

КОЛЛЕКТИВ АВТОРОВ

THE OXFORD BOOK OF
AMERICAN ESSAYS

КОЛЛЕКТИВ авторов

The Oxford Book of American Essays

«Public Domain»

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The Oxford Book of American Essays / Коллектив авторов —
«Public Domain»,

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INTRODUCTION

THE customary antithesis between "American" literature and "English" literature is unfortunate and misleading in that it seems to exclude American authors from the noble roll of those who have contributed to the literature of our mother-tongue. Of course, when we consider it carefully we cannot fail to see that the literature of a language is one and indivisible and that the nativity or the domicile of those who make it matters nothing. Just as Alexandrian literature is Greek, so American literature is English; and as Theocritus demands inclusion in any account of Greek literature, so Thoreau cannot be omitted from any history of English literature as a whole. The works of Anthony Hamilton and Rousseau, Mme. de Staël and M. Maeterlinck are not more indisputably a part of the literature of the French language than the works of Franklin and Emerson, of Hawthorne and Poe are part of the literature of the English language. Theocritus may never have set foot on the soil of Greece, and Thoreau never adventured himself on the Atlantic to visit the island-home of his ancestors; yet the former expressed himself in Greek and the latter in English, – and how can either be neglected in any comprehensive survey of the literature of his own tongue?

None the less is it undeniable that there is in Franklin and Emerson, in Walt Whitman and Mark Twain, whatever their mastery of the idiom they inherited in common with Steele and Carlyle, with Browning and Lamb, an indefinable and intangible flavor which distinguishes the first group from the second. The men who have set down the feelings and the thoughts, the words and the deeds of the inhabitants of the United States have not quite the same outlook on life that we find in the men who have made a similar record in the British Isles. The social atmosphere is not the same on the opposite shores of the Western ocean; and the social organization is different in many particulars. For all that American literature is, – in the apt phrase of Mr. Howells, – "a condition of English literature," nevertheless it is also distinctively American. American writers are as loyal to the finer traditions of English literature as British writers are; they take an equal pride that they are also heirs of Chaucer and Dryden and subjects of King Shakspeare; yet they cannot help having the note of their own nationality.

Green, when he came to the Fourth of July, 1776, declared that thereafter the history of the English-speaking people flowed in two currents; and it is equally obvious that the stream of English literature has now two channels. The younger and the smaller is American – and what can we call the older and the ampler except British? A century ago there were published collections entitled the *British Poets*, the *British Novelists*, and the *British Essayists*; and the adjective was probably then chosen to indicate that these gatherings included the work of Scotch and Irish writers. Whatever the reason, the choice was happy; and the same adjective would serve to indicate now that the selections excluded the work of American writers. The British branch of English literature is the richer and the more various; yet the American branch has its own richness and its own variety, even if these qualities have revealed themselves only in the past hundred years.

It may be noted also that although American literature has not been adorned by so great a galaxy of brilliant names as illumined British literature in the nineteenth century, it has had the good fortune to possess more authors of cosmopolitan fame than can be found in the German literature of the past hundred years, in the Italian, or in the Spanish. A forgotten American essayist once asserted that "foreign nations are a contemporaneous posterity," and even if this smart saying is not to be taken too literally, it has its significance. There is therefore food for thought in the fact that at least half a dozen, not to say half a score, of American authors have won wide popularity outside the limits of their own

language, – a statement which could not be made of as many German or Italian or Spanish authors of the nineteenth century. From the death of Goethe to the arrival of the playwrights of the present generation, perhaps Heine is the sole German writer either of prose or of verse who has established his reputation broadly among the readers of other tongues than his own. And not more than one or two Spanish or Italian authors have been received even by their fellow Latins, as warmly as the French and the Germans have welcomed Cooper and Poe, Emerson and Mark Twain.

It is to present typical and characteristic examples of the American contribution to English literature in the essay-form that this volume has been prepared. Perhaps the term "essay-form" is not happily chosen since the charm of the essay lies in the fact that it is not formal, that it may be whimsical in its point of departure, and capricious in its ramblings after it has got itself under way. Even the Essay is itself a chameleon, changing color while we study it. There is little in common between Locke's austere *Essay on the Human Understanding* and Lamb's fantastic and frolicsome essay on *Roast Pig*. He would be bold indeed who should take compass and chain to measure off the precise territory of the Essay and to mark with scientific exactness the boundaries which separate it from the Address on the one side and from the Letter on the other.

"Some (there are) that turn over all books and are equally searching in all papers," said Ben Jonson; "that write out of what they presently find or meet, without choice... Such are all the Essayists, ever their master Montaigne." Bacon and Emerson followed in the footsteps of Montaigne, and present us with the results of their browsings among books and of their own dispersed meditations. In their hands the essay lacks cohesion and unity; it is essentially discursive. Montaigne never stuck to his text, when he had one; and the paragraphs of any of Emerson's essays might be shuffled without increasing their fortuitous discontinuity.

After Montaigne and Bacon came Steele and Addison, in whose hands the essay broadened its scope and took on a new aspect. The eighteenth century essay is so various that it may be accepted as the forerunner of the nineteenth century magazine, with its character-sketches and its brief tales, its literary and dramatic criticism, its obituary commemorations and its serial stories – for what but a serial story is the succession of papers devoted to the sayings and doings of Sir Roger? It was a new departure, although the writers of the *Tatler* and of the *Spectator* had profited by the *Conversations* of Walton and by the *Characters* of La Bruyère, by the epistles of Horace and by the comedies of Molière. (Has it ever been pointed out that the method of Steele and Addison in depicting Sir Roger is curiously akin to the method of Molière in presenting M. Jourdain?)

The delightful form of poetry which we call by a French name, *vers de société*, (although it has flourished more abundantly in English literature than in French) and which Mr. Austin Dobson, one of its supreme masters, prefers to call by Cowper's term, "familiar verse," may be accepted as the metrical equivalent of the prose essay as this was developed and expanded by the English writers of the eighteenth century. And as the familiar verse of our language is ampler and richer than that of any other tongue, so also is the familiar essay. Indeed, the essay is one of the most characteristic expressions of the quality of our race. In its ease and its lightness and its variety, it is almost unthinkable in German; and even in French it is far less frequent than in English and far less assiduously cultivated.

As Emerson trod in the footsteps of Bacon so Washington Irving walked in the trail blazed by Steele and Addison and Goldsmith; and Franklin earlier, although his essays are in fact only letters, had revealed his possession of the special quality the essay demands, – the playful wisdom of a man of the world who is also a man of letters. Indeed, Dr. Franklin was far better fitted to shine as an essayist than his more ponderous contemporary, Dr. Johnson; certainly Franklin would never have "made little fishes talk like whales." And in the nineteenth century the American branch of English literature has had a group of essayists less numerous than that which adorned the British branch, but not less interesting or less important to their own people.

Among these American essayists we may find all sorts and conditions of writers, – poets adventuring themselves in prose, novelists eschewing story-telling, statesmen turning for a moment to matters of less weight, men of science and men of affairs chatting about themselves and airing their opinions at large. In their hands, as in the hands of their British contemporaries, the essay remains infinitely various, refusing to conform to any single type, and insisting on being itself and on expressing its author. We find in the best of these American essayists the familiar style and the everyday vocabulary, the apparent simplicity and the seeming absence of effort, the horror of pedantry and the scorn of affectation, which are the abiding characteristics of the true essay. We find also the flavor of good talk, of the sprightly conversation that may sparkle in front of a wood fire and that often vanishes with the curling blue smoke.

It is the bounden duty of every maker of an anthology to set forth the principles that have guided him in the choice of the examples he is proffering to the public. The present editor has excluded purely literary criticism, as not quite falling within the boundaries of the essay, properly so-called. Then he has avoided all set orations, although he has not hesitated to include more than one paper originally prepared to be read aloud by its writer, because these examples seemed to him to fall within the boundaries of the essay. (Nearly all of Emerson's essays, it may be noted, had been lectures in an early stage of their existence.) Furthermore he has omitted all fiction, strictly to be so termed, although he would gladly have welcomed an apologue like Mark Twain's "Traveling with a Reformer," which is essentially an essay despite its use of dialogue. He has included also Franklin's "Dialogue with the Gout," which is instinct with the true spirit of the essay; and he has accepted as essays Franklin's "Ephemera" and "The Whistle," although they were both of them letters to the same lady. As the essay flowers out of leisure and out of culture, and as there has been in the United States no long background of easy tranquillity, there is in the American branch of English literature a relative deficiency in certain of the lighter forms of the essay more abundantly represented in the British branch; and therefore the less frequent examples of these lighter forms have here been companioned by graver discussions, never grave enough, however, to be described as disquisitions. Finally, every selection is presented entire, except that Dana's paper on Kean's acting has been shorn of a needless preparatory note.

BRANDER MATTHEWS.

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THE EPHEMERA: AN EMBLEM OF HUMAN LIFE TO MADAME BRILLON, OF PASSY BENJAMIN FRANKLIN

YOU may remember, my dear friend, that when we lately spent that happy day in the delightful garden and sweet society of the Moulin Joly, I stopped a little in one of our walks, and stayed some time behind the company. We had been shown numberless skeletons of a kind of little fly, called an ephemera, whose successive generations, we were told, were bred and expired within the day. I happened to see a living company of them on a leaf, who appeared to be engaged in conversation. You know I understand all the inferior animal tongues. My too great application to the study of them is the best excuse I can give for the little progress I have made in your charming language. I listened through curiosity to the discourse of these little creatures; but as they, in their national vivacity, spoke three or four together, I could make but little of their conversation. I found, however, by some broken expressions that I heard now and then, they were disputing warmly on the merit of two foreign musicians, one a *cousin*, the other a *moscheto*; in which dispute they spent their time, seemingly as regardless of the shortness of life as if they had been sure of living a month. Happy people! thought I; you are certainly under a wise, just, and mild government, since you have no public grievances to complain of, nor any subject of contention but the perfections and imperfections of foreign music. I turned my head from them to an old gray-headed one, who was single on another leaf, and talking to himself. Being amused with his soliloquy, I put it down in writing, in hopes it will likewise amuse her to whom I am so much indebted for the most pleasing of all amusements, her delicious company and heavenly harmony.

"It was," said he, "the opinion of learned philosophers of our race, who lived and flourished long before my time, that this vast world, the Moulin Joly, could not itself subsist more than eighteen hours; and I think there was some foundation for that opinion, since, by the apparent motion of the great luminary that gives life to all nature, and which in my time has evidently declined considerably towards the ocean at the end of our earth, it must then finish its course, be extinguished in the waters that surround us, and leave the world in cold and darkness, necessarily producing universal death and destruction. I have lived seven of those hours, a great age, being no less than four hundred and twenty minutes of time. How very few of us continue so long! I have seen generations born, flourish, and expire. My present friends are the children and grandchildren of the friends of my youth, who are now, alas, no more! And I must soon follow them; for, by the course of nature, though still in health, I cannot expect to live above seven or eight minutes longer. What now avails all my toil and labor in amassing honey-dew on this leaf, which I cannot live to enjoy! What the political struggles I have been engaged in for the good of my compatriot inhabitants of this bush, or my philosophical studies for the benefit of our race in general! for in politics what can laws do without morals? Our present race of ephemerae will in a course of minutes become corrupt, like those of other and older bushes, and consequently as wretched. And in philosophy how small our progress! Alas! art is long, and life is short! My friends would comfort me with the idea of a name they say I shall leave behind me; and they tell me I have lived long enough to nature and to glory. But what will fame be to an ephemera who no longer exists? And what will become of all history in the eighteenth hour, when the world itself, even the whole Moulin Joly, shall come to its end and be buried in universal ruin?"

To me, after all my eager pursuits, no solid pleasures now remain, but the reflection of a long life spent in meaning well, the sensible conversation of a few good lady ephemerae, and now and then a kind smile and a tune from the ever amiable *Brillante*.

THE WHISTLE TO MADAME BRILLON BENJAMIN FRANKLIN

I RECEIVED my dear friend's two letters, one for Wednesday and one for Saturday. This is again Wednesday. I do not deserve one for to-day, because I have not answered the former. But, indolent as I am, and averse to writing, the fear of having no more of your pleasing epistles, if I do not contribute to the correspondence, obliges me to take up my pen; and as Mr. B. has kindly sent me word that he sets out to-morrow to see you, instead of spending this Wednesday evening, as I have done its namesakes, in your delightful company, I sit down to spend it in thinking of you, in writing to you, and in reading over and over again your letters.

I am charmed with your description of Paradise, and with your plan of living there; and I approve much of your conclusion, that, in the meantime, we should draw all the good we can from this world. In my opinion we might all draw more good from it than we do, and suffer less evil, if we would take care not to give too much for *whistles*. For to me it seems that most of the unhappy people we meet with are become so by neglect of that caution.

You ask what I mean? You love stories, and will excuse my telling one of myself.

When I was a child of seven years old, my friends, on a holiday, filled my pocket with coppers. I went directly to a shop where they sold toys for children; and being charmed with the sound of a *whistle*, that I met by the way in the hands of another boy, I voluntarily offered and gave all my money for one. I then came home, and went whistling all over the house, much pleased with my *whistle*, but disturbing all the family. My brothers, and sisters, and cousins, understanding the bargain I had made, told me I had given four times as much for it as it was worth; put me in mind what good things I might have bought with the rest of the money; and laughed at me so much for my folly, that I cried with vexation; and the reflection gave me more chagrin than the *whistle* gave me pleasure.

This, however, was afterwards of use to me, the impression continuing on my mind; so that often, when I was tempted to buy some unnecessary thing, I said to myself, *Don't give too much for the whistle*; and I saved my money.

As I grew up, came into the world, and observed the actions of men, I thought I met with many, very many, *who gave too much for the whistle*.

When I saw one too ambitious of court favor, sacrificing his time in attendance on levees, his repose, his liberty, his virtue, and perhaps his friends, to attain it, I have said to myself, *This man gives too much for his whistle*.

When I saw another fond of popularity, constantly employing himself in political bustles, neglecting his own affairs, and ruining them by that neglect, *He pays, indeed, said I, too much for his whistle*.

If I knew a miser, who gave up every kind of comfortable living, all the pleasure of doing good to others, all the esteem of his fellow-citizens, and the joys of benevolent friendship, for the sake of accumulating wealth, *Poor man, said I, you pay too much for your whistle*.

When I met with a man of pleasure, sacrificing every laudable improvement of the mind, or of his fortune, to mere corporeal sensations, and ruining his health in their pursuit, *Mistaken man, said I, you are providing pain for yourself, instead of pleasure; you give too much for your whistle*.

If I see one fond of appearance, or fine clothes, fine houses, fine furniture, fine equipages, all above his fortune, for which he contracts debts, and ends his career in a prison, *Alas! say I, he has paid dear, very dear, for his whistle*.

When I see a beautiful sweet-tempered girl married to an ill-natured brute of a husband, *What a pity, say I, that she should pay so much for a whistle!*

In short, I conceive that great part of the miseries of mankind are brought upon them by the false estimates they have made of the value of things, and by their *giving too much for their whistles*.

Yet I ought to have charity for these unhappy people, when I consider that, with all this wisdom of which I am boasting, there are certain things in the world so tempting, for example, the apples of King John, which happily are not to be bought; for if they were put to sale by auction, I might very easily be led to ruin myself in the purchase, and find that I had once more given too much for the *whistle*.

Adieu, my dear friend, and believe me ever yours very sincerely and with unalterable affection.

DIALOGUE BETWEEN FRANKLIN AND THE GOUT

Midnight, 22 October, 1780.

FRANKLIN. Eh! Oh! eh! What have I done to merit these cruel sufferings?

GOUT. Many things; you have ate and drank too freely, and too much indulged those legs of yours in their indolence.

FRANKLIN. Who is it that accuses me?

GOUT. It is I, even I, the Gout.

FRANKLIN. What! my enemy in person?

GOUT. No, not your enemy.

FRANKLIN. I repeat it, my enemy; for you would not only torment my body to death, but ruin my good name; you reproach me as a glutton and a tippler; now all the world, that knows me, will allow that I am neither the one nor the other.

GOUT. The world may think as it pleases; it is always very complaisant to itself, and sometimes to its friends; but I very well know that the quantity of meat and drink proper for a man, who takes a reasonable degree of exercise, would be too much for another, who never takes any.

FRANKLIN. I take – eh! oh! – as much exercise – eh! – as I can, Madam Gout. You know my sedentary state, and on that account, it would seem, Madam Gout, as if you might spare me a little, seeing it is not altogether my own fault.

GOUT. Not a jot; your rhetoric and your politeness are thrown away; your apology avails nothing. If your situation in life is a sedentary one, your amusements, your recreation, at least, should be active. You ought to walk or ride; or, if the weather prevents that, play at billiards. But let us examine your course of life. While the mornings are long, and you have leisure to go abroad, what do you do? Why, instead of gaining an appetite for breakfast, by salutary exercise, you amuse yourself with books, pamphlets, or newspapers, which commonly are not worth the reading. Yet you eat an inordinate breakfast, four dishes of tea, with cream, and one or two buttered toasts, with slices of hung beef, which I fancy are not things the most easily digested. Immediately afterwards you sit down to write at your desk, or converse with persons who apply to you on business. Thus the time passes till one, without any kind of bodily exercise. But all this I could pardon, in regard, as you say, to your sedentary condition. But what is your practice after dinner? Walking in the beautiful gardens of those friends with whom you have dined would be the choice of men of sense; yours is to be fixed down to chess, where you are found engaged for two or three hours! This is your perpetual recreation, which is the least eligible of any for a sedentary man, because, instead of accelerating the motion of the fluids, the rigid attention it requires helps to retard the circulation and obstruct internal secretions. Wrapt in the speculations of this wretched game, you destroy your constitution. What can be expected from such a course of living, but a body replete with stagnant humors, ready to fall prey to all kinds of dangerous maladies, if I, the Gout, did not occasionally bring you relief by agitating those humors, and so purifying or dissipating them? If it was in some nook or alley in Paris, deprived of walks, that you played awhile at chess after dinner, this might be excusable; but the same taste prevails with you in Passy, Auteuil, Montmartre, or Sanoy, places where there are the finest gardens and walks, a pure air, beautiful women, and most agreeable and instructive conversation; all which you might enjoy by frequenting the walks. But these are rejected for this abominable game of chess. Fie, then, Mr. Franklin! But amidst my instructions, I had almost forgot to administer my wholesome corrections; so take that twinge, – and that.

FRANKLIN. Oh! eh! oh! Ohhh! As much instruction as you please, Madam Gout, and as many reproaches; but pray, Madam, a truce with your corrections!

GOUT. No, Sir, no, – I will not abate a particle of what is so much for your good, – therefore —

FRANKLIN. Oh! eh! – It is not fair to say I take no exercise, when I do very often, going out to dine and returning in my carriage.

GOUT. That, of all imaginable exercises, is the most slight and insignificant, if you allude to the motion of a carriage suspended on springs. By observing the degree of heat obtained by different kinds of motion, we may form an estimate of the quantity of exercise given by each. Thus, for example, if you turn out to walk in winter with cold feet, in an hour's time you will be in a glow all over; ride on horseback, the same effect will scarcely be perceived by four hours' round trotting; but if you loll in a carriage, such as you have mentioned, you may travel all day and gladly enter the last inn to warm your feet by a fire. Flatter yourself then no longer, that half an hour's airing in your carriage deserves the name of exercise. Providence has appointed few to roll in carriages, while he has given to all a pair of legs, which are machines infinitely more commodious and serviceable. Be grateful, then, and make a proper use of yours. Would you know how they forward the circulation of your fluids, in the very action of transporting you from place to place; observe when you walk, that all your weight is alternately thrown from one leg to the other; this occasions a great pressure on the vessels of the foot, and repels their contents; when relieved, by the weight being thrown on the other foot, the vessels of the first are allowed to replenish, and, by a return of this weight, this repulsion again succeeds; thus accelerating the circulation of the blood. The heat produced in any given time depends on the degree of this acceleration; the fluids are shaken, the humors attenuated, the secretions facilitated, and all goes well; the cheeks are ruddy, and health is established. Behold your fair friend at Auteuil; a lady who received from bounteous nature more really useful science than half a dozen such pretenders to philosophy as you have been able to extract from all your books. When she honors you with a visit, it is on foot. She walks all hours of the day, and leaves indolence, and its concomitant maladies, to be endured by her horses. In this, see at once the preservative of her health and personal charms. But when you go to Auteuil, you must have your carriage, though it is no farther from Passy to Auteuil than from Auteuil to Passy.

FRANKLIN. Your reasonings grow very tiresome.

GOUT. I stand corrected. I will be silent and continue my office; take that, and that.

FRANKLIN. Oh! Oh! Talk on, I pray you.

GOUT. No, no; I have a good number of twinges for you to-night, and you may be sure of some more to-morrow.

FRANKLIN. What, with such a fever! I shall go distracted. Oh! eh! Can no one bear it for me?

GOUT. Ask that of your horses; they have served you faithfully.

FRANKLIN. How can you so cruelly sport with my torments?

GOUT. Sport! I am very serious. I have here a list of offenses against your own health distinctly written, and can justify every stroke inflicted on you.

FRANKLIN. Read it then.

GOUT. It is too long a detail; but I will briefly mention some particulars.

FRANKLIN. Proceed. I am all attention.

GOUT. Do you remember how often you have promised yourself, the following morning, a walk in the grove of Boulogne, in the garden de la Muette, or in your own garden, and have violated your promise, alleging, at one time, it was too cold, at another too warm, too windy, too moist, or what else you pleased; when in truth it was too nothing, but your insuperable love of ease?

FRANKLIN. That I confess may have happened occasionally, probably ten times in a year.

GOUT. Your confession is very far short of the truth; the gross amount is one hundred and ninety-nine times.

FRANKLIN. Is it possible?

GOUT. So possible, that it is fact; you may rely on the accuracy of my statement. You know M. Brillion's gardens, and what fine walks they contain; you know the handsome flight of an hundred steps, which lead from the terrace above to the lawn below. You have been in the practice of visiting

this amiable family twice a week, after dinner, and it is a maxim of your own, that "a man may take as much exercise in walking a mile, up and down stairs, as in ten on level ground." What an opportunity was here for you to have had exercise in both these ways! Did you embrace it, and how often?

FRANKLIN. I cannot immediately answer that question.

GOUT. I will do it for you; not once.

FRANKLIN. Not once?

GOUT. Even so. During the summer you went there at six o'clock. You found the charming lady, with her lovely children and friends, eager to walk with you, and entertain you with their agreeable conversation; and what has been your choice? Why, to sit on the terrace, satisfy yourself with the fine prospect, and passing your eye over the beauties of the garden below, without taking one step to descend and walk about in them. On the contrary, you call for tea and the chess-board; and lo! you are occupied in your seat till nine o'clock, and that besides two hours' play after dinner; and then, instead of walking home, which would have bestirred you a little, you step into your carriage. How absurd to suppose that all this carelessness can be reconcilable with health, without my interposition!

FRANKLIN. I am convinced now of the justness of Poor Richard's remark, that "Our debts and our sins are always greater than we think for."

GOUT. So it is. You philosophers are sages in your maxims, and fools in your conduct.

FRANKLIN. But do you charge among my crimes, that I return in a carriage from M. Brillion's?

GOUT. Certainly; for, having been seated all the while, you cannot object the fatigue of the day, and cannot want therefore the relief of a carriage.

FRANKLIN. What then would you have me do with my carriage?

GOUT. Burn it if you choose; you would at least get heat out of it once in this way; or, if you dislike that proposal, here's another for you; observe the poor peasants, who work in the vineyards and grounds about the villages of Passy, Auteuil, Chaillot, etc.; you may find every day among these deserving creatures, four or five old men and women, bent and perhaps crippled by weight of years, and too long and too great labor. After a most fatiguing day, these people have to trudge a mile or two to their smoky huts. Order your coachman to set them down. This is an act that will be good for your soul; and, at the same time, after your visit to the Brillions, if you return on foot, that will be good for your body.

FRANKLIN. Ah! how tiresome you are!

GOUT. Well, then, to my office; it should not be forgotten that I am your physician. There.

FRANKLIN. Ohhh! what a devil of a physician!

GOUT. How ungrateful you are to say so! Is it not I who, in the character of your physician, have saved you from the palsy, dropsy, and apoplexy? one or other of which would have done for you long ago, but for me.

FRANKLIN. I submit, and thank you for the past, but entreat the discontinuance of your visits for the future; for, in my mind, one had better die than be cured so dolefully. Permit me just to hint, that I have also not been unfriendly to *you*. I never feed physician or quack of any kind, to enter the list against you; if then you do not leave me to my repose, it may be said you are ungrateful too.

GOUT. I can scarcely acknowledge that as any objection. As to quacks, I despise them; they may kill you indeed, but cannot injure me. And, as to regular physicians, they are at last convinced that the gout, in such a subject as you are, is no disease, but a remedy; and wherefore cure a remedy? – but to our business, – there.

FRANKLIN. Oh! oh! – for Heaven's sake leave me! and I promise faithfully never more to play at chess, but to take exercise daily, and live temperately.

GOUT. I know you too well. You promise fair; but, after a few months of good health, you will return to your old habits; your fine promises will be forgotten like the forms of the last year's clouds. Let us then finish the account, and I will go. But I leave you with an assurance of visiting

you again at a proper time and place; for my object is your good, and you are sensible now that I am your *real friend*.

CONSOLATION FOR THE OLD BACHELOR

FRANCIS HOPKINSON

Mr. Aitken: Your Old Bachelor having pathetically represented the miseries of his solitary situation, severely reproaching himself for having neglected to marry in his younger days, I would fain alleviate his distress, by showing that it is possible he might have been as unhappy – even in the honorable state of matrimony.

I am a shoemaker in this city, and by my industry and attention have been enabled to maintain my wife and a daughter, now six years old, in comfort and respect; and to lay by a little at the year's end, against a rainy day.

My good wife had long teased me to take her to New York, in order to visit Mrs. Snip, the lady of an eminent taylor in that city, and her cousin; from whom she had received many pressing invitations.

This jaunt had been the daily subject of discussion at breakfast, dinner, and supper for a month before the time fixed upon for putting it in execution. As our daughter Jenny could by no means be left at home, many and great were the preparations to equip Miss and her Mamma for this important journey; and yet, as my wife assured me, there was nothing provided but what was *absolutely necessary*, and which we could not possibly do without. My purse sweat at every pore.

At last, the long-expected day arrived, preceded by a very restless night. For, as my wife could not sleep for thinking on the approaching jaunt, neither would she suffer me to repose in quiet. If I happened through wearisomeness to fall into a slumber, she immediately roused me by some unseasonable question or remark: frequently asking if I was sure the apprentice had greased the chair-wheels, and seen that the harness was clean and in good order; often observing how surprised her cousin *Snip* would be to see us; and as often wondering how poor dear Miss *Jenny* would bear the fatigue of the journey. Thus past the night in delightful discourse, if that can with propriety be called a discourse, wherein my wife was the only speaker – my replies never exceeding the monosyllables *yes* or *no*, murmured between sleeping and waking.

No sooner was it fair daylight, but up started my notable wife, and soon roused the whole family. The little trunk was stuffed with baggage, even to bursting, and tied behind the chair, and the chair-box was crammed with trumpery which *we could not possibly do without*. Miss *Jenny* was drest, and breakfast devoured in haste: the old negro wench was called in, and the charge of the house committed to her care; and the two apprentices and the hired maid received many wholesome cautions and instructions for their conduct during our absence, all which they most liberally promised to observe; whilst I attended, with infinite patience, the adjustment of these preliminaries.

At length, however, we set off, and, turning the first corner, lost sight of our habitation, with great regret on my part, and no less joy on the part of Miss *Jenny* and her Mamma.

When we got to Poole's Bridge, there happened to be a great concourse of wagons, carts, &c., so that we could not pass for some time – Miss *Jenny* frightened – my wife very impatient and uneasy – wondered I did not call out to those impudent fellows to make way for us; observing that I had not the spirit of a louse. Having got through this difficulty, we proceeded without obstruction – my wife in good-humor again – Miss *Jenny* in high spirits. At *Kensington* fresh troubles arise. "Bless me, Miss *Jenny*," says my wife, "where is the bandbox?" "I don't know, Mamma; the last time I saw it, it was on the table in your room." What's to be done? The bandbox is left behind – it contains Miss *Jenny*'s new wire-cap – there is no possibility of doing without it – as well no New York as no wire-cap – there is no alternative, we must e'en go back for it. Teased and mortified as I was, my good wife administered consolation by observing, "That it was my business to see that everything was put into the chair that ought to be, but there was no depending upon me for anything; and that she plainly

saw I undertook this journey with an ill-will, merely because she had set her heart upon it." Silent patience was my only remedy. An hour and a half restored to us this essential requisite – the wire-cap – and brought us back to the place where we first missed it.

After innumerable difficulties and unparalleled dangers, occasioned by ruts, stumps, and tremendous bridges, we arrived at Neshamony ferry: but how to cross it was the question. My wife protested that neither she nor *Jenny* would go over in the boat with the horse. I assured her that there was not the least danger; that the horse was as quiet as a dog, and that I would hold him by the bridle all the way. These assurances had little weight: the most forcible argument was that she must go that way or not at all, for there was no other boat to be had. Thus persuaded, she ventured in – the flies were troublesome – the horse kicked – my wife in panics – Miss *Jenny* in tears. *Ditto at Trenton-ferry.*

As we started pretty early, and as the days were long, we reached Trenton by two o'clock. Here we dined. My wife found fault with everything; and whilst she disposed of what I thought a tolerable hearty meal, declared there was nothing fit to eat. Matters, however, would have gone on pretty well, but Miss *Jenny* began to cry with the toothache – sad lamentations over Miss *Jenny* – all my fault because I had not made the glazier replace a broken pane in her chamber window. N. B. I had been twice for him, and he promised to come, but was not so good as his word.

After dinner we again entered upon our journey – my wife in good-humor – Miss *Jenny*'s toothache much easier – various chat – I acknowledge everything my wife says for fear of discomposing her. We arrive in good time at Princetown. My wife and daughter admire the College. We refresh ourselves with tea, and go to bed early, in order to be up by times for the next day's expedition.

In the morning we set off again in tolerable good-humor, and proceeded happily as far as *Rocky-hill*. Here my wife's fears and terrors returned with great force. I drove as carefully as possible; but coming to a place where one of the wheels must unavoidably go over the point of a small rock, my wife, in a great fright, seized hold of one of the reins, which happening to be the wrong one, she pulled the horse so as to force the wheel higher up the rock than it would otherwise have gone, and upset the chair. We were all tumbled hickledy-pickledy, into the road – Miss *Jenny*'s face all bloody – the woods echo to her cries – my wife in a fainting-fit – and I in great misery; secretly and most devoutly wishing cousin *Snip* at the devil. Matters begin to mend – my wife recovers – Miss *Jenny* has only received a slight scratch on one of her cheeks – the horse stands quite still, and none of the harness broke. Matters grew worse again; the twine with which the bandbox was tied had broke in the fall, and the aforesaid wire-cap lay soaking in a nasty mudpuddle – grievous lamentations over the wire-cap – all my fault because I did not tie it better – no remedy – no wire-caps to be bought at *Rocky-hill*. At night my wife discovered a small bruise on her hip – was apprehensive it might mortify – did not know but the bone might be broken or splintered – many instances of mortifications occasioned by small injuries.

After passing unhurt over the imminent dangers of *Passayack* and *Hackensack* rivers, and the yet more tremendous horrors of *Pawlas-hook* ferry, we arrived, at the close of the third day, at cousin *Snip*'s in the city of New York.

Here we sojourned a tedious week; my wife spent as much money as would have maintained my family for a month at home, in purchasing a hundred useless articles *which we could not possibly do without*; and every night when we went to bed fatigued me with encomiums on her cousin *Snip*; leading to a history of the former grandeur of her family, and concluding with insinuations that I did not treat her with the attention and respect I ought.

On the seventh day my wife and cousin *Snip* had a pretty warm altercation respecting the comparative elegancies and advantages of New York and Philadelphia. The dispute ran high, and many aggravating words past between the two advocates. The next morning my wife declared that my business would not admit of a longer absence from home – and so after much ceremonious complaisance – in which my wife was by no means exceeded by her very polite cousin – we left the

famous city of New York; and I with heart-felt satisfaction looked forward to the happy period of our safe arrival in Water-street, Philadelphia.

But this blessing was not to be obtained without much vexation and trouble. But lest I should seem tedious I shall not recount the adventures of our return – how we were caught in a thunderstorm – how our horse failed, by which we were benighted three miles from our stage – how my wife's panics returned – how Miss *Jenny* howled, and how very miserable I was made. Suffice it to say, that, after many distressing disasters, we arrived at the door of our own habitation in Water-street.

No sooner had we entered the house than we were informed that one of my apprentices had run away with the hired-maid, nobody knew where; the old negro had got drunk, fallen into the fire, and burnt out one of her eyes; and our best china-bowl was broken.

My good wife contrived, with her usual ingenuity, to throw the blame of all these misfortunes upon me. As this was a consolation to which I had been long accustomed in all untoward cases, I had recourse to my usual remedy, viz., silent patience. After sincerely praying that I might never more see cousin *Snip*, I sat industriously down to my trade, in order to retrieve my manifold losses.

This is only a miniature picture of the married state, which I present to your *Old Bachelor*, in hopes it may abate his choler, and reconcile him to a single life. But, if this opiate should not be sufficient to give him some ease, I may, perhaps, send him a stronger dose hereafter.

JOHN BULL WASHINGTON IRVING

"An old song, made by an aged old pate,
Of an old worshipful gentleman who had a great estate,
That kept a brave old house at a bountiful rate,
And an old porter to relieve the poor at his gate.
With an old study fill'd full of learned old books,
With an old reverend chaplain, you might know him by his looks,
With an old buttery hatch worn quite off the hooks,
And an old kitchen that maintained half-a-dozen old cooks.
Like an old courtier, etc."
– OLD SONG.

THERE is no species of humor in which the English more excel, than that which consists in caricaturing and giving ludicrous appellations, or nicknames. In this way they have whimsically designated, not merely individuals, but nations; and, in their fondness for pushing a joke, they have not spared even themselves. One would think that, in personifying itself, a nation would be apt to picture something grand, heroic and imposing, but it is characteristic of the peculiar humor of the English, and of their love for what is blunt, comic, and familiar, that they have embodied their national oddities in the figure of a sturdy, corpulent old fellow, with a three-cornered hat, red waistcoat, leather breeches, and stout oaken cudgel. Thus they have taken a singular delight in exhibiting their most private foibles in a laughable point of view; and have been so successful in their delineations, that there is scarcely a being in actual existence more absolutely present to the public mind than that eccentric personage, John Bull.

Perhaps the continual contemplation of the character thus drawn of them has contributed to fix it upon the nation; and thus to give reality to what at first may have been painted in a great measure from the imagination. Men are apt to acquire peculiarities that are continually ascribed to them. The common orders of English seem wonderfully captivated with the *beau ideal* which they have formed of John Bull, and endeavor to act up to the broad caricature that is perpetually before their eyes. Unluckily, they sometimes make their boasted Bull-ism an apology for their prejudice or grossness; and this I have especially noticed among those truly homebred and genuine sons of the soil who have never migrated beyond the sound of Bow-bells. If one of these should be a little uncouth in speech, and apt to utter impertinent truths, he confesses that he is a real John Bull, and always speaks his mind. If he now and then flies into an unreasonable burst of passion about trifles, he observes, that John Bull is a choleric old blade, but then his passion is over in a moment, and he bears no malice. If he betrays a coarseness of taste, and an insensibility to foreign refinements, he thanks heaven for his ignorance – he is a plain John Bull, and has no relish for frippery and nicknacks. His very proneness to be gulled by strangers, and to pay extravagantly for absurdities, is excused under the plea of munificence – for John is always more generous than wise.

Thus, under the name of John Bull, he will contrive to argue every fault into a merit, and will frankly convict himself of being the honestest fellow in existence.

However little, therefore, the character may have suited in the first instance, it has gradually adapted itself to the nation, or rather they have adapted themselves to each other; and a stranger who wishes to study English peculiarities, may gather much valuable information from the innumerable portraits of John Bull, as exhibited in the windows of the caricature-shops. Still, however, he is one

of those fertile humorists, that are continually throwing out new portraits, and presenting different aspects from different points of view; and, often as he has been described, I cannot resist the temptation to give a slight sketch of him, such as he has met my eye.

John Bull, to all appearance, is a plain downright matter-of-fact fellow, with much less of poetry about him than rich prose. There is little of romance in his nature, but a vast deal of strong natural feeling. He excels in humor more than in wit; is jolly rather than gay; melancholy rather than morose; can easily be moved to a sudden tear, or surprised into a broad laugh; but he loathes sentiment, and has no turn for light pleasantry. He is a boon companion, if you allow him to have his humor, and to talk about himself; and he will stand by a friend in a quarrel, with life and purse, however soundly he may be cudgeled.

In this last respect, to tell the truth, he has a propensity to be somewhat too ready. He is a busy-minded personage, who thinks not merely for himself and family, but for all the country round, and is most generously disposed to be everybody's champion. He is continually volunteering his services to settle his neighbors' affairs, and takes it in great dudgeon if they engage in any matter of consequence without asking his advice; though he seldom engages in any friendly office of the kind without finishing by getting into a squabble with all parties, and then railing bitterly at their ingratitude. He unluckily took lessons in his youth in the noble science of defense, and having accomplished himself in the use of his limbs and his weapons, and become a perfect master at boxing and cudgel-play, he has had a troublesome life of it ever since. He cannot hear of a quarrel between the most distant of his neighbors, but he begins incontinently to fumble with the head of his cudgel, and consider whether his interest or honor does not require that he should meddle in the broil. Indeed he has extended his relations of pride and policy so completely over the whole country, that no event can take place, without infringing some of his finely-spun rights and dignities. Couched in his little domain, with these filaments stretching forth in every direction, he is like some choleric, bottle-bellied old spider, who has woven his web over a whole chamber, so that a fly cannot buzz, nor a breeze blow, without startling his repose, and causing him to sally forth wrathfully from his den.

Though really a good-hearted, good-tempered old fellow at bottom, yet he is singularly fond of being in the midst of contention. It is one of his peculiarities, however, that he only relishes the beginning of an affray; he always goes into a fight with alacrity, but comes out of it grumbling even when victorious; and though no one fights with more obstinacy to carry a contested point, yet, when the battle is over, and he comes to the reconciliation, he is so much taken up with the mere shaking of hands, that he is apt to let his antagonist pocket all that they have been quarreling about. It is not, therefore, fighting that he ought so much to be on his guard against, as making friends. It is difficult to cudgel him out of a farthing; but put him in a good humor, and you may bargain him out of all the money in his pocket. He is like a stout ship, which will weather the roughest storm uninjured, but roll its masts overboard in the succeeding calm.

He is a little fond of playing the magnifico abroad; of pulling out a long purse; flinging his money bravely about at boxing matches, horse races, cock fights, and carrying a high head among "gentlemen of the fancy: " but immediately after one of these fits of extravagance, he will be taken with violent qualms of economy; stop short at the most trivial expenditure; talk desperately of being ruined and brought upon the parish; and, in such moods, will not pay the smallest tradesman's bill, without violent altercation. He is in fact the most punctual and discontented paymaster in the world; drawing his coin out of his breeches pocket with infinite reluctance; paying to the uttermost farthing, but accompanying every guinea with a growl.

With all his talk of economy, however, he is a bountiful provider, and a hospitable housekeeper. His economy is of a whimsical kind, its chief object being to devise how he may afford to be extravagant; for he will begrudge himself a beefsteak and pint of port one day, that he may roast an ox whole, broach a hogshhead of ale, and treat all his neighbors on the next.

His domestic establishment is enormously expensive: not so much from any great outward parade, as from the great consumption of solid beef and pudding; the vast number of followers he feeds and clothes; and his singular disposition to pay hugely for small services. He is a most kind and indulgent master, and, provided his servants humor his peculiarities, flatter his vanity a little now and then, and do not peculate grossly on him before his face, they may manage him to perfection. Everything that lives on him seems to thrive and grow fat. His house-servants are well paid, and pampered, and have little to do. His horses are sleek and lazy, and prance slowly before his state carriage; and his house-dogs sleep quietly about the door, and will hardly bark at a housebreaker.

His family mansion is an old castellated manor-house, gray with age, and of a most venerable, though weather-beaten appearance. It has been built upon no regular plan, but is a vast accumulation of parts, erected in various tastes and ages. The center bears evident traces of Saxon architecture, and is as solid as ponderous stone and old English oak can make it. Like all the relics of that style, it is full of obscure passages, intricate mazes, and dusky chambers; and though these have been partially lighted up in modern days, yet there are many places where you must still grope in the dark. Additions have been made to the original edifice from time to time, and great alterations have taken place; towers and battlements have been erected during wars and tumults: wings built in time of peace; and out-houses, lodges, and offices, run up according to the whim or convenience of different generations, until it has become one of the most spacious, rambling tenements imaginable. An entire wing is taken up with the family chapel, a reverend pile, that must have been exceedingly sumptuous, and, indeed, in spite of having been altered and simplified at various periods, has still a look of solemn religious pomp. Its walls within are stored with the monuments of John's ancestors; and it is snugly fitted up with soft cushions and well-lined chairs, where such of his family as are inclined to church services, may doze comfortably in the discharge of their duties.

To keep up this chapel has cost John much money; but he is stanch in his religion, and piqued in his zeal, from the circumstance that many dissenting chapels have been erected in his vicinity, and several of his neighbors, with whom he has had quarrels, are strong papists.

To do the duties of the chapel he maintains, at a large expense, a pious and portly family chaplain. He is a most learned and decorous personage, and a truly well-bred Christian, who always backs the old gentleman in his opinions, winks discreetly at his little peccadilloes, rebukes the children when refractory, and is of great use in exhorting the tenants to read their Bibles, say their prayers, and, above all, to pay their rents punctually, and without grumbling.

The family apartments are in a very antiquated taste, somewhat heavy, and often inconvenient, but full of the solemn magnificence of former times; fitted up with rich, though faded tapestry, unwieldy furniture, and loads of massy gorgeous old plate. The vast fireplaces, ample kitchens, extensive cellars, and sumptuous banqueting halls, all speak of the roaring hospitality of days of yore, of which the modern festivity at the manor-house is but a shadow. There are, however, complete suites of rooms apparently deserted and time-worn; and towers and turrets that are tottering to decay; so that in high winds there is danger of their tumbling about the ears of the household.

John has frequently been advised to have the old edifice thoroughly overhauled; and to have some of the useless parts pulled down, and the others strengthened with their materials; but the old gentleman always grows testy on this subject. He swears the house is an excellent house – that it is tight and weather proof, and not to be shaken by tempests – that it has stood for several hundred years, and, therefore, is not likely to tumble down now – that as to its being inconvenient, his family is accustomed to the inconveniences, and would not be comfortable without them – that as to its unwieldy size and irregular construction, these result from its being the growth of centuries, and being improved by the wisdom of every generation – that an old family, like his, requires a large house to dwell in; new, upstart families may live in modern cottages and snug boxes; but an old English family should inhabit an old English manor-house. If you point out any part of the building as superfluous, he insists that it is material to the strength or decoration of the rest, and the harmony of the whole;

and swears that the parts are so built into each other, that if you pull down one, you run the risk of having the whole about your ears.

The secret of the matter is, that John has a great disposition to protect and patronize. He thinks it indispensable to the dignity of an ancient and honorable family, to be bounteous in its appointments, and to be eaten up by dependents; and so, partly from pride, and partly from kind-heartedness, he makes it a rule always to give shelter and maintenance to his superannuated servants.

The consequence is, that, like many other venerable family establishments, his manor is encumbered by old retainers whom he cannot turn off, and an old style which he cannot lay down. His mansion is like a great hospital of invalids, and, with all its magnitude, is not a whit too large for its inhabitants. Not a nook or corner but is of use in housing some useless personage. Groups of veteran beefeaters, gouty pensioners, and retired heroes of the buttery and the larder, are seen lolling about its walls, crawling over its lawns, dozing under its trees, or sunning themselves upon the benches at its doors. Every office and outhouse is garrisoned by these supernumeraries and their families; for they are amazingly prolific, and when they die off, are sure to leave John a legacy of hungry mouths to be provided for. A mattock cannot be struck against the most mouldering tumble-down tower, but out pops, from some cranny or loop-hole, the gray pate of some superannuated hanger-on, who has lived at John's expense all his life, and makes the most grievous outcry at their pulling down the roof from over the head of a worn-out servant of the family. This is an appeal that John's honest heart never can withstand; so that a man, who has faithfully eaten his beef and pudding all his life, is sure to be rewarded with a pipe and tankard in his old days.

A great part of his park, also, is turned into paddocks, where his broken-down chargers are turned loose to graze undisturbed for the remainder of their existence – a worthy example of grateful recollection, which if some of his neighbors were to imitate, would not be to their discredit. Indeed, it is one of his great pleasures to point out these old steeds to his visitors, to dwell on their good qualities, extol their past services, and boast, with some little vainglory, of the perilous adventures and hardy exploits through which they have carried him.

He is given, however, to indulge his veneration for family usages, and family encumbrances, to a whimsical extent. His manor is infested by gangs of gipsies; yet he will not suffer them to be driven off, because they have infested the place time out of mind, and been regular poachers upon every generation of the family. He will scarcely permit a dry branch to be lopped from the great trees that surround the house, lest it should molest the rooks, that have bred there for centuries. Owls have taken possession of the dovecote; but they are hereditary owls, and must not be disturbed. Swallows have nearly choked up every chimney with their nests; martins build in every frieze and cornice; crows flutter about the towers, and perch on every weathercock; and old gray-headed rats may be seen in every quarter of the house, running in and out of their holes undauntedly in broad daylight. In short, John has such a reverence for everything that has been long in the family, that he will not hear even of abuses being reformed, because they are good old family abuses.

All those whims and habits have concurred woefully to drain the old gentleman's purse; and as he prides himself on punctuality in money matters, and wishes to maintain his credit in the neighborhood, they have caused him great perplexity in meeting his engagements. This, too, has been increased by the altercations and heart-burnings which are continually taking place in his family. His children have been brought up to different callings, and are of different ways of thinking; and as they have always been allowed to speak their minds freely, they do not fail to exercise the privilege most clamorously in the present posture of his affairs. Some stand up for the honor of the race, and are clear that the old establishment should be kept up in all its state, whatever may be the cost; others, who are more prudent and considerate, entreat the old gentleman to retrench his expenses, and to put his whole system of housekeeping on a more moderate footing. He has, indeed, at times, seemed inclined to listen to their opinions, but their wholesome advice has been completely defeated by the obstreperous conduct of one of his sons. This is a noisy, rattle-pated fellow, of rather low habits,

who neglects his business to frequent ale-houses – is the orator of village clubs, and a complete oracle among the poorest of his father's tenants. No sooner does he hear any of his brothers mention reform or retrenchment, than up he jumps, takes the words out of their mouths, and roars out for an overturn. When his tongue is once going nothing can stop it. He rants about the room; hectors the old man about his spendthrift practices; ridicules his tastes and pursuits; insists that he shall turn the old servants out of doors; give the broken-down horses to the hounds; send the fat chaplain packing, and take a field-preacher in his place – nay, that the whole family mansion shall be leveled with the ground, and a plain one of brick and mortar built in its place. He rails at every social entertainment and family festivity, and skulks away growling to the ale-house whenever an equipage drives up to the door. Though constantly complaining of the emptiness of his purse, yet he scruples not to spend all his pocket-money in these tavern convocations, and even runs up scores for the liquor over which he preaches about his father's extravagance.

It may readily be imagined how little such thwarting agrees with the old cavalier's fiery temperament. He has become so irritable, from repeated crossings, that the mere mention of retrenchment or reform is a signal for a brawl between him and the tavern oracle. As the latter is too sturdy and refractory for paternal discipline, having grown out of all fear of the cudgel, they have frequent scenes of wordy warfare, which at times run so high, that John is fain to call in the aid of his son Tom, an officer who has served abroad, but is at present living at home, on half-pay. This last is sure to stand by the old gentleman, right or wrong; likes nothing so much as a racketing, roystering life; and is ready at a wink or nod, to out-saber, and flourish it over the orator's head, if he dares to array himself against paternal authority.

These family dissensions, as usual, have got abroad, and are rare food for scandal in John's neighborhood. People begin to look wise, and shake their heads, whenever his affairs are mentioned. They all "hope that matters are not so bad with him as represented; but when a man's own children begin to rail at his extravagance, things must be badly managed. They understand he is mortgaged over head and ears, and is continually dabbling with money lenders. He is certainly an open-handed old gentleman, but they fear he has lived too fast; indeed, they never knew any good come of this fondness for hunting, racing, reveling and prize-fighting. In short, Mr. Bull's estate is a very fine one, and has been in the family a long time; but, for all that, they have known many finer estates come to the hammer."

What is worst of all, is the effect which these pecuniary embarrassments and domestic feuds have had on the poor man himself. Instead of that jolly round corporation, and smug rosy face, which he used to present, he has of late become as shriveled and shrunk as a frost-bitten apple. His scarlet gold-laced waistcoat, which bellied out so bravely in those prosperous days when he sailed before the wind, now hangs loosely about him like a mainsail in a calm. His leather breeches are all in folds and wrinkles, and apparently have much ado to hold up the boots that yawn on both sides of his once sturdy legs.

Instead of strutting about as formerly, with his three-cornered hat on one side; flourishing his cudgel, and bringing it down every moment with a hearty thump upon the ground; looking everyone sturdily in the face, and trolling out a stave of a catch or a drinking song; he now goes about whistling thoughtfully to himself, with his head drooping down, his cudgel tucked under his arm, and his hands thrust to the bottom of his breeches pockets, which are evidently empty.

Such is the plight of honest John Bull at present; yet for all this the old fellow's spirit is as tall and as gallant as ever. If you drop the least expression of sympathy or concern, he takes fire in an instant; swears that he is the richest and stoutest fellow in the country; talks of laying out large sums to adorn his house or buy another estate; and with a valiant swagger and grasping of his cudgel, longs exceedingly to have another bout at quarter-staff.

Though there may be something rather whimsical in all this, yet I confess I cannot look upon John's situation without strong feelings of interest. With all his odd humors and obstinate prejudices,

he is a sterling-hearted old blade. He may not be so wonderfully fine a fellow as he thinks himself, but he is at least twice as good as his neighbors represent him. His virtues are all his own; all plain, homebred, and unaffected. His very faults smack of the raciness of his good qualities. His extravagance savors of his generosity; his quarrelsomeness of his courage; his credulity of his open faith; his vanity of his pride; and his bluntness of his sincerity. They are all the redundancies of a rich and liberal character. He is like his own oak, rough without, but sound and solid within; whose bark abounds with excrescences in proportion to the growth and grandeur of the timber; and whose branches make a fearful groaning and murmuring in the least storm, from their very magnitude and luxuriance. There is something, too, in the appearance of his old family mansion that is extremely poetical and picturesque; and, as long as it can be rendered comfortably habitable, I should almost tremble to see it meddled with, during the present conflict of tastes and opinions. Some of his advisers are no doubt good architects, that might be of service; but many, I fear, are mere levelers, who, when they had once got to work with their mattocks on this venerable edifice, would never stop until they had brought it to the ground, and perhaps buried themselves among the ruins. All that I wish is, that John's present troubles may teach him more prudence in future. That he may cease to distress his mind about other people's affairs; that he may give up the fruitless attempt to promote the good of his neighbors, and the peace and happiness of the world, by dint of the cudgel; that he may remain quietly at home; gradually get his house into repair; cultivate his rich estate according to his fancy; husband his income – if he thinks proper; bring his unruly children into order – if he can; renew the jovial scenes of ancient prosperity; and long enjoy, on his paternal lands, a green, an honorable, and a merry old age.

THE MUTABILITY OF LITERATURE A COLLOQUY IN WESTMINSTER ABBEY WASHINGTON IRVING

"I know that all beneath the moon decays,
And what by mortals in this world is brought,
In time's great period shall return to nought.
I know that all the muse's heavenly lays,
With toil of sprite which are so dearly bought,
As idle sounds, of few or none are sought,
That there is nothing lighter than mere praise."
– Drummond of Hawthornden.

THERE are certain half-dreaming moods of mind, in which we naturally steal away from noise and glare, and seek some quiet haunt, where we may indulge our reveries and build our air castles undisturbed. In such a mood I was loitering about the old gray cloisters of Westminster Abbey, enjoying that luxury of wandering thought which one is apt to dignify with the name of reflection; when suddenly an interruption of madcap boys from Westminster School, playing at football, broke in upon the monastic stillness of the place, making the vaulted passages and mouldering tombs echo with their merriment. I sought to take refuge from their noise by penetrating still deeper into the solitudes of the pile, and applied to one of the vergers for admission to the library. He conducted me through a portal rich with the crumbling sculpture of former ages, which opened upon a gloomy passage leading to the chapter-house and the chamber in which doomsday book is deposited. Just within the passage is a small door on the left. To this the verger applied a key; it was double locked, and opened with some difficulty, as if seldom used. We now ascended a dark narrow staircase, and, passing through a second door, entered the library.

I found myself in a lofty antique hall, the roof supported by massive joists of old English oak. It was soberly lighted by a row of Gothic windows at a considerable height from the floor, and which apparently opened upon the roofs of the cloisters. An ancient picture of some reverend dignitary of the church in his robes hung over the fireplace. Around the hall and in a small gallery were the books, arranged in carved oaken cases. They consisted principally of old polemical writers, and were much more worn by time than use. In the center of the library was a solitary table with two or three books on it, an inkstand without ink, and a few pens parched by long disuse. The place seemed fitted for quiet study and profound meditation. It was buried deep among the massive walls of the abbey, and shut up from the tumult of the world. I could only hear now and then the shouts of the school-boys faintly swelling from the cloisters, and the sound of a bell tolling for prayers, echoing soberly along the roofs of the abbey. By degrees the shouts of merriment grew fainter and fainter, and at length died away; the bell ceased to toll, and a profound silence reigned through the dusky hall.

I had taken down a little thick quarto, curiously bound in parchment, with brass clasps, and seated myself at the table in a venerable elbow-chair. Instead of reading, however, I was beguiled by the solemn monastic air, and lifeless quiet of the place, into a train of musing. As I looked around upon the old volumes in their mouldering covers, thus ranged on the shelves, and apparently never disturbed in their repose, I could not but consider the library a kind of literary catacomb, where authors, like mummies, are piously entombed, and left to blacken and moulder in dusty oblivion.

How much, thought I, has each of these volumes, now thrust aside with such indifference, cost some aching head! how many weary days! how many sleepless nights! How have their authors buried

themselves in the solitude of cells and cloisters; shut themselves up from the face of man, and the still more blessed face of nature; and devoted themselves to painful research and intense reflection! And all for what? to occupy an inch of dusty shelf – to have the title of their works read now and then in a future age, by some drowsy churchman or casual straggler like myself; and in another age to be lost, even to remembrance. Such is the amount of this boasted immortality. A mere temporary rumor, a local sound; like the tone of that bell which has just tolled among these towers, filling the ear for a moment – lingering transiently in echo – and then passing away like a thing that was not.

While I sat half murmuring, half meditating these unprofitable speculations with my head resting on my hand, I was thrumming with the other hand upon the quarto, until I accidentally loosened the clasps; when, to my utter astonishment, the little book gave two or three yawns, like one awaking from a deep sleep; then a husky hem; and at length began to talk. At first its voice was very hoarse and broken, being much troubled by a cobweb which some studious spider had woven across it; and having probably contracted a cold from long exposure to the chills and damps of the abbey. In a short time, however, it became more distinct, and I soon found it an exceedingly fluent conversable little tome. Its language, to be sure, was rather quaint and obsolete, and its pronunciation, what, in the present day, would be deemed barbarous; but I shall endeavor, as far as I am able, to render it in modern parlance.

It began with railings about the neglect of the world – about merit being suffered to languish in obscurity, and other such commonplace topics of literary repining, and complained bitterly that it had not been opened for more than two centuries; that the dean only looked now and then into the library, sometimes took down a volume or two, trifled with them for a few moments, and then returned them to their shelves. "What a plague do they mean," said the little quarto, which I began to perceive was somewhat choleric, "what a plague do they mean by keeping several thousand volumes of us shut up here, and watched by a set of old vergers, like so many beauties in a harem, merely to be looked at now and then by the dean? Books were written to give pleasure and to be enjoyed; and I would have a rule passed that the dean should pay each of us a visit at least once a year; or if he is not equal to the task, let them once in a while turn loose the whole school of Westminster among us, that at any rate we may now and then have an airing."

"Softly, my worthy friend," replied I, "you are not aware how much better you are off than most books of your generation. By being stored away in this ancient library, you are like the treasured remains of those saints and monarchs, which lie enshrined in the adjoining chapels; while the remains of your contemporary mortals, left to the ordinary course of nature, have long since returned to dust."

"Sir," said the little tome, ruffling his leaves and looking big, "I was written for all the world, not for the bookworms of an abbey. I was intended to circulate from hand to hand, like other great contemporary works; but here have I been clasped up for more than two centuries, and might have silently fallen a prey to these worms that are playing the very vengeance with my intestines, if you had not by chance given me an opportunity of uttering a few last words before I go to pieces."

"My good friend," rejoined I, "had you been left to the circulation of which you speak, you would long ere this have been no more. To judge from your physiognomy, you are now well stricken in years: very few of your contemporaries can be at present in existence; and those few owe their longevity to being immured like yourself in old libraries; which, suffer me to add, instead of likening to harems, you might more properly and gratefully have compared to those infirmaries attached to religious establishments, for the benefit of the old and decrepit, and where, by quiet fostering and no employment, they often endure to an amazingly good-for-nothing old age. You talk of your contemporaries as if in circulation – where do we meet with their works? what do we hear of Robert Groteste, of Lincoln? No one could have toiled harder than he for immortality. He is said to have written nearly two hundred volumes. He built, as it were, a pyramid of books to perpetuate his name: but, alas! the pyramid has long since fallen, and only a few fragments are scattered in various libraries, where they are scarcely disturbed even by the antiquarian. What do we hear of Giraldus Cambrensis,

the historian, antiquary, philosopher, theologian, and poet? He declined two bishoprics, that he might shut himself up and write for posterity; but posterity never inquires after his labors. What of Henry of Huntingdon, who, besides a learned history of England, wrote a treatise on the contempt of the world, which the world has revenged by forgetting him? What is quoted of Joseph of Exeter, styled the miracle of his age in classical composition? Of his three great heroic poems one is lost forever, excepting a mere fragment; the others are known only to a few of the curious in literature; and as to his love verses and epigrams, they have entirely disappeared. What is in current use of John Wallis, the Franciscan, who acquired the name of the tree of life? Of William of Malmesbury; – of Simeon of Durham; – of Benedict of Peterborough; – of John Hanvill of St. Albans; – of – "

"Prithee, friend," cried the quarto, in a testy tone, "how old do you think me? You are talking of authors that lived long before my time, and wrote either in Latin or French, so that they in a manner expatriated themselves, and deserved to be forgotten;¹ but I, sir, was ushered into the world from the press of the renowned Wynkyn de Worde. I was written in my own native tongue, at a time when the language had become fixed; and indeed I was considered a model of pure and elegant English."

(I should observe that these remarks were couched in such intolerably antiquated terms, that I have had infinite difficulty in rendering them into modern phraseology.)

"I cry your mercy," said I, "for mistaking your age; but it matters little: almost all the writers of your time have likewise passed into forgetfulness; and De Worde's publications are mere literary rarities among book-collectors. The purity and stability of language, too, on which you found your claims to perpetuity, have been the fallacious dependence of authors of every age, even back to the times of the worthy Robert of Gloucester, who wrote his history in rhymes of mongrel Saxon.² Even now many talk of Spenser's 'well of pure English undefiled,' as if the language ever sprang from a well or fountain-head, and was not rather a mere confluence of various tongues, perpetually subject to changes and intermixtures. It is this which has made English literature so extremely mutable, and the reputation built upon it so fleeting. Unless thought can be committed to something more permanent and unchangeable than such a medium, even thought must share the fate of everything else, and fall into decay. This should serve as a check upon the vanity and exultation of the most popular writer. He finds the language in which he has embarked his fame gradually altering, and subject to the dilapidations of time and the caprice of fashion. He looks back and beholds the early authors of his country, once the favorites of their day, supplanted by modern writers. A few short ages have covered them with obscurity, and their merits can only be relished by the quaint taste of the bookworm. And such, he anticipates, will be the fate of his own work, which, however it may be admired in its day, and held up as a model of purity, will in the course of years grow antiquated and obsolete; until it shall become almost as unintelligible in its native land as an Egyptian obelisk, or one of those Runic inscriptions said to exist in the deserts of Tartary. I declare," added I, with some emotion, "when I contemplate a modern library, filled with new works, in all the bravery of rich gilding and binding, I feel disposed to sit down and weep; like the good Xerxes, when he surveyed his army, pranked out in all the splendor of military array, and reflected that in one hundred years not one of them would be in existence!"

"Ah," said the little quarto, with a heavy sigh, "I see how it is; these modern scribblers have superseded all the good old authors. I suppose nothing is read now-a-days but Sir Philip Sydney's

¹ "In Latin and French hath many soueraine wittes had great delyte to endite, and have many noble thinges fulfild, but certes there ben some that speken their poysye in French, of which speche the Frenchmen have as good a fantasye as we have in hearyng of Frenchmen's Englishe." —*Chaucer's Testament of Love*.

² "Holinshed, in his Chronicle, observes, 'afterwards, also, by diligent travell of Geffry Chaucer and of John Gowre, in the time of Richard the Second, and after them of John Scogan and John Lydgate, monke of Berrie, our said toong was brought to an excellent passe, notwithstanding that it never came unto the type of perfection until the time of Queen Elizabeth, wherein John Jewell, Bishop of Sarum, John Fox, and sundrie learned and excellent writers, have fully accomplished the ornature of the same, to their great praise and immortal commendation.'"

Arcadia, Sackville's stately plays, and *Mirror for Magistrates*, or the fine-spun euphuisms of the 'unparalleled John Lyly.'"

"There you are again mistaken," said I; "the writers whom you suppose in vogue, because they happened to be so when you were last in circulation, have long since had their day. Sir Philip Sydney's *Arcadia*, the immortality of which was so fondly predicted by his admirers,³ and which, in truth, is full of noble thoughts, delicate images, and graceful turns of language, is now scarcely ever mentioned. Sackville has strutted into obscurity; and even Lyly, though his writings were once the delight of a court, and apparently perpetuated by a proverb, is now scarcely known even by name. A whole crowd of authors who wrote and wrangled at the time, have likewise gone down, with all their writings and their controversies. Wave after wave of succeeding literature has rolled over them, until they are buried so deep, that it is only now and then that some industrious diver after fragments of antiquity brings up a specimen for the gratification of the curious.

"For my part," I continued, "I consider this mutability of language a wise precaution of Providence for the benefit of the world at large, and of authors in particular. To reason from analogy, we daily behold the varied and beautiful tribes of vegetables springing up, flourishing, adorning the fields for a short time, and then fading into dust, to make way for their successors. Were not this the case, the fecundity of nature would be a grievance instead of a blessing. The earth would groan with rank and excessive vegetation, and its surface become a tangled wilderness. In like manner the works of genius and learning decline, and make way for subsequent productions. Language gradually varies, and with it fade away the writings of authors who have flourished their allotted time; otherwise, the creative powers of genius would overstock the world, and the mind would be completely bewildered in the endless mazes of literature. Formerly there were some restraints on this excessive multiplication. Works had to be transcribed by hand, which was a slow and laborious operation; they were written either on parchment, which was expensive, so that one work was often erased to make way for another; or on papyrus, which was fragile and extremely perishable. Authorship was a limited and unprofitable craft, pursued chiefly by monks in the leisure and solitude of their cloisters. The accumulation of manuscripts was slow and costly, and confined almost entirely to monasteries. To these circumstances it may, in some measure, be owing that we have not been inundated by the intellect of antiquity; that the fountains of thought have not been broken up, and modern genius drowned in the deluge. But the inventions of paper and the press have put an end to all these restraints. They have made everyone a writer, and enabled every mind to pour itself into print, and diffuse itself over the whole intellectual world. The consequences are alarming. The stream of literature has swollen into a torrent – augmented into a river – expanded into a sea. A few centuries since, five or six hundred manuscripts constituted a great library; but what would you say to libraries such as actually exist, containing three or four hundred thousand volumes; legions of authors at the same time busy; and the press going on with fearfully increasing activity, to double and quadruple the number? Unless some unforeseen mortality should break out among the progeny of the muse, now that she has become so prolific, I tremble for posterity. I fear the mere fluctuation of language will not be sufficient. Criticism may do much. It increases with the increase of literature, and resembles one of those salutary checks on population spoken of by economists. All possible encouragement, therefore, should be given to the growth of critics, good or bad. But I fear all will be in vain; let criticism do what it may, writers will write, printers will print, and the world will inevitably be overstocked with good books. It will soon be the employment of a lifetime merely to learn their names. Many a man of passable information, at the present day, reads scarcely anything but reviews; and before long a man of erudition will be little better than a mere walking catalogue."

³ "Live ever sweete booke; the simple image of his gentle witt, and the golden-pillar of his noble courage; and ever notify unto the world that thy writer was the secretary of eloquence, the breath of the muses, the honey-bee of the daintiest flowers of witt and arte, the pith of morale and intellectual virtues, the arme of Bellona in the field, the tongue of Suada in the chamber, the sprite of Practise in esse, and the paragon of excellency in print." —Harvey, *Pierce's Supererogation*.

"My very good sir," said the little quarto, yawning most drearily in my face, "excuse my interrupting you, but I perceive you are rather given to prose. I would ask the fate of an author who was making some noise just as I left the world. His reputation, however, was considered quite temporary. The learned shook their heads at him, for he was a poor half-educated varlet, that knew little of Latin, and nothing of Greek, and had been obliged to run the country for deer-stealing. I think his name was Shakspeare. I presume he soon sunk into oblivion."

"On the contrary," said I, "it is owing to that very man that the literature of his period has experienced a duration beyond the ordinary term of English literature. There rise authors now and then, who seem proof against the mutability of language, because they have rooted themselves in the unchanging principles of human nature. They are like gigantic trees that we sometimes see on the banks of a stream; which, by their vast and deep roots, penetrating through the mere surface, and laying hold on the very foundations of the earth, preserve the soil around them from being swept away by the ever-flowing current, and hold up many a neighboring plant, and perhaps worthless weed, to perpetuity. Such is the case with Shakspeare, whom we behold defying the encroachments of time, retaining in modern use the language and literature of his day, and giving duration to many an indifferent author, merely from having flourished in his vicinity. But even he, I grieve to say, is gradually assuming the tint of age, and his whole form is overrun by a profusion of commentators, who, like clambering vines and creepers, almost bury the noble plant that upholds them."

Here the little quarto began to heave his sides and chuckle, until at length he broke out in a plethoric fit of laughter that had well nigh choked him, by reason of his excessive corpulency. "Mighty well!" cried he, as soon as he could recover breath, "mighty well! and so you would persuade me that the literature of an age is to be perpetuated by a vagabond deer-stealer! by a man without learning; by a poet, forsooth – a poet!" And here he wheezed forth another fit of laughter.

I confess that I felt somewhat nettled at this rudeness, which, however, I pardoned on account of his having flourished in a less polished age. I determined, nevertheless, not to give up my point.

"Yes," resumed I, positively, "a poet; for of all writers he has the best chance for immortality. Others may write from the head, but he writes from the heart, and the heart will always understand him. He is the faithful portrayer of nature, whose features are always the same and always interesting. Prose writers are voluminous and unwieldy; their pages are crowded with commonplaces, and their thoughts expanded into tediousness. But with the true poet everything is terse, touching, or brilliant. He gives the choicest thoughts in the choicest language. He illustrates them by everything that he sees most striking in nature and art. He enriches them by pictures of human life, such as it is passing before him. His writings, therefore, contain the spirit, the aroma, if I may use the phrase, of the age in which he lives. They are caskets which inclose within a small compass the wealth of the language – its family jewels, which are thus transmitted in a portable form to posterity. The setting may occasionally be antiquated, and require now and then to be renewed, as in the case of Chaucer; but the brilliancy and intrinsic value of the gems continue unaltered. Cast a look back over the long reach of literary history. What vast valleys of dullness, filled with monkish legends and academical controversies! what bogs of theological speculations! what dreary wastes of metaphysics! Here and there only do we behold the heaven-illuminated bards, elevated like beacons on their widely-separate heights, to transmit the pure light of poetical intelligence from age to age."⁴

I was just about to launch forth into eulogiums upon the poets of the day, when the sudden opening of the door caused me to turn my head. It was the verger, who came to inform me that it was time to close the library. I sought to have a parting word with the quarto, but the worthy little tome was silent; the clasps were closed: and it looked perfectly unconscious of all that had passed. I have

⁴ "Thorow earth and waters deepe, The pen by skill doth passe: And featly nyps the worldes abuse, And shoes us in a glasse, The vertu and the vice Of every wight alyve; The honey comb that bee doth make Is not so sweet in hyve. As are the golden leves That drop from poet's head! Which doth surmount our common talke As farre as dross doth lead." – Churchyard.

been to the library two or three times since, and have endeavored to draw it into further conversation, but in vain; and whether all this rambling colloquy actually took place, or whether it was another of those odd day-dreams to which I am subject, I have never to this moment been able to discover.

KEAN'S ACTING RICHARD HENRY DANA

"For, doubtless, that indeed according to art is most eloquent, which turns and approaches nearest to nature, from whence it came."

– MILTON.

"Professed diversions! cannot these escape?"

...

We ransack tombs for *pastime*; from the dust
Call up the sleeping hero; bid him tread
The scene for our amusement: How like Gods
We sit; and, wrapt in immortality,
Shed generous tears on wretches born to die;
Their fate deploring, to forget *our own!*"

– YOUNG.

I HAD scarcely thought of the theater for some years, when Kean arrived in this country; and it was more from curiosity than from any other motive, that I went to see, for the first time, the great actor of the age. I was soon lost to the recollection of being in a theater, or looking upon a great display of the "mimic art." The simplicity, earnestness, and sincerity of his acting made me forgetful of the fiction, and bore me away with the power of reality and truth. If this be acting, said I, as I returned home, I may as well make the theater my school, and henceforward study nature at second hand.

How can I describe one who is almost as full of beauties as nature itself, – who grows upon us the more we become acquainted with him, and makes us sensible that the first time we saw him in any part, however much he may have moved us, we had but a partial apprehension of the many excellences of his acting? We cease to consider it as a mere amusement. It is an intellectual feast; and he who goes to it with a disposition and capacity to relish it, will receive from it more nourishment for his mind, than he would be likely to do in many other ways in twice the time. Our faculties are opened and enlivened by it; our reflections and recollections are of an elevated kind; and the voice which is sounding in our ears, long after we have left him, creates an inward harmony which is for our good.

Kean, in truth, stands very much in that relation to other players whom we have seen, that Shakspeare does to other dramatists. One player is called classical; another makes fine points here, and another there; Kean makes more fine points than all of them together; but in him these are only little prominences, showing their bright heads above a beautifully undulated surface. A continual change is going on in him, partaking of the nature of the varying scenes he is passing through, and the many thoughts and feelings which are shifting within him.

In a clear autumnal day we may see, here and there, a massed white cloud edged with a blazing brightness against a blue sky, and now and then a dark pine swinging its top in the wind, with the melancholy sound of the sea; but who can note the shifting and untiring play of the leaves of the wood, and their passing hues, when each seems a living thing full of sensations, and happy in its rich attire? A sound, too, of universal harmony is in our ears, and a wide-spread beauty before our eyes,

which we cannot define; yet a joy is in our hearts. Our delight increases in these, day after day, the longer we give ourselves to them, till at last we become, as it were, a part of the existence without us. So it is with natural characters. They grow upon us imperceptibly, till we become bound up in them, we scarce know when or how. So, in its degree, it will fare with the actor who is deeply filled with nature, and is perpetually throwing off her beautiful evanescences. Instead of becoming tired of him, as we do, after a time, of others, he will go on giving something which will be new to the observing mind, and will keep the feelings alive, because their action will be natural. I have no doubt, that, excepting those who go to a play as children look into a show-box, to admire and exclaim at distorted figures, and raw, unharmonious colors, there is no man of a moderately warm temperament, and with a tolerable share of insight into human nature, who would not find his interest in Kean increasing with a study of him. It is very possible that the excitement would lessen, but there would be a quieter pleasure, instead of it, stealing upon him, as he became familiar with the character of the acting.

Taken within his range of characters, the versatility of his playing is striking. He seems not the same being, now representing Richard, and, again, Hamlet; but the two characters alone appear before you, and as distinct individuals who had never known or heard of each other. So does he become the character he is to represent, that we have sometimes thought it a reason why he was not universally better liked here, in Richard; and that because the player did not make himself a little more visible, he must needs bear a share of our dislike of the cruel king. And this may be still more the case, as his construction of the character, whether right or wrong, creates in us an unmixed dislike of Richard, till the anguish of his mind makes him the object of pity; from which time, to the close, all allow that he plays the part better than anyone has done before him.

In his highest-wrought passion, when the limbs and muscles are alive and quivering, and his gestures hurried and vehement, nothing appears ranting or overacted; because he makes us feel, that, with all this, there is something still within him struggling for utterance. The very breaking and harshness of his voice, in these parts, help to this impression, and make up, in a good degree, for this defect, if it be a defect here.

Though he is on the very verge of truth in his passionate parts, he does not fall into extravagance; but runs along the dizzy edge of the roaring and beating sea, with feet as sure as we walk our parlors. We feel that he is safe, for some preternatural spirit upholds him as it hurries him onward; and while all is upturned and tossing in the whirl of the passions, we see that there is a power and order over the whole.

A man has feelings sometimes which can only be breathed out; there is no utterance for them in words. I had hardly written this when the terrible "Ha!" with which Kean makes Lear hail Cornwall and Regan as they enter in the fourth scene of the second act, came to my mind. That cry seemed at the time to take me up and sweep me along in its wild swell. No description in the world could give a tolerably clear notion of it; – it must be formed, as well as it may be, from what is here said of its effect.

Kean's playing is sometimes but the outbreaking of inarticulate sounds; – the throttled struggle of rage, and the choking of grief, – the broken laugh of extreme suffering, when the mind is ready to deliver itself over to an insane joy, – the utterance of over-full love, which cannot and would not speak in express words, and that of wildering grief, which blanks all the faculties of man.

No other player whom I have heard has attempted these, except now and then; and should anyone have made the trial in the various ways in which Kean gives them, probably he would have failed. Kean thrills us with them, as if they were wrung from him in his agony. They have not the appearance of study or artifice. The truth is, that the labor of a mind of his genius constitutes its existence and delight. It is not like the toil of ordinary men at their task-work. What shows effort in them comes from him with the freedom and force of nature.

Some object to the frequent use of such sounds, and to others they are quite shocking. But those who permit themselves to consider that there are really violent passions in man's nature, and that they utter themselves a little differently from our ordinary feelings, understand and feel their

language as they speak to us in Kean. Probably no actor has conceived passion with the intenseness and life that he does. It seems to enter into him and possess him, as evil spirits possessed men of old. It is curious to observe how some, who have sat very contentedly, year after year, and called the face-making, which they have seen, expression, and the stage-stride, dignity, and the noisy declamation, and all the rhodomontade of acting, energy and passion, complain that Kean is apt to be extravagant; when in truth he seems to be little more than a simple personation of the feeling or passion to be expressed at the time.

It has been so common a saying, that Lear is the most difficult of characters to personate, that we had taken it for granted no man could play it so as to satisfy us. Perhaps it is the hardest to represent. Yet the part which has generally been supposed the most difficult, the insanity of Lear, is scarcely more so than that of the choleric old king. Inefficient rage is almost always ridiculous; and an old man, with a broken-down body and a mind falling in pieces from the violence of its uncontrolled passions, is in constant danger of exciting, along with our pity, a feeling of contempt. It is a chance matter to which we may be most moved. And this it is which makes the opening of *Lear* so difficult.

We may as well notice here the objection which some make to the abrupt violence with which Kean begins in Lear. If this be a fault, it is Shakspeare, and not Kean, who is to blame; for, no doubt, he has conceived it according to his author. Perhaps, however, the mistake lies in this case, where it does in most others, with those who put themselves into the seat of judgment to pass upon great men.

In most instances, Shakspeare has given us the gradual growth of a passion, with such little accompaniments as agree with it, and go to make up the whole man. In Lear, his object being to represent the beginning and course of insanity, he has properly enough gone but a little back of it, and introduced to us an old man of good feelings enough, but one who had lived without any true principle of conduct, and whose unruled passions had grown strong with age, and were ready, upon a disappointment, to make shipwreck of an intellect never strong. To bring this about, he begins with an abruptness rather unusual; and the old king rushes in before us, with his passions at their height, and tearing him like fiends.

Kean gives this as soon as the fitting occasion offers itself. Had he put more of melancholy and depression and less of rage into the character, we should have been much puzzled at his so suddenly going mad. It would have required the change to have been slower; and besides, his insanity must have been of another kind. It must have been monotonous and complaining, instead of continually varying; at one time full of grief, at another playful, and then wild as the winds that roared about him, and fiery and sharp as the lightning that shot by him. The truth with which he conceived this was not finer than his execution of it. Not for a moment, in his utmost violence, did he suffer the imbecility of the old man's anger to touch upon the ludicrous, when nothing but the justest conception and feeling of the character could have saved him from it.

It has been said that Lear is a study for one who would make himself acquainted with the workings of an insane mind. And it is hardly less true, that the acting of Kean was an embodying of these workings. His eye, when his senses are first forsaking him, giving an inquiring look at what he saw, as if all before him was undergoing a strange and bewildering change which confused his brain, – the wandering, lost motions of his hands, which seemed feeling for something familiar to them, on which they might take hold and be assured of a safe reality, – the under monotone of his voice, as if he was questioning his own being, and what surrounded him, – the continuous, but slight, oscillating motion of the body, – all these expressed, with fearful truth, the bewildered state of a mind fast unsettling, and making vain and weak efforts to find its way back to its wonted reason. There was a childish, feeble gladness in the eye, and a half-piteous smile about the mouth at times, which one could scarce look upon without tears. As the derangement increased upon him, his eye lost its notice of objects about him, wandering over things as if he saw them not, and fastening upon the creatures of his crazed brain. The helpless and delighted fondness with which he clings to Edgar, as an insane brother, is another instance of the justness of Kean's conceptions. Nor does he lose the

air of insanity, even in the fine moralizing parts, and where he inveighs against the corruptions of the world. There is a madness even in his reason.

The violent and immediate changes of the passions in *Lear*, so difficult to manage without jarring upon us, are given by Kean with a spirit and with a fitness to nature which we had hardly thought possible. These are equally well done both before and after the loss of reason. The most difficult scene, in this respect, is the last interview between *Lear* and his daughters, Goneril and Regan, – (and how wonderfully does Kean carry it through!) – the scene which ends with the horrid shout and cry with which he runs out mad from their presence, as if the very brain had taken fire.

The last scene which we are allowed to have of Shakspeare's *Lear*, for the simply pathetic, was played by Kean with unmatched power. We sink down helpless under the oppressive grief. It lies like a dead weight upon our hearts. We are denied even the relief of tears; and are thankful for the shudder that seizes us when he kneels to his daughter in the deploring weakness of his crazed grief.

It is lamentable that Kean should not be allowed to show his unequaled powers in the last scene of *Lear*, as Shakspeare wrote it; and that this mighty work of genius should be profaned by the miserable, mawkish sort of by-play of Edgar's and Cordelia's loves. Nothing can surpass the impertinence of the man who made the change, but the folly of those who sanctioned it.

When I began, I had no other intention than that of giving a few general impressions made upon me by Kean's acting; but, falling accidentally upon his *Lear*, I have been led, unawares, into particulars. It is only to take these as some of the instances of his powers in *Lear*, and then to think of him as not inferior in his other characters, and some notion may be formed of the effect of Kean's playing upon those who understand and like him. Neither this, nor anything I might add, would be likely to reach his great and various powers.

If it could be said of anyone, it might be said of Kean, that he does not fall behind his author, but stands forward, the living representative of the character he has drawn. When he is not playing in Shakspeare, he fills up where his author is wanting; and when in Shakspeare, he gives not only what is set down, but whatever the situation and circumstances attendant upon the being he personates would naturally call forth. He seems, at the time, to have possessed himself of Shakspeare's imagination, and to have given it body and form. Read any scene in Shakspeare, – for instance, the last of *Lear* that is played, – and see how few words are there set down, and then remember how Kean fills out with varied and multiplied expression and circumstances, and the truth of this remark will be obvious enough. There are few men, I believe, let them have studied the plays of Shakspeare ever so attentively, who can see Kean in them without confessing that he has helped them to a truer and fuller conception of the author, notwithstanding what their own labors had done for them.

It is not easy to say in what character Kean plays best. He so fits himself to each in turn, that if the effect he produces at one time is less than at another, it is because of some inferiority in stage-effect in the character. Othello is probably the character best adapted to stage-effect, and Kean has an uninterrupted power over us in playing it. When he commands, we are awed; when his face is sensitive with love and love thrills in his soft tones, all that our imaginations had pictured to us is realized. His jealousy, his hate, his fixed purposes, are terrific and deadly; and the groans wrung from him in his grief have the pathos and anguish of Esau's, when he stood before his old, blind father, and sent up "an exceeding bitter cry."

Again, in Richard, how does he hurry forward to his object, sweeping away all between him and it! The world and its affairs are nothing to him, till he gains his end. He is all life, and action, and haste, – he fills every part of the stage, and seems to do all that is done.

I have before said that his voice is harsh and breaking in his high tones, in his rage, but that this defect is of little consequence in such places. Nor is it well suited to the more declamatory parts. This, again, is scarce worth considering; for how very little is there of mere declamation in good English plays! But it is one of the finest voices in the world for all the passions and feelings which can be uttered in the middle and lower tones. In *Lear*, —

"If you have poison for me, I will drink it."

And again, —

"You do me wrong to take me out o' the grave.
Thou art a soul in bliss."

Why should I cite passages? Can any man open upon the scene in which these are contained, without Kean's piteous looks and tones being present to him? And does not the mere remembrance of them, as he reads, bring tears into his eyes? Yet, once more, in Othello, —

"Had it pleased Heaven
To try me with affliction," &c.

In the passage beginning with there was "a mysterious confluence of sounds" passing off into infinite distance, and every thought and feeling within him seemed traveling with them.

"O, now for ever
Farewell the tranquil mind," —

How graceful he is in Othello! It is not a practiced, educated grace, but the "unbought grace" of his genius, uttering itself in its beauty and grandeur in the movements of the outward man. When he says to Iago so touchingly, "Leave me, leave me, Iago," and, turning from him, walks to the back of the stage, raising his hands, and bringing them down upon his head, with clasped fingers, and stands thus with his back to us, there is a grace and majesty in his figure which we look on with admiration.

Talking of these things in Kean is something like reading the *Beauties of Shakspeare*; for he is as true in the subordinate as in the great parts. But he must be content to share with other men of genius, and think himself fortunate if one in a hundred sees his lesser beauties, and marks the truth and delicacy of his under-playing. For instance, when he has no share in the action going on, he is not busy in putting himself into attitudes to draw attention, but stands or sits in a simple posture, like one with an engaged mind. His countenance, too, is in a state of ordinary repose, with but a slight, general expression of the character of his thoughts; for this is all the face shows, when the mind is taken up in silence with its own reflections. It does not assume marked or violent expressions, as in soliloquy. When a man gives utterance to his thoughts, though alone, the charmed rest of the body is broken; he speaks in his gestures too, and the countenance is put into a sympathizing action.

I was first struck with this in his Hamlet; for the deep and quiet interest, so marked in Hamlet, made the justness of Kean's playing, in this respect, the more obvious. And since then, I have observed him attentively, and have found the same true acting in his other characters.

This right conception of situation and its general effect seems to require almost as much genius as his conceptions of his characters, and, indeed, may be considered as one with them. He deserves praise for it; for there is so much of the subtilty of nature in it, if one may so speak, that while a few are able, with his help, to put themselves into the situation, and perceive the justness of his acting in it, the rest, both those who like him upon the whole, as well as those who profess to see little in him, will be apt to let it pass by without observing it.

Like most men, however, Kean receives a partial reward, at least, for his sacrifice of the praise of the many to what he feels to be the truth. For when he passes from the state of natural repose, even into that of gentle motion and ordinary discourse, he is immediately filled with a spirit and life, which he makes everyone feel who is not armor-proof against him. This helps to the sparkling brightness

and warmth of his playing, the grand secret of which, like that of colors in a picture, lies in a just contrast. We can all speculate concerning the general rules upon this; but when the man of genius gives us their results, how few are there who can trace them out with an observant eye, or look with a discerning satisfaction upon the great whole. Perhaps this very beauty in Kean has helped to an opinion, which, no doubt, is true, that he is, at times, too sharp and abrupt. I well remember, while once looking at a picture in which the shadow of a mountain fell, in strong outline, upon a part of a stream, I overheard some quite sensible people expressing their wonder that the artist should have made the water of two colors, seeing it was all one and the same thing.

Instances of Kean's keeping of situations were striking in the opening of the trial scene in *The Iron Chest*, and in *Hamlet*, when the father's ghost tells the story of his death.

The composure to which he is bent up, in the former, must be present with all who saw him. And, though from the immediate purpose, shall I pass by the startling and appalling change, when madness seized upon his brain, with the swiftness and power of a fanged monster? Wonderfully as this last part was played, we cannot well imagine how much the previous calm, and the suddenness of the unlooked-for change from it, added to the terror of the scene. The temple stood fixed on its foundations; the earthquake shook it, and it was a heap. Is this one of Kean's violent contrasts?

While Kean listened, in *Hamlet*, to the father's story, the entire man was absorbed in deep attention, mingled with a tempered awe. His posture was simple, with a slight inclination forward. The spirit was the spirit of his father, whom he had loved and revered, and who was to that moment ever present in his thoughts. The first superstitious terror at meeting him had passed off. The account of his father's appearance given him by Horatio and the watch, and his having followed him some distance, had, in a degree, familiarized him to the sight, and he stood before us in the stillness of one who was to hear, then or never, what was to be told, but without that eager reaching forward which other players give, and which would be right, perhaps, in any character but that of *Hamlet*, who connects the past and what is to come with the present, and mingles reflection with his immediate feelings, however deep.

As an instance of Kean's familiar, and, if I may be allowed to term, domestic acting, the first scene in the fourth act of his *Sir Giles Overreach* may be taken. His manner at meeting Lovell and through the conversation with him, the way in which he turns his chair and leans upon it, were as easy and natural as they could have been in real life, had Sir Giles been actually existing, and engaged at that moment in conversation in Lovell's room.

It is in these things, scarcely less than in the more prominent parts of his playing, that Kean shows himself the great actor. He must always make a deep impression; but to suppose the world at large capable of a right estimate of his different powers, would be forming a judgment against every-day proof. The gradual manner in which the character of his playing has opened upon me satisfies me, that in acting, as in everything else, however deep may be the first effect of genius upon us, we come slowly, and through study, to a perception of its minute beauties and delicate characteristics. After all, the greater part of men seldom get beyond the first general impression.

As there must needs go a *modicum* of fault-finding along with commendation, it may be well to remark, that Kean plays his hands too much at times, and moves about the dress over his breast and neck too frequently in his hurried and impatient passages, and that he does not always adhere with sufficient accuracy to the received readings of Shakspeare, and that the effect would be greater, upon the whole, were he to be more sparing of sudden changes from violent voice and gesticulation to a low conversation-tone and subdued manner.

His frequent use of these in *Sir Giles Overreach* is with good effect, for Sir Giles is playing his part; so, too, in *Lear*, for *Lear's* passions are gusty and shifting; but, in the main, it is a kind of playing too marked and striking to bear so frequent repetition, and had better sometimes be spared, where, considered alone, it might be properly enough used, for the sake of bringing it in at some other place with greater effect.

It is well to speak of these defects, for though the little faults of genius, in themselves considered, but slightly affect those who can enter into its true character, yet such are made impatient at the thought, that an opportunity is given those to carp who know not how to commend.

Though I have taken up a good deal of room, I must end without speaking of many things which occur to me. Some will be of the opinion that I have already said enough. Thinking of Kean as I do, I could not honestly have said less; for I hold it to be a low and wicked thing to keep back from merit of any kind its due, – and, with Steele, that "there is something wonderful in the narrowness of those minds which can be pleased, and be barren of bounty to those who please them."

Although the self-important, out of self-concern, give praise sparingly, and the mean measure theirs by their likings or dislikings of a man, and the good even are often slow to allow the talents of the faulty their due, lest they bring the evil to repute; yet it is the wiser as well as the honester course, not to disparage an excellence because it neighbors upon a fault, nor to take away from another what is his of right, with a view to our own name, nor to rest our character for discernment upon the promptings of an unkind heart. Where God has not feared to bestow great powers, we may not fear giving them their due; nor need we be parsimonious of commendation, as if there were but a certain quantity for distribution, and our liberality would be to our loss; nor should we hold it safe to detract from another's merit, as if we could always keep the world blind, lest we live to see him whom we disparaged, praised, and whom we hated, loved.

Whatever be his failings, give every man a full and ready commendation for that in which he excels; it will do good to our own hearts, while it cheers his. Nor will it bring our judgment into question with the discerning; for enthusiasm for what is great does not argue such an unhappy want of discrimination as that measured and cold approval, which is bestowed alike upon men of mediocrity and upon those of gifted minds.

GIFTS

RALPH WALDO EMERSON

"Gifts of one who loved me, —
Twas high time they came;
When he ceased to love me,
Time they stopped for shame."

IT is said that the world is in a state of bankruptcy, that the world owes the world more than the world can pay, and ought to go into chancery, and be sold. I do not think this general insolvency, which involves in some sort all the population, to be the reason of the difficulty experienced at Christmas and New Year, and other times, in bestowing gifts; since it is always so pleasant to be generous, though very vexatious to pay debts. But the impediment lies in the choosing. If, at any time, it comes into my head that a present is due from me to somebody, I am puzzled what to give until the opportunity is gone. Flowers and fruits are always fit presents; flowers, because they are a proud assertion that a ray of beauty outvalues all the utilities of the world. These gay natures contrast with the somewhat stern countenance of ordinary nature; they are like music heard out of a workhouse. Nature does not cocker us: we are children, not pets: she is not fond: everything is dealt to us without fear or favor, after severe universal laws. Yet these delicate flowers look like the frolic and interference of love and beauty. Men used to tell us that we love flattery, even though we are not deceived by it, because it shows that we are of importance enough to be courted. Something like that pleasure the flowers give us: what am I to whom these sweet hints are addressed? Fruits are acceptable gifts because they are the flower of commodities, and admit of fantastic values being attached to them. If a man should send to me to come a hundred miles to visit him, and should set before me a basket of fine summer fruit, I should think there was some proportion between the labor and the reward.

For common gifts, necessity makes pertinences and beauty every day, and one is glad when an imperative leaves him no option, since if the man at the door have no shoes, you have not to consider whether you could procure him a paint-box. And as it is always pleasing to see a man eat bread, or drink water, in the house or out of doors, so it is always a great satisfaction to supply these first wants. Necessity does everything well. In our condition of universal dependence, it seems heroic to let the petitioner be the judge of his necessity, and to give all that is asked, though at great inconvenience. If it be a fantastic desire, it is better to leave to others the office of punishing him. I can think of many parts I should prefer playing to that of the Furies. Next to things of necessity, the rule for a gift which one of my friends prescribed is, that we might convey to some person that which properly belonged to his character, and was easily associated with him in thought. But our tokens of compliment and love are for the most part barbarous. Rings and other jewels are not gifts, but apologies for gifts. The only gift is a portion of thyself. Thou must bleed for me. Therefore the poet brings his poem; the shepherd, his lamb; the farmer, corn; the miner, a gem; the sailor, coral and shells; the painter, his picture; the girl, a handkerchief of her own sewing. This is right and pleasing, for it restores society in so far to the primary basis, when a man's biography is conveyed in his gift, and every man's wealth is an index of his merit. But it is a cold, lifeless business when you go to the shops to buy me something, which does not represent your life and talent, but a goldsmith's. This is fit for kings, and rich men who represent kings, and a false state of property, to make presents of gold and silver stuffs, as a kind of symbolical sin-offering, or payment of blackmail.

The law of benefits is a difficult channel, which requires careful sailing, or rude boats. It is not the office of a man to receive gifts. How dare you give them? We wish to be self-sustained. We do

not quite forgive a giver. The hand that feeds us is in some danger of being bitten. We can receive anything from love, for that is a way of receiving it from ourselves; but not from anyone who assumes to bestow. We sometimes hate the meat which we eat, because there seems something of degrading dependence in living by it.

"Brother, if Jove to thee a present make,
Take heed that from his hands thou nothing take."

We ask the whole. Nothing less will content us. We arraign society if it do not give us besides earth, and fire, and water, opportunity, love, reverence, and objects of veneration.

He is a good man who can receive a gift well. We are either glad or sorry at a gift, and both emotions are unbecoming. Some violence, I think, is done, some degradation borne, when I rejoice or grieve at a gift. I am sorry when my independence is invaded, or when a gift comes from such as do not know my spirit, and so the act is not supported; and if the gift pleases me overmuch, then I should be ashamed that the donor should read my heart, and see that I love his commodity, and not him. The gift, to be true, must be the flowing of the giver unto me, correspondent to my flowing unto him. When the waters are at level, then my goods pass to him, and his to me. All his are mine, all mine his. I say to him, How can you give me this pot of oil, or this flagon of wine, when all your oil and wine is mine, which belief of mine this gift seems to deny? Hence the fitness of beautiful, not useful things for gifts. This giving is flat usurpation, and therefore when the beneficiary is ungrateful, as all beneficiaries hate all Timons, not at all considering the value of the gift, but looking back to the greater store it was taken from, I rather sympathize with the beneficiary than with the anger of my lord Timon. For, the expectation of gratitude is mean, and is continually punished by the total insensibility of the obliged person. It is a great happiness to get off without injury and heart-burning, from one who has had the ill-luck to be served by you. It is a very onerous business, this of being served, and the debtor naturally wishes to give you a slap. A golden text for these gentlemen is that which I so admire in the Buddhist, who never thanks, and who says, "Do not flatter your benefactors."

The reason for these discords I conceive to be that there is no commensurability between a man and any gift. You cannot give anything to a magnanimous person. After you have served him he at once puts you in debt by his magnanimity. The service a man renders his friend is trivial and selfish, compared with the service he knows his friend stood in readiness to yield him, alike before he had begun to serve his friend, and now also. Compared with that good-will I bear my friend, the benefit it is in my power to render him seems small. Besides, our action on each other, good as well as evil, is so incidental and at random, that we can seldom hear the acknowledgments of any person who would thank us for a benefit, without some shame and humiliation. We can rarely strike a direct stroke, but must be content with an oblique one; we seldom have the satisfaction of yielding a direct benefit, which is directly received. But rectitude scatters favors on every side without knowing it, and receives with wonder the thanks of all people.

I fear to breathe any treason against the majesty of love, which is the genius and god of gifts, and to whom we must not affect to prescribe. Let him give kingdoms or flower-leaves indifferently. There are persons from whom we always expect fairy-tokens; let us not cease to expect them. This is prerogative, and not to be limited by our municipal rules. For the rest, I like to see that we cannot be bought and sold. The best of hospitality and of generosity is also not in the will, but in fate. I find that I am not much to you; you do not need me; you do not feel me; then am I thrust out of doors, though you proffer me house and lands. No services are of any value, but only likeness. When I have attempted to join myself to others by services, it proved an intellectual trick, – no more. They eat your service like apples, and leave you out. But love them, and they feel you, and delight in you all the time.

USES OF GREAT MEN

RALPH WALDO EMERSON

IT is natural to believe in great men. If the companions of our childhood should turn out to be heroes, and their condition regal, it would not surprise us. All mythology opens with demigods, and the circumstance is high and poetic; that is, their genius is paramount. In the legends of the Gautama, the first men ate the earth, and found it deliciously sweet.

Nature seems to exist for the excellent. The world is upheld by the veracity of good men: they make the earth wholesome. They who lived with them found life glad and nutritious. Life is sweet and tolerable only in our belief in such society; and actually or ideally we manage to live with superiors. We call our children and our lands by their names. Their names are wrought into the verbs of language, their works and effigies are in our houses, and every circumstance of the day recalls an anecdote of them.

The search after the great is the dream of youth and the most serious occupation of manhood. We travel into foreign parts to find his works – if possible, to get a glimpse of him. But we are put off with fortune instead. You say the English are practical; the Germans are hospitable; in Valencia the climate is delicious; and in the hills of the Sacramento there is gold for the gathering. Yes, but I do not travel to find comfortable, rich, and hospitable people, or clear sky, or ingots that cost too much. But if there were any magnet that would point to the countries and houses where are the persons who are intrinsically rich and powerful, I would sell all, and buy it, and put myself on the road to-day.

The race goes with us on their credit. The knowledge that in the city is a man who invented the railroad raises the credit of all the citizens. But enormous populations, if they be beggars, are disgusting, like moving cheese, like hills of ants or of fleas – the more, the worse.

Our religion is the love and cherishing of these patrons. The gods of fable are the shining moments of great men. We run all our vessels into one mould. Our colossal theologies of Judaism, Christism, Buddhism, Mahometism, are the necessary and structural action of the human mind. The student of history is like a man going into a warehouse to buy cloths or carpets. He fancies he has a new article. If he go to the factory, he shall find that his new stuff still repeats the scrolls and rosettes which are found on the interior walls of the pyramids of Thebes. Our theism is the purification of the human mind. Man can paint, or make, or think nothing but man. He believes that the great material elements had their origin from his thought. And our philosophy finds one essence collected or distributed.

If now we proceed to inquire into the kinds of service we derive from others, let us be warned of the danger of modern studies, and begin low enough. We must not contend against love, or deny the substantial existence of other people. I know not what would happen to us. We have social strengths. Our affection towards others creates a sort of vantage or purchase which nothing will supply. I can do that by another which I cannot do alone. I can say to you what I cannot first say to myself. Other men are lenses through which we read our own minds. Each man seeks those of different quality from his own, and such as are good of their kind; that is, he seeks other men, and the *otherest*. The stronger the nature, the more it is reactive. Let us have the quality pure. A little genius let us leave alone. A main difference betwixt men is, whether they attend their own affair or not. Man is that noble endogenous plant which grows, like the palm, from within outward. His own affair, though impossible to others, he can open with celerity and in sport. It is easy to sugar to be sweet, and to nitre to be salt. We take a great deal of pains to waylay and entrap that which of itself will fall into our hands. I count him a great man who inhabits a higher sphere of thought, into which other men rise with labor and difficulty; he has but to open his eyes to see things in a true light, and in large relations; whilst they must make painful corrections, and keep a vigilant eye on many sources of error. His service to us is of like sort. It costs a beautiful person no exertion to paint her image on our eyes; yet how splendid

is that benefit! It costs no more for a wise soul to convey his quality to other men. And everyone can do his best thing easiest. "*Peu de moyens, beaucoup d'effét.*" He is great who is what he is from nature, and who never reminds us of others.

But he must be related to us, and our life receive from him some promise of explanation. I cannot tell what I would know; but I have observed there are persons who, in their character and actions, answer questions which I have not skill to put. One man answers some questions which none of his contemporaries put, and is isolated. The past and passing religions and philosophies answer some other question. Certain men affect us as rich possibilities, but helpless to themselves and to their times, – the sport perhaps, of some instinct that rules in the air, – they do not speak to our want. But the great are near; we know them at sight. They satisfy expectation, and fall into place. What is good is effective, generative; makes for itself room, food, and allies. A sound apple produces seed – a hybrid does not. Is a man in his place, he is constructive, fertile, magnetic, inundating armies with his purpose, which is thus executed. The river makes its own shores, and each legitimate idea makes its own channels and welcome – harvests for food, institutions for expression, weapons to fight with, and disciples to explain it. The true artist has the planet for his pedestal; the adventurer, after years of strife, has nothing broader than his own shoes.

Our common discourse respects two kinds of use or service from superior men. Direct giving is agreeable to the early belief of men; direct giving of material or metaphysical aid, as of health, eternal youth, fine senses, arts of healing, magical power, and prophecy. The boy believes there is a teacher who can sell him wisdom. Churches believe in imputed merit. But, in strictness, we are not much cognizant of direct serving. Man is endogenous, and education is his unfolding. The aid we have from others is mechanical, compared with the discoveries of nature in us. What is thus learned is delightful in the doing, and the effect remains. Right ethics are central, and go from the soul outward. Gift is contrary to the law of the universe. Serving others is serving us. I must absolve me to myself. "Mind thy affair," says the spirit; "coxcomb, would you meddle with the skies, or with other people?" Indirect service is left. Men have a pictorial or representative quality, and serve us in the intellect. Behmen and Swedenborg saw that things were representative. Men are also representative; first, of things, and secondly, of ideas.

As plants convert the minerals into food for animals, so each man converts some raw material in nature to human use. The inventors of fire, electricity, magnetism, iron, lead, glass, linen, silk, cotton; the makers of tools; the inventor of decimal notation; the geometer; the engineer; the musician, severally make an easy way for all through unknown and impossible confusions. Each man is, by secret liking, connected with some district of nature, whose agent and interpreter he is, as Linnæus, of plants; Huber, of bees; Fries, of lichens; Van Mons, of pears; Dalton, of atomic forms; Euclid, of lines; Newton, of fluxions.

A man is a center for nature, running out threads of relation through everything, fluid and solid, material and elemental. The earth rolls; every clod and stone comes to the meridian; so every organ, function, acid, crystal, grain of dust, has its relation to the brain. It waits long, but its turn comes. Each plant has its parasite, and each created thing its lover and poet. Justice has already been done to steam, to iron, to wood, to coal, to loadstone, to iodine, to corn and cotton; but how few materials are yet used by our arts! The mass of creatures and of qualities are still hid and expectant. It would seem as if each waited, like the enchanted princess in fairy tales, for a destined human deliverer. Each must be disenchanting, and walk forth to the day in human shape. In the history of discovery, the ripe and latent truth seems to have fashioned a brain for itself. A magnet must be made man, in some Gilbert, or Swedenborg, or Oersted, before the general mind can come to entertain its powers.

If we limit ourselves to the first advantages: a sober grace adheres to the mineral and botanic kingdoms, which in the highest moments comes up as the charm of nature, the glitter of the spar, the sureness of affinity, the veracity of angles. Light and darkness, heat and cold, hunger and food, sweet and sour, solid, liquid, and gas, circle us round in a wreath of pleasures, and, by their agreeable

quarrel, beguile the day of life. The eye repeats every day the first eulogy on things – "He saw that they were good." We know where to find them; and these performers are relished all the more after a little experience of the pretending races. We are entitled, also, to higher advantages. Something is wanting to science, until it has been humanized. The table of logarithms is one thing, and its vital play, in botany, music, optics, and architecture, another. There are advancements to numbers, anatomy, architecture, astronomy, little suspected at first, when, by union with intellect and will, they ascend into the life, and reappear in conversation, character, and politics.

But this comes later. We speak now only of our acquaintance with them in their own sphere, and the way in which they seem to fascinate and draw to them some genius who occupies himself with one thing all his life long. The possibility of interpretation lies in the identity of the observer with the observed. Each material thing has its celestial side; has its translation, through humanity, into the spiritual and necessary sphere, where it plays a part as indestructible as any other. And to these, their ends, all things continually ascend. The gases gather to the solid firmament; the chemic lump arrives at the plant, and grows; arrives at the quadruped, and walks; arrives at the man, and thinks. But also the constituency determines the vote of the representative. He is not only representative, but participant. Like can only be known by like. The reason why he knows about them is, that he is of them; he has just come out of nature, or from being a part of that thing. Animated chlorine knows of chlorine, and incarnate zinc, of zinc. Their quality makes his career; and he can variously publish their virtues, because they compose him. Man, made of the dust of the world, does not forget his origin; and all that is yet inanimate will one day speak and reason. Unpublished nature will have its whole secret told. Shall we say that quartz mountains will pulverize into innumerable Werners, Von Buchs, and Beaumonts; and the laboratory of the atmosphere holds in solution I know not what Berzeliuses and Davys?

Thus we sit by the fire, and take hold on the poles of the earth. This *quasi* omnipresence supplies the imbecility of our condition. In one of those celestial days, when heaven and earth meet and adorn each other, it seems a poverty that we can only spend it once: we wish for a thousand heads, a thousand bodies, that we might celebrate its immense beauty in many ways and places. Is this fancy? Well, in good faith, we are multiplied by our proxies. How easily we adopt their labors. Every ship that comes to America got its chart from Columbus. Every novel is a debtor to Homer. Every carpenter who shaves with a foreplane borrows the genius of a forgotten inventor. Life is girt all round with a zodiac of sciences, the contributions of men who have perished to add their point of light to our sky. Engineer, broker, jurist, physician, moralist, theologian, and every man, inasmuch as he has any science, is a definer and map-maker of the latitudes and longitudes of our condition. These road-makers on every hand enrich us. We must extend the area of life, and multiply our relations. We are as much gainers by finding a new property in the old earth as by acquiring a new planet.

We are too passive in the reception of these material or semi-material aids. We must not be sacks and stomachs. To ascend one step – we are better served through our sympathy. Activity is contagious. Looking where others look, and conversing with the same things, we catch the charm which lured them. Napoleon said, "You must not fight too often with one enemy, or you will teach him all your art of war." Talk much with any man of vigorous mind, and we acquire very fast the habit of looking at things in the same light, and, on each occurrence, we anticipate his thought.

Men are helpful through the intellect and the affections. Other help, I find a false appearance. If you affect to give me bread and fire, I perceive that I pay for it the full price, and at last it leaves me as it found me, neither better nor worse; but all mental and moral force is a positive good. It goes out from you, whether you will or not, and profits me whom you never thought of. I cannot even hear of personal vigor of any kind, great power of performance, without fresh resolution. We are emulous of all that man can do. Cecil's saying of Sir Walter Raleigh, "I know that he can toil terribly," is an electric touch. So are Clarendon's portraits – of Hampden: "who was of an industry and vigilance not to be tired out or wearied by the most laborious, and of parts not to be imposed on by the most subtle

and sharp, and of a personal courage equal to his best parts;" – of Falkland: "who was so severe an adorer of truth that he could as easily have given himself leave to steal as to dissemble." We cannot read Plutarch without a tingling of the blood; and I accept the saying of the Chinese Mencius: "A sage is the instructor of a hundred ages. When the manners of Loo are heard of, the stupid become intelligent, and the wavering, determined."

This is the moral of biography; yet it is hard for departed men to touch the quick like our own companions, whose names may not last as long. What is he whom I never think of? whilst in every solitude are those who succor our genius, and stimulate us in wonderful manners. There is a power in love to divine another's destiny better than that other can, and, by heroic encouragements, hold him to his task. What has friendship so signal as its sublime attraction to whatever virtue is in us? We will never more think cheaply of ourselves, or of life. We are piqued to some purpose, and the industry of the diggers on the railroad will not again shame us.

Under this head, too, falls that homage, very pure, as I think, which all ranks pay to the hero of the day, from Coriolanus and Gracchus, down to Pitt, Lafayette, Wellington, Webster, Lamartine. Hear the shouts in the street! The people cannot see him enough. They delight in a man. Here is a head and a trunk! What a front! What eyes! Atlantean shoulders, and the whole carriage heroic, with equal inward force to guide the great machine! This pleasure of full expression to that which, in their private experience, is usually cramped and obstructed, runs, also, much higher, and is the secret of the reader's joy in literary genius. Nothing is kept back. There is fire enough to fuse the mountain of ore. Shakspeare's principal merit may be conveyed in saying that he, of all men, best understands the English language, and can say what he will. Yet these unchoked channels and floodgates of expression are only health or fortunate constitution. Shakspeare's name suggests other and purely intellectual benefits.

Senates and sovereigns have no compliment, with their medals, swords, and armorial coats, like the addressing to a human being thoughts out of a certain height, and presupposing his intelligence. This honor, which is possible in personal intercourse scarcely twice in a lifetime, genius perpetually pays; contented, if now and then, in a century, the proffer is accepted. The indicators of the values of matter are degraded to a sort of cooks and confectioners, on the appearance of the indicators of ideas. Genius is the naturalist or geographer of the supersensible regions, and draws their map; and, by acquainting us with new fields of activity, cools our affection for the old. These are at once accepted as the reality, of which the world we have conversed with is the show.

We go to the gymnasium and the swimming-school to see the power and beauty of the body; there is the like pleasure, and higher benefit, from witnessing intellectual feats of all kinds; as feats of memory, of mathematical combination, great power of abstraction, the transmutings of the imagination, even versatility and concentration, as these acts expose the invisible organs and members of the mind, which respond, member for member, to the parts of the body. For we thus enter a new gymnasium, and learn to choose men by their truest marks, taught, with Plato, "to choose those who can, without aid from the eyes or any other sense, proceed to truth and to being." Foremost among these activities are the summersaults, spells, and resurrections wrought by the imagination. When this wakes, a man seems to multiply ten times or a thousand times his force. It opens the delicious sense of indeterminate size, and inspires an audacious mental habit. We are as elastic as the gas of gunpowder, and a sentence in a book or a word dropped in conversation sets free our fancy, and instantly our heads are bathed with galaxies, and our feet tread the floor of the pit. And this benefit is real, because we are entitled to these enlargements, and, once having passed the bounds, shall never again be quite the miserable pedants we were.

The high functions of the intellect are so allied that some imaginative power usually appears in all eminent minds, even in arithmeticians of the first class, but especially in meditative men of an intuitive habit of thought. This class serve us, so that they have the perception of identity and the perception of reaction. The eyes of Plato, Shakspeare, Swedenborg, Goethe, never shut on either

of these laws. The perception of these laws is a kind of meter of the mind. Little minds are little, through failure to see them.

Even these feasts have their surfeit. Our delight in reason degenerates into idolatry of the herald. Especially when a mind of powerful method has instructed men, we find the examples of oppression. The dominion of Aristotle, the Ptolemaic astronomy, the credit of Luther, of Bacon, of Locke, – in religion, the history of hierarchies, of saints, and the sects which have taken the name of each founder, – are in point. Alas! every man is such a victim. The imbecility of men is always inviting the impudence of power. It is the delight of vulgar talent to dazzle and to blind the beholder. But true genius seeks to defend us from itself. True genius will not impoverish, but will liberate, and add new senses. If a wise man should appear in our village, he would create, in those who conversed with him, a new consciousness of wealth, by opening their eyes to unobserved advantages; he would establish a sense of immovable equality, calm us with assurances that we could not be cheated; as everyone would discern the checks and guaranties of condition. The rich would see their mistakes and poverty, the poor their escapes and their resources.

But nature brings all this about in due time. Rotation is her remedy. The soul is impatient of masters, and eager for change. Housekeepers say of a domestic who has been valuable, "She had lived with me long enough." We are tendencies, or rather symptoms, and none of us complete. We touch and go, and sip the foam of many lives. Rotation is the law of nature. When nature removes a great man, people explore the horizon for a successor; but none comes, and none will. His class is extinguished with him. In some other and quite different field, the next man will appear; not Jefferson, not Franklin, but now a great salesman; than a road-contractor; then a student of fishes; then a buffalo-hunting explorer, or a semi-savage Western general. Thus we make a stand against our rougher masters; but against the best there is a finer remedy. The power which they communicate is not theirs. When we are exalted by ideas, we do not owe this to Plato, but to the idea, to which, also, Plato was debtor.

I must not forget that we have a special debt to a single class. Life is a scale of degrees. Between rank and rank of our great men are wide intervals. Mankind have, in all ages, attached themselves to a few persons, who, either by the quality of that idea they embodied, or by the largeness of their reception, were entitled to the position of leaders and law-givers. These teach us the qualities of primary nature – admit us to the constitution of things. We swim, day by day, on a river of delusions, and are effectually amused with houses and towns in the air, of which the men about us are dupes. But life is a sincerity. In lucid intervals we say, "Let there be an entrance opened for me into realities; I have worn the fool's cap too long." We will know the meaning of our economies and politics. Give us the cipher, and, if persons and things are scores of a celestial music, let us read off the strains. We have been cheated of our reason; yet there have been sane men who enjoyed a rich and related existence. What they know they know for us. With each new mind, a new secret of nature transpires; nor can the Bible be closed until the last great man is born. These men correct the delirium of the animal spirits, make us considerate, and engage us to new aims and powers. The veneration of mankind selects these for the highest place. Witness the multitude of statues, pictures, and memorials which recall their genius in every city, village, house, and ship:

"Ever their phantoms arise before us,
Our loftier brothers, but one in blood;
At bed and table they lord it o'er us,
With looks of beauty, and words of good."

How to illustrate the distinctive benefit of ideas, the service rendered by those who introduce moral truths into the general mind? – I am plagued, in all my living, with a perpetual tariff of prices. If I work in my garden and prune an apple-tree, I am well enough entertained, and could continue

indefinitely in the like occupation. But it comes to mind that a day is gone, and I have got this precious nothing done. I go to Boston or New York, and run up and down on my affairs: they are sped, but so is the day. I am vexed by the recollection of this price I have paid for a trifling advantage. I remember the *peau d'âne*, on which whoso sat should have his desire, but a piece of the skin was gone for every wish. I go to a convention of philanthropists. Do what I can, I cannot keep my eyes off the clock. But if there should appear in the company some gentle soul who knows little of persons or parties, of Carolina or Cuba, but who announces a law that disposes these particulars, and so certifies me of the equity which checkmates every false player, bankrupts every self-seeker, and apprises me of my independence on any conditions of country, or time, or human body, that man liberates me; I forget the clock. I pass out of the sore relation to persons. I am healed of my hurts. I am made immortal by apprehending my possession of incorruptible goods. Here is great competition of rich and poor. We live in a market, where is only so much wheat, or wool, or land; and if I have so much more, every other must have so much less. I seem to have no good, without breach of good manners. Nobody is glad in the gladness of another, and our system is one of war, of an injurious superiority. Every child of the Saxon race is educated to wish to be first. It is our system; and a man comes to measure his greatness by the regrets, envies, and hatreds of his competitors. But in these new fields there is room: here are no self-esteemes, no exclusions.

I admire great men of all classes, those who stand for facts and for thoughts; I like rough and smooth, "scourges of God" and "darlings of the human race." I like the first Cæsar; and Charles V, of Spain; and Charles XII, of Sweden; Richard Plantagenet; and Bonaparte, in France. I applaud a sufficient man, an officer equal to his office; captains, ministers, senators. I like a master standing firm on legs of iron, well-born, rich, handsome, eloquent, loaded with advantages, drawing all men by fascination into tributaries and supports of his power. Sword and staff, or talents sword-like or staff-like, carry on the work of the world. But I find him greater when he can abolish himself, and all heroes, by letting in this element of reason, irrespective of persons; this subtilizer, and irresistible upward force, into our thought, destroying individualism; the power so great that the potentate is nothing. Then he is a monarch who gives a constitution to his people; a pontiff who preaches the equality of souls, and releases his servants from their barbarous homages; an emperor who can spare his empire.

But I intended to specify, with a little minuteness, two or three points of service. Nature never spares the opium or nepenthe; but, wherever she mars her creature with some deformity or defect, lays her poppies plentifully on the bruise, and the sufferer goes joyfully through life, ignorant of the ruin, and incapable of seeing it, though all the world point their finger at it every day. The worthless and offensive members of society, whose existence is a social pest, invariably think themselves the most ill-used people alive, and never get over their astonishment at the ingratitude and selfishness of their contemporaries. Our globe discovers its hidden virtues, not only in heroes and archangels, but in gossips and nurses. Is it not a rare contrivance that lodged the due inertia in every creature, the conserving, resisting energy, the anger at being waked or changed? Altogether independent of the intellectual force in each is the pride of opinion, the security that we are right. Not the feeblest grandame, not a mowing idiot, but uses what spark of perception and faculty is left, to chuckle and triumph in his or her opinion over the absurdities of all the rest. Difference from me is the measure of absurdity. Not one has a misgiving of being wrong. Was it not a bright thought that made things cohere with this bitumen, fastest of cements? But, in the midst of this chuckle of self-gratulation, some figure goes by which Thersites too can love and admire. This is he that should marshal us the way we were going. There is no end to his aid. Without Plato, we should almost lose our faith in the possibility of a reasonable book. We seem to want but one, but we want one. We love to associate with heroic persons, since our receptivity is unlimited; and, with the great, our thoughts and manners easily become great. We are all wise in capacity, though so few in energy. There needs but one wise man in a company, and all are wise, so rapid is the contagion.

Great men are thus a collyrium to clear our eyes from egotism, and enable us to see other people and their works. But there are vices and follies incident to whole populations and ages. Men resemble their contemporaries, even more than their progenitors. It is observed in old couples, or in persons who have been housemates for a course of years, that they grow like; and if they should live long enough, we should not be able to know them apart. Nature abhors these complaisances, which threaten to melt the world into a lump, and hastens to break up such maudlin agglutinations. The like assimilation goes on between men of one town, of one sect, of one political party; and the ideas of the time are in the air, and infect all who breathe it. Viewed from any high point, this city of New York, yonder city of London, the western civilization, would seem a bundle of insanities. We keep each other in countenance, and exasperate by emulation the frenzy of the time. The shield against the stings of conscience is the universal practice, or our contemporaries. Again: it is very easy to be as wise and good as your companions. We learn of our contemporaries what they know, without effort, and almost through the pores of the skin. We catch it by sympathy, or as a wife arrives at the intellectual and moral elevations of her husband. But we stop where they stop. Very hardly can we take another step. The great, or such as hold of nature, and transcend fashions, by their fidelity to universal ideas, are saviors from these federal errors, and defend us from our contemporaries. They are the exceptions which we want, where all grows alike. A foreign greatness is the antidote for cabalism.

Thus we feed on genius, and refresh ourselves from too much conversation with our mates, and exult in the depth of nature in that direction in which he leads us. What indemnification is one great man for populations of pygmies! Every mother wishes one son a genius, though all the rest should be mediocre. But a new danger appears in the excess of influence of the great man. His attractions warp us from our place. We have become underlings and intellectual suicides. Ah! yonder in the horizon is our help: other great men, new qualities, counterweights and checks on each other. We cloy of the honey of each peculiar greatness. Every hero becomes a bore at last. Perhaps Voltaire was not bad-hearted, yet he said of the good Jesus, even, "I pray you, let me never hear that man's name again." They cry up the virtues of George Washington – "Damn George Washington!" is the poor Jacobin's whole speech and confutation. But it is human nature's indispensable defense. The centripetence augments the centrifugence. We balance one man with his opposite, and the health of the State depends on the see-saw.

There is, however, a speedy limit to the use of heroes. Every genius is defended from approach by quantities of unavailableness. They are very attractive, and seem at a distance our own; but we are hindered on all sides from approach. The more we are drawn, the more we are repelled. There is something not solid in the good that is done for us. The best discovery the discoverer makes for himself. It has something unreal for his companion, until he too has substantiated it. It seems as if the Deity dressed each soul which he sends into nature in certain virtues and powers not communicable to other men, and, sending it to perform one more turn through the circle of beings, wrote, "*Not transferable*," and "*Good for this trip only*," on these garments of the soul. There is somewhat deceptive about the intercourse of minds. The boundaries are invisible, but they are never crossed. There is such good will to impart, and such good will to receive, that each threatens to become the other; but the law of individuality collects its secret strength: you are you, and I am I, and so we remain.

For Nature wishes everything to remain itself; and whilst every individual strives to grow and exclude, and to exclude and grow, to the extremities of the universe, and to impose the law of its being on every other creature, Nature steadily aims to protect each against every other. Each is self-defended. Nothing is more marked than the power by which individuals are guarded from individuals, in a world where every benefactor becomes so easily a malefactor, only by continuation of his activity into places where it is not due; where children seem so much at the mercy of their foolish parents, and where almost all men are too social and interfering. We rightly speak of the guardian angels of children. How superior in their security from infusions of evil persons, from vulgarity and second

thought! They shed their own abundant beauty on the objects they behold. Therefore, they are not at the mercy of such poor educators as we adults. If we huff and chide them, they soon come not to mind it, and get a self-reliance; and if we indulge them to folly, they learn the limitation elsewhere.

We need not fear excessive influence. A more generous trust is permitted. Serve the great. Stick at no humiliation. Grudge no office thou canst render. Be the limb of their body, the breath of their mouth. Compromise thy egotism. Who cares for that, so thou gain aught wider and nobler? Never mind the taunt of Boswellism: the devotion may easily be greater than the wretched pride which is guarding its own skirts. Be another – not thyself, but a Platonist; not a soul, but a Christian; not a naturalist, but a Cartesian; not a poet, but a Shaksperian. In vain; the wheels of tendency will not stop, nor will all the forces of inertia, fear, or of love itself, hold thee there. On, and forever onward! The microscope observes a monad or wheel-insect among the infusories circulating in water. Presently a dot appears on the animal, which enlarges to a slit, and it becomes two perfect animals. The ever-proceeding detachment appears not less in all thought, and in society. Children think they cannot live without their parents. But long before they are aware of it, the black dot has appeared, and the detachment taken place. Any accident will now reveal to them their independence.

But *great men* – the word is injurious. Is there caste? Is there fate? What becomes of the promise to virtue? The thoughtful youth laments the superfœtation of nature. "Generous and handsome," he says, "is your hero; but look at yonder poor Paddy, whose country is his wheelbarrow; look at his whole nation of Paddies." Why are the masses, from the dawn of history down, food for knives and powder? The idea dignifies a few leaders, who have sentiment, opinion, love, self-devotion; and they make war and death sacred; but what for the wretches whom they hire and kill? The cheapness of man is every day's tragedy. It is as real a loss that others should be low as that we should be low; for we must have society.

Is it a reply to these suggestions, to say society is a Pestalozzian school; all are teachers and pupils in turn. We are equally served by receiving and by imparting. Men who know the same things are not long the best company for each other. But bring to each an intelligent person of another experience, and it is as if you let off water from a lake, by cutting a lower basin. It seems a mechanical advantage, and great benefit it is to each speaker, as he can now paint out his thought to himself. We pass very fast, in our personal moods, from dignity to dependence. And if any appear never to assume the chair, but always to stand and serve, it is because we do not see the company in a sufficiently long period for the whole rotation of parts to come about. As to what we call the masses and common men – there are no common men. All men are at last of a size; and true art is only possible on the conviction that every talent has its apotheosis somewhere. Fair play, and an open field, and freshest laurels to all who have won them! But heaven reserves an equal scope for every creature. Each is uneasy until he has produced his private ray unto the concave sphere, and beheld his talent also in its last nobility and exaltation.

The heroes of the hour are relatively great – of a faster growth; or they are such, in whom, at the moment of success, a quality is ripe which is then in request. Other days will demand other qualities. Some rays escape the common observer, and want a finely adapted eye. Ask the great man if there be none greater. His companions are; and not the less great, but the more, that society cannot see them. Nature never sends a great man into the planet without confiding the secret to another soul.

One gracious fact emerges from these studies – that there is true ascension in our love. The reputations of the nineteenth century will one day be quoted to prove its barbarism. The genius of humanity is the real subject whose biography is written in our annals. We must infer much, and supply many chasms in the record. The history of the universe is symptomatic, and life is mnemonical. No man, in all the procession of famous men, is reason or illumination, or that essence we were looking for, but is an exhibition, in some quarter, of new possibilities. Could we one day complete the immense figure which these flagrant points compose! The study of many individuals leads us to an elemental region wherein the individual is lost, or wherein all touch by their summits. Thought

and feeling, that break out there, cannot be impounded by any fence of personality. This is the key to the power of the greatest men – their spirit diffuses itself. A new quality of mind travels by night and by day, in concentric circles from its origin, and publishes itself by unknown methods; the union of all minds appears intimate; what gets admission to one cannot be kept out of any other; the smallest acquisition of truth or of energy, in any quarter, is so much good to the commonwealth of souls. If the disparities of talent and position vanish when the individuals are seen in the duration which is necessary to complete the career of each, even more swiftly the seeming injustice disappears when we ascend to the central identity of all the individuals, and know that they are made of the substance which ordaineth and doeth.

The genius of humanity is the right point of view of history. The qualities abide; the men who exhibit them have now more, now less, and pass away; the qualities remain on another brow. No experience is more familiar. Once you saw phoenixes: they are gone; the world is not therefore disenchanted. The vessels on which you read sacred emblems turn out to be common pottery; but the sense of the pictures is sacred, and you may still read them transferred to the walls of the world. For a time our teachers serve us personally, as meters or milestones of progress. Once they were angels of knowledge, and their figures touched the sky. Then we drew near, saw their means, culture, and limits; and they yielded their place to other geniuses. Happy, if a few names remain so high that we have not been able to read them nearer, and age and comparison have not robbed them of a ray. But, at last, we shall cease to look in men for completeness, and shall content ourselves with their social and delegated quality. All that respects the individual is temporary and prospective, like the individual himself, who is ascending out of his limits into a catholic existence. We have never come at the true and best benefit of any genius, so long as we believe him an original force. In the moment when he ceases to help us as a cause, he begins to help us more as an effect. Then he appears as an exponent of a vaster mind and will. The opaque self becomes transparent with the light of the First Cause.

Yet, within the limits of human education and agency, we may say great men exist that there may be greater men. The destiny of organized nature is amelioration, and who can tell its limits? It is for man to tame the chaos; on every side, whilst he lives, to scatter the seeds of science and of song, that climate, corn, animals, men, may be milder, and the germs of love and benefit may be multiplied.

BUDS AND BIRD-VOICES

NATHANIEL HAWTHORNE

BALMY Spring – weeks later than we expected, and months later than we longed for her – comes at last to revive the moss on the roof and walls of our old mansion. She peeps brightly into my study window, inviting me to throw it open and create a summer atmosphere by the intermixture of her genial breath with the black and cheerless comfort of the stove. As the casement ascends, forth into infinite space fly the innumerable forms of thought or fancy that have kept me company in the retirement of this little chamber during the sluggish lapse of wintry weather – visions gay, grotesque and sad, pictures of real life tinted with nature's homely gray and russet, scenes in dreamland bedizened with rainbow-hues which faded before they were well laid on. All these may vanish now, and leave me to mold a fresh existence out of sunshine. Brooding Meditation may flap her dusky wings and take her owl-like flight, blinking amid the cheerfulness of noontide. Such companions befit the season of frosted window-panes and crackling fires, when the blast howls through the black-ash trees of our avenue, and the drifting snowstorm chokes up the wood paths and fills the highway from stone wall to stone wall. In the spring and summer time all somber thoughts should follow the winter northward with the somber and thoughtful crows. The old paradisiacal economy of life is again in force: we live, not to think nor to labor, but for the simple end of being happy; nothing for the present hour is worthy of man's infinite capacity save to imbibe the warm smile of heaven and sympathize with the reviving earth.

The present Spring comes onward with fleeter footsteps because Winter lingered so unconscionably long that with her best diligence she can hardly retrieve half the allotted period of her reign. It is but a fortnight since I stood on the brink of our swollen river and beheld the accumulated ice of four frozen months go down the stream. Except in streaks here and there upon the hillsides, the whole visible universe was then covered with deep snow the nethermost layer of which had been deposited by an early December storm. It was a sight to make the beholder torpid, in the impossibility of imagining how this vast white napkin was to be removed from the face of the corpse-like world in less time than had been required to spread it there. But who can estimate the power of gentle influences, whether amid material desolation or the moral winter of man's heart? There have been no tempestuous rains – even no sultry days – but a constant breath of southern winds, with now a day of kindly sunshine, and now a no less kindly mist, or a soft descent of showers, in which a smile and a blessing seemed to have been steeped. The snow has vanished as if by magic; whatever heaps may be hidden in the woods and deep gorges of the hills, only two solitary specks remain in the landscape, and those I shall almost regret to miss when to-morrow I look for them in vain. Never before, methinks, has spring pressed so closely on the footsteps of retreating winter. Along the roadside the green blades of grass have sprouted on the very edge of the snowdrifts. The pastures and mowing fields have not yet assumed a general aspect of verdure, but neither have they the cheerless brown tint which they wear in later autumn, when vegetation has entirely ceased; there is now a faint shadow of life, gradually brightening into the warm reality. Some tracts in a happy exposure – as, for instance, yonder southwestern slope of an orchard, in front of that old red farmhouse beyond the river – such patches of land already wear a beautiful and tender green to which no future luxuriance can add a charm. It looks unreal – a prophecy, a hope, a transitory effect of some peculiar light, which will vanish with the slightest motion of the eye. But beauty is never a delusion; not these verdant tracts but the dark and barren landscape all around them is a shadow and a dream. Each moment wins some portion of the earth from death to life; a sudden gleam of verdure brightens along the sunny slope of a bank which an instant ago was brown and bare. You look again, and, behold an apparition of green grass!

The trees in our orchard and elsewhere are as yet naked, but already appear full of life and vegetable blood. It seems as if by one magic touch they might instantaneously burst into full foliage, and that the wind which now sighs through their naked branches might make sudden music amid innumerable leaves. The moss-grown willow tree which for forty years past has overshadowed these western windows will be among the first to put on its green attire. There are some objections to the willow: it is not a dry and cleanly tree, and impresses the beholder with an association of sliminess. No trees, I think, are perfectly agreeable as companions unless they have glossy leaves, dry bark, and a firm and hard texture of trunk and branches. But the willow is almost the earliest to gladden us with the promise and reality of beauty in its graceful and delicate foliage, and the last to scatter its yellow, yet scarcely-withered, leaves upon the ground. All through the winter, too, its yellow twigs give it a sunny aspect which is not without a cheering influence even in the grayest and gloomiest day. Beneath a clouded sky it faithfully remembers the sunshine. Our old house would lose a charm were the willow to be cut down, with its golden crown over the snow-covered roof, and its heap of summer verdure.

The lilac shrubs under my study windows are likewise almost in leaf; in two or three days more I may put forth my hand and pluck the topmost bough in its freshest green. These lilacs are very aged, and have lost the luxuriant foliage of their prime. The heart or the judgment or the moral sense or the taste is dissatisfied with their present aspect. Old age is not venerable when it embodies itself in lilacs, rose-bushes, or any other ornamental shrubs; it seems as if such plants, as they grow only for beauty, ought to flourish only in immortal youth – or, at least, to die before their sad decrepitude. Trees of beauty are trees of paradise, and therefore not subject to decay by their original nature, though they have lost that precious birthright by being transplanted to an earthly soil. There is a kind of ludicrous unfitness in the idea of a time-stricken and grandfatherly lilac-bush. The analogy holds good in human life. Persons who can only be graceful and ornamental – who can give the world nothing but flowers – should die young, and never be seen with gray hair and wrinkles, any more than the flower-shrubs with mossy bark and blighted foliage, like the lilacs under my window. Not that beauty is worthy of less than immortality. No; the beautiful should live forever, and thence, perhaps, the sense of impropriety when we see it triumphed over by time. Apple trees, on the other hand, grow old without reproach. Let them live as long as they may, and contort themselves into whatever perversity of shape they please, and deck their withered limbs with a springtime gaudiness of pink-blossoms, still they are respectable, even if they afford us only an apple or two in a season. Those few apples – or, at all events, the remembrance of apples in bygone years – are the atonement which utilitarianism inexorably demands for the privilege of lengthened life. Human flower shrubs, if they will grow old on earth, should, besides their lovely blossoms, bear some kind of fruit that will satisfy earthly appetites, else neither man nor the decorum of nature will deem it fit that the moss should gather on them.

One of the first things that strikes the attention when the white sheet of winter is withdrawn is the neglect and disarray that lay hidden beneath it. Nature is not cleanly, according to our prejudices. The beauty of preceding years, now transformed to brown and blighted deformity, obstructs the brightening loveliness of the present hour. Our avenue is strewn with the whole crop of autumn's withered leaves. There are quantities of decayed branches which one tempest after another has flung down, black and rotten, and one or two with the ruin of a bird's nest clinging to them. In the garden are the dried bean-vines, the brown stalks of the asparagus-bed, and melancholy old cabbages which were frozen into the soil before their unthrifty cultivator could find time to gather them. How invariable throughout all the forms of life do we find these intermingled memorials of death! On the soil of thought and in the garden of the heart, as well as in the sensual world, lie withered leaves – the ideas and feelings that we have done with. There is no wind strong enough to sweep them away; infinite space will not garner them from our sight. What mean they? Why may we not be permitted to live and enjoy as if this were the first life and our own the primal enjoyment, instead of treading always on these dry bones and mouldering relics from the aged accumulation of which springs all that now

appears so young and new? Sweet must have been the spring-time of Eden, when no earlier year had strewn its decay upon the virgin turf, and no former experience had ripened into summer and faded into autumn in the hearts of its inhabitants! That was a world worth living in. – Oh, thou murmurer, it is out of the very wantonness of such a life that thou feignest these idle lamentations. There is no decay. Each human soul is the first created inhabitant of its own Eden. – We dwell in an old moss-covered mansion and tread in the worn footprints of the past and have a gray clergyman's ghost for our daily and nightly inmate, yet all these outward circumstances are made less than visionary by the renewing power of the spirit. Should the spirit ever lose this power – should the withered leaves and the rotten branches and the moss-covered house and the ghost of the gray past ever become its realities, and the verdure and the freshness merely its faint dream – then let it pray to be released from earth. It will need the air of heaven to revive its pristine energies.

What an unlooked for flight was this from our shadowy avenue of black-ash and balm-of-gilead trees into the infinite! Now we have our feet again upon the turf. Nowhere does the grass spring up so industriously as in this homely yard, along the base of the stone wall and in the sheltered nooks of the buildings, and especially around the southern door-step – a locality which seems particularly favorable to its growth, for it is already tall enough to bend over and wave in the wind. I observe that several weeds – and, most frequently, a plant that stains the fingers with its yellow juice – have survived and retained their freshness and sap throughout the winter. One knows not how they have deserved such an exception from the common lot of their race. They are now the patriarchs of the departed year, and may preach mortality to the present generation of flowers and weeds.

Among the delights of spring, how is it possible to forget the birds? Even the crows were welcome, as the sable harbingers of a brighter and livelier race. They visited us before the snow was off, but seem mostly to have betaken themselves to remote depths of the woods, which they haunt all summer long. Many a time shall I disturb them there, and feel as if I had intruded among a company of silent worshipers as they sit in Sabbath stillness among the treetops. Their voices, when they speak, are in admirable accord with the tranquil solitude of a summer afternoon, and, resounding so far above the head, their loud clamor increases the religious quiet of the scene instead of breaking it. A crow, however, has no real pretensions to religion, in spite of his gravity of mien and black attire; he is certainly a thief, and probably an infidel. The gulls are far more respectable, in a moral point of view. These denizens of sea-beaten rocks and haunters of the lonely beach come up our inland river at this season, and soar high overhead, flapping their broad wings in the upper sunshine. They are among the most picturesque of birds, because they so float and rest upon the air as to become almost stationary parts of the landscape. The imagination has time to grow acquainted with them; they have not flitted away in a moment. You go up among the clouds and greet these lofty-flighted gulls, and repose confidently with them upon the sustaining atmosphere. Ducks have their haunts along the solitary places of the river, and alight in flocks upon the broad bosom of the overflowed meadows. Their flight is too rapid and determined for the eye to catch enjoyment from it, although it never fails to stir up the heart with the sportsman's ineradicable instinct. They have now gone farther northward, but will visit us again in autumn.

The smaller birds – the little songsters of the woods, and those that haunt man's dwellings and claim human friendship by building their nests under the sheltering eaves or among the orchard trees – these require a touch more delicate and a gentler heart than mine to do them justice. Their outburst of melody is like a brook let loose from wintry chains. We need not deem it a too high and solemn word to call it a hymn of praise to the Creator, since Nature, who pictures the reviving year in so many sights of beauty, has expressed the sentiment of renewed life in no other sound save the notes of these blessed birds. Their music, however, just now seems to be incidental, and not the result of a set purpose. They are discussing the economy of life and love and the site and architecture of their summer residences, and have no time to sit on a twig and pour forth solemn hymns or overtures, operas, symphonies and waltzes. Anxious questions are asked, grave subjects are

settled in quick and animated debate, and only by occasional accident, as from pure ecstasy, does a rich warble roll its tiny waves of golden sound through the atmosphere. Their little bodies are as busy as their voices; they are in a constant flutter and restlessness. Even when two or three retreat to a tree-top to hold council, they wag their tails and heads all the time with the irrepressible activity of their nature, which perhaps renders their brief span of life in reality as long as the patriarchal age of sluggish man. The blackbirds – three species of which consort together – are the noisiest of all our feathered citizens. Great companies of them – more than the famous "four-and-twenty" whom Mother Goose has immortalized – congregate in contiguous tree-tops and vociferate with all the clamor and confusion of a turbulent political meeting. Politics, certainly, must be the occasion of such tumultuous debates, but still, unlike all other politicians, they instill melody into their individual utterances and produce harmony as a general effect. Of all bird-voices, none are more sweet and cheerful to my ear than those of swallows in the dim, sun-streaked interior of a lofty barn; they address the heart with even a closer sympathy than Robin Redbreast. But, indeed, all these winged people that dwell in the vicinity of homesteads seem to partake of human nature and possess the germ, if not the development, of immortal souls. We hear them saying their melodious prayers at morning's blush and eventide. A little while ago, in the deep of night, there came the lively thrill of a bird's note from a neighboring tree – a real song such as greets the purple dawn or mingles with the yellow sunshine. What could the little bird mean by pouring it forth at midnight? Probably the music gushed out of the midst of a dream in which he fancied himself in paradise with his mate, but suddenly awoke on a cold, leafless bough with a New England mist penetrating through his feathers. That was a sad exchange of imagination for reality.

Insects are among the earliest births of spring. Multitudes, of I know not what species, appeared long ago on the surface of the snow. Clouds of them almost too minute for sight hover in a beam of sunshine, and vanish as if annihilated when they pass into the shade. A mosquito has already been heard to sound the small horror of his bugle-horn. Wasps infest the sunny windows of the house. A bee entered one of the chambers with a prophecy of flowers. Rare butterflies came before the snow was off, flaunting in the chill breeze, and looking forlorn and all astray in spite of the magnificence of their dark velvet cloaks with golden borders.

The fields and wood-paths have as yet few charms to entice the wanderer. In a walk the other day I found no violets nor anemones, nor anything in the likeness of a flower. It was worth while, however, to ascend our opposite hill for the sake of gaining a general idea of the advance of spring, which I had hitherto been studying in its minute developments. The river lay round me in a semi-circle, overflowing all the meadows which give it its Indian name, and offering a noble breadth to sparkle in the sunbeams. Along the hither shore a row of trees stood up to their knees in water, and afar off, on the surface of the stream, tufts of bushes thrust up their heads, as it were, to breathe. The most striking objects were great solitary trees here and there with a mile-wide waste of water all around them. The curtailment of the trunk by its immersion in the river quite destroys the fair proportions of the tree, and thus makes us sensible of a regularity and propriety in the usual forms of nature. The flood of the present season, though it never amounts to a freshet on our quiet stream, has encroached farther upon the land than any previous one for at least a score of years. It has overflowed stone fences, and even rendered a portion of the highway navigable for boats. The waters, however, are now gradually subsiding; islands become annexed to the mainland, and other islands emerge like new creations from the watery waste. The scene supplies an admirable image of the receding of the Nile – except that there is no deposit of black slime – or of Noah's flood, only that there is a freshness and novelty in these recovered portions of the continent which give the impression of a world just made rather than of one so polluted that a deluge had been requisite to purify it. These upspringing islands are the greenest spots in the landscape; the first gleam of sunlight suffices to cover them with verdure.

Thank Providence for spring! The earth – and man himself, by sympathy with his birthplace – would be far other than we find them if life toiled wearily onward without this periodical infusion

of the primal spirit. Will the world ever be so decayed that spring may not renew its greenness? Can man be so dismally age-stricken that no faintest sunshine of his youth may revisit him once a year? It is impossible. The moss on our time-worn mansion brightens into beauty, the good old pastor who once dwelt here renewed his prime, regained his boyhood, in the genial breezes of his ninetieth spring. Alas for the worn and heavy soul if, whether in youth or age, it have outlived its privilege of springtime sprightliness! From such a soul the world must hope no reformation of its evil – no sympathy with the lofty faith and gallant struggles of those who contend in its behalf. Summer works in the present and thinks not of the future; autumn is a rich conservative; winter has utterly lost its faith, and clings tremulously to the remembrance of what has been; but spring, with its outgushing life, is the true type of the movement.

THE PHILOSOPHY OF COMPOSITION

EDGAR ALLAN POE

CHARLES DICKENS, in a note now lying before me, alluding to an examination I once made of the mechanism of *Barnaby Rudge*, says – "By the way, are you aware that Godwin wrote his *Caleb Williams* backwards? He first involved his hero in a web of difficulties, forming the second volume, and then, for the first, cast about him for some mode of accounting for what had been done."

I cannot think this the *precise* mode of procedure on the part of Godwin – and indeed what he himself acknowledges, is not altogether in accordance with Mr. Dickens' idea – but the author of *Caleb Williams* was too good an artist not to perceive the advantage derivable from at least a somewhat similar process. Nothing is more clear than that every plot, worth the name, must be elaborated to its *dénouement* before anything be attempted with the pen. It is only with the *dénouement* constantly in view that we can give a plot its indispensable air of consequence, or causation, by making the incidents, and especially the tone at all points, tend to the development of the intention.

There is a radical error, I think, in the usual mode of constructing a story. Either history affords a thesis – or one is suggested by an incident of the day – or, at best, the author sets himself to work in the combination of striking events to form merely the basis of his narrative – designing, generally, to fill in with description, dialogue, or aural comment, whatever crevices of fact, or action, may, from page to page, render themselves apparent.

I prefer commencing with the consideration of an effect. Keeping originality *always* in view – for he is false to himself who ventures to dispense with so obvious and so easily attainable a source of interest – I say to myself, in the first place, "Of the innumerable effects, or impressions, of which the heart, the intellect, or (more generally) the soul is susceptible, what one shall I, on the present occasion, select?" Having chosen a novel, first, and secondly a vivid effect, I consider whether it can be best wrought by incident or tone – whether by ordinary incidents and peculiar tone, or the converse, or by peculiarity both of incident and tone – afterward looking about me (or rather within) for such combinations of event, or tone, as shall best aid me in the construction of the effect.

I have often thought how interesting a magazine paper might be written by any author who would – that is to say, who could – detail, step by step, the processes by which any one of his compositions attained its ultimate point of completion. Why such a paper has never been given to the world, I am much at a loss to say – but, perhaps, the aural vanity has had more to do with the omission than any one other cause. Most writers – poets in especial – prefer having it understood that they compose by a species of fine frenzy – an ecstatic intuition – and would positively shudder at letting the public take a peep behind the scenes, at the elaborate and vacillating crudities of thought – at the true purposes seized only at the last moment – at the innumerable glimpses of idea that arrived not at the maturity of full view – at the fully matured fancies discarded in despair as unmanageable – at the cautious selections and rejections – at the painful erasures and interpolations – in a word, at the wheels and pinions – the tackle for scene-shifting – the step-ladders and demon-traps – the cock's feathers, the red paint and the black patches, which, in ninety-nine cases out of the hundred, constitute the properties of the literary *histrion*.

I am aware, on the other hand, that the case is by no means common, in which an author is at all in condition to retrace the steps by which his conclusions have been attained. In general, suggestions, having arisen pell-mell, are pursued and forgotten in a similar manner.

For my own part, I have neither sympathy with the repugnance alluded to, nor, at any time, the least difficulty in recalling to mind the progressive steps of any of my compositions; and, since the interest of an analysis, or reconstruction, such as I have considered a *desideratum*, is quite independent of any real or fancied interest in the thing analyzed, it will not be regarded as a breach of decorum on

my part to show the *modus operandi* by which some one of my own works was put together. I select "The Raven," as the most generally known. It is my design to render it manifest that no one point in its composition is referable either to accident or intuition – that the work proceeded, step by step, to its completion with the precision and rigid consequence of a mathematical problem.

Let us dismiss, as irrelevant to the poem, *per se*, the circumstance – or say the necessity – which, in the first place, gave rise to the intention of composing *a* poem that should suit at once the popular and the critical taste.

We commence, then, with this intention.

The initial consideration was that of extent. If any literary work is too long to be read at one sitting, we must be content to dispense with the immensely important effect derivable from unity of impression – for, if two sittings be required, the affairs of the world interfere, and everything like totality is at once destroyed. But since, *ceteris paribus*, no poet can afford to dispense with *anything* that may advance his design, it but remains to be seen whether there is, in extent, any advantage to counterbalance the loss of unity which attends it. Here I say no, at once. What we term a long poem is, in fact, merely a succession of brief ones – that is to say, of brief poetical effects. It is needless to demonstrate that a poem is such, only inasmuch as it intensely excites, by elevating, the soul; and all intense excitements are, through a psychal necessity, brief. For this reason, at least one-half of the *Paradise Lost* is essentially prose – a succession of poetical excitements interspersed, *inevitably*, with corresponding depressions – the whole being deprived, through the extremeness of its length, of the vastly important artistic element, totality, or unity, of effect.

It appears evident, then, that there is a distinct limit, as regards length, to all works of literary art – the limit of a single sitting – and that, although in certain classes of prose composition, such as *Robinson Crusoe*, (demanding no unity,) this limit may be advantageously overpassed, it can never properly be overpassed in a poem. Within this limit, the extent of a poem may be made to bear mathematical relation to its merit – in other words, to the excitement or elevation – again in other words, to the degree of the true poetical effect which it is capable of inducing; for it is clear that the brevity must be in direct ratio of the intensity of the intended effect: – this, with one proviso – that a certain degree of duration is absolutely requisite for the production of any effect at all.

Holding in view these considerations, as well as that degree of excitement which I deemed not above the popular, while not below the critical, taste, I reached at once what I conceived the proper *length* for my intended poem – a length of about one hundred lines. It is, in fact, a hundred and eight.

My next thought concerned the choice of an impression, or effect, to be conveyed: and here I may as well observe that, throughout the construction, I kept steadily in view the design of rendering the work *universally* appreciable. I should be carried too far out of my immediate topic were I to demonstrate a point upon which I have repeatedly insisted, and which, with the poetical, stands not in the slightest need of demonstration – the point, I mean, that Beauty is the sole legitimate province of the poem. A few words, however, in elucidation of my real meaning, which some of my friends have evinced a disposition to misrepresent. That pleasure which is at once the most intense, the most elevating, and the most pure, is, I believe, found in the contemplation of the beautiful. When, indeed, men speak of Beauty, they mean, precisely, not a quality, as is supposed, but an effect – they refer, in short, just to that intense and pure elevation of *soul*—*not* of intellect, or of heart – upon which I have commented, and which is experienced in consequence of contemplating "the beautiful." Now I designate Beauty as the province of the poem, merely because it is an obvious rule of Art that effects should be made to spring from direct causes – that objects should be attained through means best adapted for their attainment – no one as yet having been weak enough to deny that the peculiar elevation alluded to is *most readily* attained in the poem. Now the object, Truth, or the satisfaction of the intellect, and the object Passion, or the excitement of the heart, are, although attainable, to a certain extent, in poetry, far more readily attainable in prose. Truth, in fact, demands a precision, and Passion, a *homeliness* (the truly passionate will comprehend me) which are absolutely antagonistic

to that Beauty which, I maintain, is the excitement, or pleasurable elevation, of the soul. It by no means follows from anything here said, that passion, or even truth, may not be introduced, and even profitably introduced, into a poem – for they may serve in elucidation, or aid the general effect, as do discords in music, by contrast – but the true artist will always contrive, first, to tone them into proper subservience to the predominant aim, and, secondly, to enveil them, as far as possible, in that Beauty which is the atmosphere and the essence of the poem.

Regarding, then, Beauty as my province, my next question referred to the *tone* of its highest manifestation – and all experience has shown that this tone is one of *sadness*. Beauty of whatever kind, in its supreme development, invariably excites the sensitive soul to tears. Melancholy is thus the most legitimate of all the poetical tones.

The length, the province, and the tone, being thus determined, I betook myself to ordinary induction, with the view of obtaining some artistic piquancy which might serve me as a key-note in the construction of the poem – some pivot upon which the whole structure might turn. In carefully thinking over all the usual artistic effects – or more properly *points*, in the theatrical sense – I did not fail to perceive immediately that no one had been so universally employed as that of the *refrain*. The universality of its employment sufficed to assure me of its intrinsic value, and spared me the necessity of submitting it to analysis. I considered it, however, with regard to its susceptibility of improvement, and soon saw it to be in a primitive condition. As commonly used, the *refrain*, or burden, not only is limited to lyric verse, but depends for its impression upon the force of monotone – both in sound and thought. The pleasure is deduced solely from the sense of identity – of repetition. I resolved to diversify, and so vastly heighten, the effect, by adhering, in general, to the monotone of sound, while I continually varied that of thought: that is to say, I determined to produce continuously novel effects, by the variation of the application of the *refrain* – the *refrain* itself remaining, for the most part, unvaried.

These points being settled, I next bethought me of the *nature* of my *refrain*. Since its application was to be repeatedly varied, it was clear that the *refrain* itself must be brief, for there would have been an insurmountable difficulty in frequent variations of application in any sentence of length. In proportion to the brevity of the sentence, would, of course, be the facility of the variation. This led me at once to a single word as the best *refrain*.

The question now arose as to the *character* of the word. Having made up my mind to a *refrain*, the division of the poem into stanzas was, of course, a corollary: the *refrain* forming the close to each stanza. That such a close, to have force, must be sonorous and susceptible of protracted emphasis, admitted no doubt: and these considerations inevitably led me to the long *o* as the most sonorous vowel, in connection with *r* as the most producible consonant.

The sound of the *refrain* being thus determined, it became necessary to select a word embodying this sound, and at the same time in the fullest possible keeping with that melancholy which I had predetermined as the tone of the poem. In such a search it would have been absolutely impossible to overlook the word "Nevermore." In fact, it was the very first which presented itself.

The next *desideratum* was a pretext for the continuous use of the one word "nevermore." In observing the difficulty which I at once found in inventing a sufficiently plausible reason for its continuous repetition, I did not fail to perceive that this difficulty arose solely from the pre-assumption that the word was to be so continuously or monotonously spoken by a *human* being – I did not fail to perceive, in short, that the difficulty lay in the reconciliation of this monotony with the exercise of reason on the part of the creature repeating the word. Here, then, immediately arose the idea of a *non-reasoning* creature capable of speech; and, very naturally, a parrot, in the first instance, suggested itself, but was superseded forthwith by a Raven, as equally capable of speech, and infinitely more in keeping with the intended *tone*.

I had now gone so far as the conception of a Raven – the bird of ill omen – monotonously repeating the one word, "Nevermore," at the conclusion of each stanza, in a poem of melancholy

tone, and in length about one hundred lines. Now, never losing sight of the object *supremeness*, or perfection, at all points, I asked myself – "Of all melancholy topics, what, according to the *universal* understanding of mankind, is the *most* melancholy?" Death – was the obvious reply. "And when," I said, "is this most melancholy of topics most poetical?" From what I have already explained at some length, the answer, here also, is obvious – "When it most closely allies itself to *Beauty*: the death, then, of a beautiful woman is, unquestionably, the most poetical topic in the world – and equally is it beyond doubt that the lips best suited for such topic are those of a bereaved lover."

I had now to combine the two ideas, of a lover lamenting his deceased mistress and a Raven continuously repeating the word "Nevermore" – I had to combine these, bearing in mind my design of varying, at every turn, the *application* of the word repeated; but the only intelligible mode of such combination is that of imagining the Raven employing the word in answer to the queries of the lover. And here it was that I saw at once the opportunity afforded for the effect on which I had been depending – that is to say, the effect of the *variation of application*. I saw that I could make the first query propounded by the lover – the first query to which the Raven should reply "Nevermore" – that I could make this first query a commonplace one – the second less so – the third still less, and so on – until at length the lover, startled from his original *nonchalance* by the melancholy character of the word itself – by its frequent repetition – and by a consideration of the ominous reputation of the fowl that uttered it – is at length excited to superstition, and wildly propounds queries of a far different character – queries whose solution he has passionately at heart – propounds them half in superstition and half in that species of despair which delights, in self-torture – propounds them not altogether because he believes in the prophetic or demoniac character of the bird (which, reason assures him, is merely repeating a lesson learned by rote) but because he experiences a frenzied pleasure in so modeling his questions as to receive from the *expected* "Nevermore" the most delicious because the most intolerable of sorrow. Perceiving the opportunity thus afforded me – or, more strictly, thus forced upon me in the progress of the construction – I first established in mind the climax, or concluding query – that to which "Nevermore" should be in the last place an answer – that in reply to which this word "Nevermore" should involve the utmost conceivable amount of sorrow and despair.

Here then the poem may be said to have its beginning – at the end, where all works of art should begin – for it was here, at this point of my preconsiderations, that I first put pen to paper in the composition of the stanza:

"'Prophet,' said I, 'thing of evil! prophet still if bird or devil!
By that heaven that bends above us – by that God we both adore,
Tell this soul with sorrow laden, if within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore —
Clasp a rare and radiant maiden whom the angels name Lenore.'
Quoth the raven 'Nevermore.'"

I composed this stanza, at this point, first that, by establishing the climax, I might the better vary and graduate, as regards seriousness and importance, the preceding queries of the lover – and, secondly, that I might definitely settle the rhythm, the meter, and the length and general arrangement of the stanza – as well as graduate the stanzas which were to precede, so that none of them might surpass this in rhythmical effect. Had I been able, in the subsequent composition, to construct more vigorous stanzas, I should, without scruple, have purposely enfeebled them, so as not to interfere with the climacteric effect.

And here I may as well say a few words of the versification. My first object (as usual) was originality. The extent to which this has been neglected, in versification, is one of the most unaccountable things in the world. Admitting that there is little possibility of variety in mere *rhythm*,

it is still clear that the possible varieties of meter and stanza are absolutely infinite – and yet, *for centuries, no man, in verse, has ever done, or ever seemed to think of doing, an original thing*. The fact is, originality (unless in minds of very unusual force) is by no means a matter, as some suppose, of impulse or intuition. In general, to be found, it must be elaborately sought, and although a positive merit of the highest class, demands in its attainment less of invention than negation.

Of course, I pretend to no originality in either the rhythm or meter of the "Raven." The former is trochaic – the latter is octameter acatalectic, alternating with heptameter catalectic repeated in the *refrain* of the fifth verse, and terminating with tetrameter catalectic. Less pedantically – the feet employed throughout (trochees) consist of a long syllable followed by a short: the first line of the stanza consists of eight of these feet – the second of seven and a half (in effect two-thirds) – the third of eight – the fourth of seven and a half – the fifth the same – the sixth three and a half. Now, each of these lines, taken individually, has been employed before, and what originality the "Raven" has, is in their *combination into stanza*; nothing even remotely approaching this combination has ever been attempted. The effect of this originality of combination is aided by other unusual, and some altogether novel effects, arising from an extension of the application of the principles of rhyme and alliteration.

The next point to be considered was the mode of bringing together the lover and the Raven – and the first branch of this consideration was the *locale*. For this the most natural suggestion might seem to be a forest, or the fields – but it has always appeared to me that a close *circumscription of space* is absolutely necessary to the effect of insulated incident: – it has the force of a frame to a picture. It has an indisputable moral power in keeping concentrated the attention, and, of course, must not be confounded with mere unity of place.

I determined, then, to place the lover in his chamber – in a chamber rendered sacred to him by memories of her who had frequented it. The room is represented as richly furnished – this in mere pursuance of the ideas I have already explained on the subject of Beauty, as the sole true poetical thesis.

The *locale* being thus determined, I had now to introduce the bird – and the thought of introducing him through the window, was inevitable. The idea of making the lover suppose, in the first instance, that the flapping of the wings of the bird against the shutter, is a "tapping" at the door, originated in a wish to increase, by prolonging, the reader's curiosity, and in a desire to admit the incidental effect arising from the lover's throwing open the door, finding all dark, and thence adopting the half-fancy that it was the spirit of his mistress that knocked.

I made the night tempestuous, first, to account for the Raven's seeking admission, and secondly, for the effect of contrast with the (physical) serenity within the chamber.

I made the bird alight on the bust of Pallas, also for the effect of contrast between the marble and the plumage – it being understood that the bust was absolutely *suggested* by the bird – the bust of *Pallas* being chosen, first, as most in keeping with the scholarship of the lover, and, secondly, for the sonorousness of the word, Pallas, itself.

About the middle of the poem, also, I have availed myself of the force of contrast, with a view of deepening the ultimate impression. For example, an air of the fantastic – approaching as nearly to the ludicrous as was admissible – is given to the Raven's entrance. He comes in "with many a flirt and flutter."

"Not the *least obeisance* made he– not a moment stopped or stayed he,
But with mien of lord or lady, perched above my chamber door."

In the two stanzas which follow, the design is more obviously carried out: —

"Then this ebony bird beguiling my sad fancy into smiling
By the *grave and stern decorum of the countenance it wore*,

'Though thy *crest be shorn and shaven* thou,' I said, 'art sure no craven,
Ghastly grim and ancient Raven wandering from the nightly shore —
Tell me what thy lordly name is on the Night's Plutonian shore!'
Quoth the Raven 'Nevermore.'

"Much I marveled *this ungainly fowl* to hear discourse so plainly,
Though its answer little meaning – little relevancy bore;
For we cannot help agreeing that no living human being
*Ever yet was blessed with seeing bird above his chamber door—
Bird or beast upon the sculptured bust above his chamber door,*
With such name as 'Nevermore.'"

The effect of the *dénouement* being thus provided for, I immediately drop the fantastic for a tone of the most profound seriousness: – this tone commencing in the stanza directly following the one last quoted, with the line,

"But the Raven, sitting lonely on that placid bust, spoke only," etc.

From this epoch the lover no longer jests – no longer sees anything even of the fantastic in the Raven's demeanor. He speaks of him as a "grim, ungainly, ghastly, gaunt, and ominous bird of yore," and feels the "fiery eyes" burning into his "bosom's core." This revolution of thought, or fancy, on the lover's part, is intended to induce a similar one on the part of the reader – to bring the mind into a proper frame for the *dénouement*– which is now brought about as rapidly and as *directly* as possible.

With the *dénouement* proper – with the Raven's reply, "Nevermore," to the lover's final demand if he shall meet his mistress in another world – the poem, in its obvious phase, that of a simple narrative, may be said to have its completion. So far, everything is within the limits of the accountable – of the real. A raven, having learned by rote the single word "Nevermore," and having escaped from the custody of its owner, is driven at midnight, through the violence of a storm, to seek admission at a window from which a light still gleams – the chamber-window of a student, occupied half in poring over a volume, half in dreaming of a beloved mistress deceased. The casement being thrown open at the fluttering of the bird's wings, the bird itself perches on the most convenient seat out of the immediate reach of the student, who, amused by the incident and the oddity of the visitor's demeanor, demands of it, in jest and without looking for a reply, its name. The raven addressed, answers with its customary word, "Nevermore" – a word which finds immediate echo in the melancholy heart of the student, who, giving utterance aloud to certain thoughts suggested by the occasion, is again startled by the fowl's repetition of "Nevermore." The student now guesses the state of the case, but is impelled, as I have before explained, by the human thirst for self-torture, and in part by superstition, to propound such queries to the bird as will bring him, the lover, the most of the luxury of sorrow, through the anticipated answer "Nevermore." With the indulgence, to the utmost extreme, of this self-torture, the narration, in what I have termed its first or obvious phase, has a natural termination, and so far there has been no overstepping of the limits of the real.

But in subjects so handled, however skillfully, or with however vivid an array of incident, there is always a certain hardness or nakedness, which repels the artistical eye. Two things are invariably required – first, some amount of complexity, or more properly, adaptation; and, secondly, some amount of suggestiveness – some undercurrent, however indefinite, of meaning. It is this latter, in especial, which imparts to a work of art so much of that *richness* (to borrow from colloquy a forcible term) which we are too fond of confounding with *the ideal*. It is the *excess* of the suggested meaning – it is the rendering this the upper instead of the under current of the theme – which turns into prose (and that of the very flattest kind) the so-called poetry of the so-called transcendentalists.

Holding these opinions, I added the two concluding stanzas of the poem – their suggestiveness being thus made to pervade all the narrative which has preceded them. The undercurrent of meaning is rendered first apparent in the lines —

"Take thy beak from out *my heart*, and take thy form from off my
door!"
Quoth the Raven 'Nevermore!'"

It will be observed that the words, "from out my heart," involve the first metaphorical expression in the poem. They, with the answer, "Nevermore," dispose the mind to seek a moral in all that has been previously narrated. The reader begins now to regard the Raven as emblematical – but it is not until the very last line of the very last stanza, that the intention of making him emblematical of *Mournful and Never-ending Remembrance* is permitted distinctly to be seen:

"And the Raven, never flitting, still is sitting, still is sitting,
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming,
And the lamplight o'er him streaming throws his shadow on the floor;
And my soul *from out that shadow* that lies floating on the floor
Shall be lifted – nevermore."

BREAD AND THE NEWSPAPER

OLIVER WENDELL HOLMES

THIS is the new version of the *Panem et Circenses* of the Roman populace. It is our *ultimatum*, as that was theirs. They must have something to eat, and the circus-shows to look at. We must have something to eat, and the papers to read.

Everything else we can give up. If we are rich, we can lay down our carriages, stay away from Newport or Saratoga, and adjourn the trip to Europe *sine die*. If we live in a small way, there are at least new dresses and bonnets and every-day luxuries which we can dispense with. If the young Zouave of the family looks smart in his new uniform, its respectable head is content, though he himself grow seedy as a caraway-umbel late in the season. He will cheerfully calm the perturbed nap of his old beaver by patient brushing in place of buying a new one, if only the Lieutenant's jaunty cap is what it should be. We all take a pride in sharing the epidemic economy of the time. Only *bread and the newspaper* we must have, whatever else we do without.

How this war is simplifying our mode of being! We live on our emotions, as the sick man is said in the common speech to be nourished by his fever. Our ordinary mental food has become distasteful, and what would have been intellectual luxuries at other times, are now absolutely repulsive.

All this change in our manner of existence implies that we have experienced some very profound impression, which will sooner or later betray itself in permanent effects on the minds and bodies of many among us. We cannot forget Corvisart's observation of the frequency with which diseases of the heart were noticed as the consequence of the terrible emotions produced by the scenes of the great French Revolution. Laennec tells the story of a convent, of which he was the medical director, where all the nuns were subjected to the severest penances and schooled in the most painful doctrines. They all became consumptive soon after their entrance, so that, in the course of his ten years' attendance, all the inmates died out two or three times, and were replaced by new ones. He does not hesitate to attribute the disease from which they suffered to those depressing moral influences to which they were subjected.

So far we have noticed little more than disturbances of the nervous system as a consequence of the war excitement in non-combatants. Take the first trifling example which comes to our recollection. A sad disaster to the Federal army was told the other day in the presence of two gentlemen and a lady. Both the gentlemen complained of a sudden feeling at the *epigastrium*, or, less learnedly, the pit of the stomach, changed color, and confessed to a slight tremor about the knees. The lady had a "*grande révolution*," as French patients say, – went home, and kept her bed for the rest of the day. Perhaps the reader may smile at the mention of such trivial indispositions, but in more sensitive natures death itself follows in some cases from no more serious cause. An old gentleman fell senseless in fatal apoplexy, on hearing of Napoleon's return from Elba. One of our early friends, who recently died of the same complaint, was thought to have had his attack mainly in consequence of the excitements of the time.

We all know what the *war fever* is in our young men, – what a devouring passion it becomes in those whom it assails. Patriotism is the fire of it, no doubt, but this is fed with fuel of all sorts. The love of adventure, the contagion of example, the fear of losing the chance of participating in the great events of the time, the desire of personal distinction, all help to produce those singular transformations which we often witness, turning the most peaceful of our youth into the most ardent of our soldiers. But something of the same fever in a different form reaches a good many non-combatants, who have no thought of losing a drop of precious blood belonging to themselves or their families. Some of the symptoms we shall mention are almost universal; they are as plain in the people we meet everywhere as the marks of an influenza, when that is prevailing.

The first is a nervous restlessness of a very peculiar character. Men cannot think, or write, or attend to their ordinary business. They stroll up and down the streets, or saunter out upon the public places. We confessed to an illustrious author that we laid down the volume of his work which we were reading when the war broke out. It was as interesting as a romance, but the romance of the past grew pale before the red light of the terrible present. Meeting the same author not long afterwards, he confessed that he had laid down his pen at the same time that we had closed his book. He could not write about the sixteenth century any more than we could read about it, while the nineteenth was in the very agony and bloody sweat of its great sacrifice.

Another most eminent scholar told us in all simplicity that he had fallen into such a state that he would read the same telegraphic dispatches over and over again in different papers, as if they were new, until he felt as if he were an idiot. Who did not do just the same thing, and does not often do it still, now that the first flush of the fever is over? Another person always goes through the side streets on his way for the noon *extra*, – he is so afraid somebody will meet him and *tell* the news he wishes to *read*, first on the bulletin-board, and then in the great capitals and leaded type of the newspaper.

When any startling piece of war-news comes, it keeps repeating itself in our minds in spite of all we can do. The same trains of thought go tramping round in circle through the brain, like the supernumeraries that make up the grand army of a stage-show. Now, if a thought goes round through the brain a thousand times in a day, it will have worn as deep a track as one which has passed through it once a week for twenty years. This accounts for the ages we seem to have lived since the twelfth of April last, and, to state it more generally, for that *ex post facto* operation of a great calamity, or any very powerful impression, which we once illustrated by the image of a stain spreading backwards from the leaf of life open before us through all those which we have already turned.

Blessed are those who can sleep quietly in times like these! Yet, not wholly blessed, either: for what is more painful than the awaking from peaceful unconsciousness to a sense that there is something wrong, – we cannot at first think what, – and then groping our way about through the twilight of our thoughts until we come full upon the misery, which, like some evil bird, seemed to have flown away, but which sits waiting for us on its perch by our pillow in the gray of the morning?

The converse of this is perhaps still more painful. Many have the feeling in their waking hours that the trouble they are aching with is, after all, only a dream, – if they will rub their eyes briskly enough and shake themselves, they will awake out of it, and find all their supposed grief is unreal. This attempt to cajole ourselves out of an ugly fact always reminds us of those unhappy flies who have been indulging in the dangerous sweets of the paper prepared for their especial use.

Watch one of them. He does not feel quite well, – at least, he suspects himself of indisposition. Nothing serious, – let us just rub our fore-feet together, as the enormous creature who provides for us rubs his hands, and all will be right. He rubs them with that peculiar twisting movement of his, and pauses for the effect. No! all is not quite right yet. Ah! it is our head that is not set on just as it ought to be. Let us settle *that* where it should be, and *then* we shall certainly be in good trim again. So he pulls his head about as an old lady adjusts her cap, and passes his fore-paw over it like a kitten washing herself. – Poor fellow! It is not a fancy, but a fact, that he has to deal with. If he could read the letters at the head of the sheet, he would see they were *Fly-Paper*. – So with us, when, in our waking misery, we try to think we dream! Perhaps very young persons may not understand this; as we grow older, our waking and dreaming life run more and more into each other.

Another symptom of our excited condition is seen in the breaking up of old habits. The newspaper is as imperious as a Russian Ukase; it will be had, and it will be read. To this all else must give place. If we must go out at unusual hours to get it, we shall go, in spite of after-dinner nap or evening somnolence. If it finds us in company, it will not stand on ceremony, but cuts short the compliment and the story by the divine right of its telegraphic dispatches.

War is a very old story, but it is a new one to this generation of Americans. Our own nearest relation in the ascending line remembers the Revolution well. How should she forget it? Did she not

lose her doll, which was left behind, when she was carried out of Boston, about that time growing uncomfortable by reason of cannon-balls dropping in from the neighboring heights at all hours, – in token of which see the tower of Brattle Street Church at this very day? War in her memory means '76. As for the brush of 1812, "we did not think much about that"; and everybody knows that the Mexican business did not concern us much, except in its political relations. No! war is a new thing to all of us who are not in the last quarter of their century. We are learning many strange matters from our fresh experience. And besides, there are new conditions of existence which make war as it is with us very different from war as it has been.

The first and obvious difference consists in the fact that the whole nation is now penetrated by the ramifications of a network of iron nerves which flash sensation and volition backward and forward to and from towns and provinces as if they were organs and limbs of a single living body. The second is the vast system of iron muscles which, as it were, move the limbs of the mighty organism one upon another. What was the railroad-force which put the Sixth Regiment in Baltimore on the 19th of April but a contraction and extension of the arm of Massachusetts with a clenched fist full of bayonets at the end of it?

This perpetual intercommunication, joined to the power of instantaneous action, keeps us always alive with excitement. It is not a breathless courier who comes back with the report from an army we have lost sight of for a month, nor a single bulletin which tells us all we are to know for a week of some great engagement, but almost hourly paragraphs, laden with truth or falsehood as the case may be, making us restless always for the last fact or rumor they are telling. And so of the movements of our armies. Tonight the stout lumbermen of Maine are encamped under their own fragrant pines. In a score or two of hours they are among the tobacco-fields and the slave-pens of Virginia. The war passion burned like scattered coals of fire in the households of Revolutionary times; now it rushes all through the land like a flame over the prairie. And this instant diffusion of every fact and feeling produces another singular effect in the equalizing and steadying of public opinion. We may not be able to see a month ahead of us; but as to what has passed a week afterwards it is as thoroughly talked out and judged as it would have been in a whole season before our national nervous system was organized.

"As the wild tempest wakes the slumbering sea,
Thou only teachest all that man can be!"

We indulged in the above apostrophe to War in a Phi Beta Kappa poem of long ago, which we liked better before we read Mr. Cutler's beautiful prolonged lyric delivered at the recent anniversary of that Society.

Oftentimes, in paroxysms of peace and good-will towards all mankind, we have felt twinges of conscience about the passage, – especially when one of our orators showed us that a ship of war costs as much to build and keep as a college, and that every port-hole we could stop would give us a new professor. Now we begin to think that there was some meaning in our poor couplet. War has taught us, as nothing else could, what we can be and are. It has exalted our manhood and our womanhood, and driven us all back upon our substantial human qualities, for a long time more or less kept out of sight by the spirit of commerce, the love of art, science, or literature, or other qualities not belonging to all of us as men and women.

It is at this very moment doing more to melt away the petty social distinctions which keep generous souls apart from each other, than the preaching of the Beloved Disciple himself would do. We are finding out that not only "patriotism is eloquence," but that heroism is gentility. All ranks are wonderfully equalized under the fire of a masked battery. The plain artisan or the rough fireman, who faces the lead and iron like a man, is the truest representative we can show of the heroes of Cr cy and Agincourt. And if one of our fine gentlemen puts off his straw-colored kids and stands by the

other, shoulder to shoulder, or leads him on to the attack, he is as honorable in our eyes and in theirs as if he were ill-dressed and his hands were soiled with labor.

Even our poor "Brahmins," – whom a critic in ground-glass spectacles (the same who grasps his statistics by the blade and strikes at his supposed antagonist with the handle) oddly confounds with the "bloated aristocracy," whereas they are very commonly pallid, undervitalized, shy, sensitive creatures, whose only birthright is an aptitude for learning, – even these poor New England Brahmins of ours, *subvirates* of an organizable base as they often are, count as full men, if their courage is big enough for the uniform which hangs so loosely about their slender figures.

A young man was drowned not very long ago in the river running under our windows. A few days afterwards a field-piece was dragged to the water's edge, and fired many times over the river. We asked a bystander, who looked like a fisherman, what that was for. It was to "break the gall," he said, and so bring the drowned person to the surface. A strange physiological fancy and a very odd *non sequitur*

Конец ознакомительного фрагмента.

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