricane, and that among the islands which have suffered are British Colonies in the Leeward Islands group, and especially the island of Montserrat.

A week has passed since the disaster took place, and, though the first telegram received from the Acting-Governor on the 10th instant asked that a Mansion House Relief Fund should be started at once, I deferred communicating with Your Lordship in the hope that later news might indicate that it would not be necessary to repeat the appeal which you made on behalf of the West Indian Colonies in September last. There is no submarine cable to the island of Montserrat, and up to date full particulars have not been received, but such details as have been given point to great loss of life, and to want of food and clothing for several thousands, while in the island of St. Kitts it is stated that 3,000 people are homeless.

Under these circumstances, I do not feel justified in further postponing an appeal to you to invite public subscriptions on behalf of the sufferers in the Leeward Islands, and I would wish to emphasise the fact, that the islands which have suffered this year, as much as, or even more than, those which suffered last year, were already from other causes impoverished and distressed; that their administration has only been carried on with Imperial aid; and that poor relief has been a growing charge against falling revenues. Montserrat, in particular, has been year after year subject to visitations of various

kinds, and I have already on a previous occasion been forced to enlist the aid of the Mansion House on its behalf.

Should your Lordship see fit to open a fund on the present occasion, I venture to hope that, in view of the pitiful succession of calamities which have befallen our West Indian Colonies, the appeal may meet with a speedy and a liberal response.

I remain, etc.,

J. CHAMBERLAIN.

B.

*Count Hatzfeldt (German Ambassador) to the
Marquess of Salisbury.*

(Translation.)

German Embassy, London, January 4, 1900.

My Lord,

With reference to the seizure of the German Steamer "Bundesrath" by an English ship of war, I have the honour to inform your Excellency, in accordance with instructions received, that the Imperial Government, after carefully examining the matter and considering the judicial aspects of the case, are of opinion that proceedings before a Prize Court are not justified.

This view is grounded on the consideration that proceedings before a Prize Court are only justified in cases where the presence of contraband of war is proved, and that, whatever may have been on board the "Bundesrath," there could have been no contraband of war, since, according to recognised principles of international war, there cannot be contraband of war in trade between neutral ports.

This is the view taken by the British Government in 1863 in the case of the seizure of the "Springbok" as against the judgment of the American Prize Court, and this view is also taken by the British Admiralty in their "Manual of Naval Prize Law" of 1866.

The Imperial Government are of opinion that, in view of the passages in that Manual: "A vessel's destination should be considered neutral, if both the port to which she is bound and every intermediate port at which she is to call in the course of her voyage be neutral," and, "the destination of the vessel is conclusive as to the destination of the goods on

board," they are fully justified in claiming the release of the "Bundesrath" without investigation by a Prize Court, and that all the more because, since the ship is a mail steamer with a fixed itinerary, she could not discharge her cargo at any other port than the neutral port of destination.

In view of what is stated above, I have the honour to request your Excellency, in accordance with instructions from the Imperial Government, that with the reservation of what may further be decided, to order the release of the "Bundesrath," and since she was seized more than a week ago and the Imperial Government have not yet been informed of the reasons for the seizure, I should be obliged if I could be favoured with a reply at your earliest convenience.

I have, etc.,

(Signed) P. HATZFELDT.

C

College Green, Bristol, April 18th, 1902.

DEAR SIR,—In further reply to your letter of March 16th last, we have now made enquiries of our agents at Ottawa, with regard to the questions you put to us. In substance, their answer to our letter is favourable to your ideas. They are positive that the North-West furnishes many openings for a young man who has a moderate capital to start with, but they lay great stress upon the necessity of a man being prepared to work hard and rough it. This we feel sure would be no drawback to your son's success, because, from what we know of him, we are confident he would be both able and willing to set himself to the task. With regard to the place of settlement, this must be a matter for your son's consideration. It should not be forgotten that the climate is somewhat colder than that of corresponding latitudes in the old world, owing, first to the extension of the continent to the north, and, secondly, to the prevalence of cold winds from the Arctic regions. But the air is so dry that, according to our correspondent, the Canadian winter is by no means so trying as the English winter. Winnipeg seems to us to be as good a centre as any. The natural advantages of this town are greatly enhanced by the facilities of transport afforded by the Canadian Pacific Railway. Our correspondent's remarks have been confirmed lately by a letter which a member of our

firm has received from a friend who emigrated to Canada about five years ago, settling close to Winnipeg, at a place called Poplar Grove. This gentleman speaks very highly of the country, and is of opinion that the outlook for the farmer is very bright. His own harvests during the past few years have been consistently good, and he has had no difficulty in placing his produce on the markets both of Canada and the Eastern States. We gather from this letter that the greater part of the land is under wheat, the remainder being mostly used for pasture, and for growing a certain amount of cattle food for the winter. With regard to the price of land, this is so small in the case of uncleared tracts as to be practically negligible; but if a farm is taken which has been brought into good condition by cultivation, the cost is much higher, although extremely moderate compared with the price of farms in this country. One of the advantages of purchasing an old-established estate is the fact that there is always a good homestead and the necessary buildings attached. The outfit must be left to the taste of the intending settler. Roughly, it may be said that nothing is required in that part of Canada which would not be desirable in this country, the winter clothes, of course, being heavier. It would be well, however, to take a good supply from England, as wearing apparel is much more costly when purchased in the Dominion. If you will let us know which day suits you we will endeavour to keep ourselves free for an hour one morning in the coming week when we can thoroughly go into the whole subject. Awaiting the favour of your reply,

Yours very faithfully,

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