

can assure them, is largely the outcome of their narrow range of reading. The text-books prescribed by the University are but few and they have no chance of improving their English if they never go beyond them. Let them read as many books as they can lay their hands upon in their leisure hours, now that the bugbear of an impending examination does not stare them in the face. The College provides them with a good library of choice books and a convenient reading room. Besides they are permitted to carry these books home under certain nominal restrictions. Some sort of method is desirable in the selection of books and we may point out to the youngmen that it would be advisable for them to read only such books as are recommended by their teachers. A course of reading such as we suggest will yield a two-fold benefit; the student's range of reading will be widened and the contents of text-books will become clear to him on account of the light thrown upon them by these supplementary studies.

NOTES AND ILLUSTRATIONS.

ENOCH ARDEN.

The nine opening lines.

(A) A brief mention of the locality, where the scenes are laid, is to be found at the commencement of a drama. The narrative poet is precluded from making such a bald statement by the very nature of his art. Tennyson has therefore given in these opening lines an artistic description of the locality, where the scene of his poem is laid. For a similar commencement see the opening lines of *Oenone*.

(B) One great merit of these lines lies in their picturesqueness. We have here an attempt, and an eminently successful attempt, at rivalling the art of the painter by presenting a landscape in words instead of in colours. Every detail of the scenery appears in clear outlines before our eyes. We find several stanzas

in the *Palace of Art* that give similar proofs of Tennyson's consummate skill. (See the stanzas which describe the pictures hanging on the walls of the palace.) There are several such interesting specimens in the poems of a contemporary poet, Lewis Morris: (*Pictures*, the poet calls these poems) *e.g.*—

A high cliff-meadow lush with spring ;
 Gay butterflies upon the wing ;
 Beneath, beyond, unbounded, free,
 The foam-flecked, blue, pervading sea.

A clustering hill-town, climbing white
 From the grey olives up the height,
 And higher on the glaring sky
 A huge sierra, dead and dry.

(C) Another strikingly artistic feature of this opening is the skill with which the description is linked to the story. It is not merely a picture, but a plan of the poem, and, when the poem has once been read, serves to place the whole story before the reader's mind. Every detail of the scenery described in these lines plays an important part in the future development of the plot. On the sea-beach ("yellow sands") Enoch and Philip and Annie played in their childhood; in the red-tiled houses they lived; the church with its marrying and giving in marriage witnessed Annie's double wedding; the mill tells us of its future owner Philip; the hazel-wood is associated with the courtship of Enoch, the "life-long hunger" in Philip's heart, and, at a later stage, Philip's prosperous suit; and the gray down with Danish barrows forming the back-ground of the picture, forms the utmost boundary of Annie's little world.

(D) The first line is a beautiful instance of rhythmic effect. 'The sound is an echo to the sense'. The alliteration in 'long lines of cliff' indicates the uniform stretch of the cliffs up to a certain point, and the abrupt break in the line (*'breaking'*) indicates a corresponding break in the uniform appearance of the

cliff. For similar instances of the laboured or broken movement of a line to correspond with the character of the thing described ('The line too labours'), compare.

"Created hug'st to swim the ocean-stream"—*Para Lost I.*

নদত্যাকাশগঙ্গারাঃ স্রোতস্থাদামনিগুগজে ।

Raghu C. I.

ত্রিনার্গন্ধাবীচিবিমর্দ— ।

Raghu C. XIII.

যাদঃপতিরোধঃ যথা চলোঽগ্নি আঘাতে ।

Meghanadabadha Kavya.

The following passage in Pope's *Essay on Criticism* very beautifully expounds the entire philosophy of the rhythmic art :—

'Tis not enough no harshness gives offence ;
The sound must seem an echo to the sense.
Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows ;
But when loud surges lash the sounding shore,
The hoarse rough verse should like the torrent roar.
When Ajax strives some rock's vast weight to throw,
The line too labours, and the words move slow :
Not so when swift Camilla scours the plain,
Flies o'er th' unbending corn, and skims along the main.

Yellow sands :—The expression puts us in mind of Ariel's song in the *Tempest* (Act I. Sc. II.)

Come unto these yellow sands,
And then take hands, &c.

Mouldered church :—A beautiful village landscape in England is incomplete without a church hallowing the scene. So in Goldsmith's sweet *Auburn*, we find 'the decent church that topped the neighbouring hill.' See also W. Irving's descriptions of country scenery in his *Sketch book*.

Mouldered :—Indicates the antiquity of the church and of the little fishing-village—not a brand-new production of the gigantic commercial progress of modern England.

High in heaven :—The 'downs' form what they technically

call in painting the back ground of the picture. The beauty of the neat little village is set off by the hills bounding the distant horizon.

L. K. B.

PRIZE ESSAY
FOLK-TALES OF BENGAL,

TIT FOR TAT.

OR

A CLEVER BRAHMAN AND HIS CLEVER SERVANT.

Once upon a time there lived a Brahman with his little family which consisted of his mother, his wife and a son. The Brahman was very poor and could not afford to have a servant. At the same time he did not like to see his mother and his wife working like domestic drudges.

He devised a plan of having a servant with no pay and very little food. Accordingly he issued the following proclamation—Wanted a servant—to serve a Brahman. No pay allowed. The servant will have what he wants to eat and drink. He shall have his meals as often as he likes with this proviso that he must drink a dishful of the ric-gruel before taking his meals. There was a further stipulation that the servant should have his ears cropped if he resigned and the Brahman his ears cropped if he dismissed the servant.

A starving wretch conscious of the risk he was running applied for the post. He was forthwith appointed. On the first day of his service, he was given a very large dish in which he was to eat boiled rice and drink rice-gruel. As the