

that puzzles the beginner. Begin, if you like, after the manner of Macaulay, with a short and amusing story. Do not thrust the subject unceremoniously upon the reader, but introduce it somewhat indirectly. You cannot, however, be too careful in the use of this device, as it is almost the monopoly of the Novelist and the Dramatist. It would perhaps be better to begin after Addison, that is, by approaching the subject-matter from a somewhat higher platform. Possess your soul in quiet, take a bird's eye view of the whole subject from a solitary intellectual prominence and make it a necessary connecting-link between two sets of ideas. Here lies the real difficulty in Essay-writing. The writer should be at once above and below the subject-matter he deals with and it is then and then only that he will do proper justice to it. He should have a vivid picture of the subject before his mind's eye before he proceeds to write.

Dangers to be avoided in Essay-writing.—Do not begin in a business fashion or, as it is too often done, with a precise definition of the subject of the Essay. Do not write at random; but clearly analyse the subject in your mind before you begin to write. Do not go too much into details. Avoid lengthy or inaccurate quotation as well as foreign expressions and idioms. Keep ambiguity and affectation at arm's length. The simplest style is always the best.

S. K. G.

NOTES AND ILLUSTRATIONS.

ENOCH ARDEN.

A hundred years ago :—The nine opening lines describe the locality of the poem ; this line states the date of the story. The little fishing village and its quiet folks do not belong to the nineteenth century with its gigantic commercial and manufacturing activities, with its looms and mills worked

by steam-power, with its restlessness and brutality and keen struggle for existence. We should bear all this in mind in order to understand the simplicity and innocence, the gentleness and tenderness of Enoch and Philip and Annie. The steamship and the railway have abridged time and space and introduced a certain degree of restlessness into modern society. In this poem we are carried back to the quiet days before railways and telegraphs, when people passed their whole lives on the same spot, and life moved always in the same tranquil round.

In this poem (cf. *Dora*), Tennyson takes up for his theme 'the short and simple annals of the poor.' He once thought of giving to this poem the plain title of "the Fisherman," and of calling it and similar poems dealing with the joys and sorrows of humble homes, 'The Idylls of the Hearth.' This new departure in the choice of a fit theme for art was initiated by Crabbe and Goldsmith and Cowper; but to Wordsworth and Dickens is due the credit of raising the theme to a height of art unknown before; and Tennyson in receiving this ideal from his poetic predecessor has not made it lose its idyllic charm or tender pathos. Churton Collins finds a kin-ship between this poem and Wordsworth's *Michael*. (Michael is an old peasant who dies heart-broken on hearing of the moral ruin of his only son, the centre of all his hopes. The poem is written in a vigorously simple style and there is profound pathos at the close). This choice of a theme from humble life is in the modern spirit of romanticism.

One striking feature of Wordsworth's poetry is the studied simplicity of his style; there is a rigid avoidance of all ornament, all florid description or fervid gush. In this he belongs to the classical school and has nothing in common with the romantic school characterised by a prodigality of images and passions. His treatment, thus, is sug-

acute observation that runs through his other works pervades the Essays. For their pointed brevity of style, their fidelity to the fact and their concentrated wisdom, these few pieces of Bacon's writings still remain unsurpassed in English literature.

Addison. In Addison and Steele we notice another phase of the Essay. The Tatler, the Spectator and the Guardian were started in 1709, 1711 and 1713 respectively and the best contributions to them were from the pen of Addison. The amiable Mr. Spectator was the recognized moral censor of the times and the secret of his univalled success and popularity lay in his rare power of correcting without giving offence. He was seldom formally didactic and this is why the fashionable and the comparatively illiterate ladies of Anne's time sipped their tea with a copy of the Spectator in one hand. Addison was a perfect master of the art of amusing and it is in these Essays that we detect the germ of the English Novel. The characters of Sir Roger de Coverley, Will Honeycomb and Sir Andrew Freeport are as interesting and real as those drawn by Goldsmith and Thackeray. Some of the more fastidious critics have detected a 'note of provinciality' in his writings; but that was rather a fault of the public for whom he wrote. It would be no good preaching transcendentalism to those whose skull was too thick for philosophy. But though "provincial" by his matter, the style of Addison remains a model for all ages. It is hard to find such a rare combination of practical good sense and genial humour, logical precision and arrangement of thought, purity of ideas and simplicity of language. Even the cynical Dr. Johnson would recommend the incessant study of Addison's volumes to every one desirous of attaining a familiar and elegant English style.

Macaulay.—Of all the Essayists of the nineteenth century, Lord Macaulay is perhaps the most popular. Like Byron

The bleeding heart of Philip is also displayed in a brief passage—no Werther-like wailings of despair and gnashings of the teeth. 'The rest is silence;' 'the depth, and not the tumult, of the soul.' He does not tear a passion to tatters.

The selection of the commonest names for the characters of the poem, Enoch and Philip and Annie, is also in the Wordsworthian manner; we have here no Adelines or Madelines, no Arnolds or Marmadukes. The style, we have already remarked, is one of naked simplicity, of classic severity of manner. The images and similes, introduced here and there, are all derived from familiar things, of ordinary life.

'*Love at first sight*' is the usual staple of romantic poetry. It has dominated European literature ever since the days of Nausicaa in the *Odyssey*, and in Sanskrit literature instances are pretty numerous. *Love springing out of companionship in childhood* is a distinctively modern idea, and Tennyson has, in preferring this latter as the theme of his song, deliberately broken from the old track. This latter element, being truer to nature, more common in ordinary life, and less likely to clash with the social organisation of our people, is now being more and more introduced into modern Bengalee Literature.

The example of *Ivanhoe* and *Rowena* will readily occur to the student. Tennyson has introduced this element again into *Maud* and *Aylmer's Field*. The following lines in the last poem give us the *rationale* of this type of love:—

and how should love,

Whom the cross-lightenings of four chance-met eyes
Flash into fiery life from nothing, follow
Such dear familiarities of the dawn?
Seldom, but when he does, Master of all.

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Daily left the little footprint daily washed away :—The repetition of the word *daily* introduces touch of pathos. Cf. Milton

though fallen on evil days.

*On evil days though fallen, and evil tongues,
In darkness, and with dangers compassed round,
And solitude.*

P. L. VII, 25-28.

And built their castles.....washed away — This is emblematic of their future. Enoch and Annie set up a house of their own, and we know how their happiness came to an end when Enoch set sail for a distant region. Exactly in a similar spirit, Dickens introduces a petty incident which shadows forth the future fate of Emily. See two paras. beginning with—“she started from my side” &c., ch. iii.

Enoch was lost one day :—This pretty device enabled them to make room for all three, one was the householder, and the other a welcome guest for the nonce, and they exchanged parts next day.

Turn and turn about, she would be little wife to both :— A playful prelude to the touching tragedy of the sequel. ‘Many a true word is spoken in jest’. We have another instance lower down :—

‘I shall look upon your face no more’

‘Well then,’ said Enoch, ‘I shall look on yours.’

And so it came to pass. For Enoch after his return home looked through the open window on the face of Annie presiding over the fireside of Philip, but he did not permit Annie to gaze on his face even when he was dying. This is technically known in the classic drama as Irony. The word is not to be understood in the modern sense as sarcasm ; its older sense is 'a hidden, underlying meaning, an implication, insinuation or inuendo' as opposed 'to the explicit sense.' It has narrowed down in sense in modern usage, meaning one kind of insinuation viz. a sarcastic one. The Sanskrit word वाङ्, वाङ्मना has undergone an exactly parallel change of meaning in its introduction into Bengalee. The word means 'an implied meaning or inuendo' in Sanskrit and a sarcastic remark in Bengalee. The stock example of Irony in Sanskrit Literature is the declaration of *Rama* in the *Uttar-charita*—

স্নেহং দয়াং তথা সৈথ্যং যদি বা জানকীমপি
আরাধনায় লোকানাং যুক্ততো নাস্তি মে ব্যথা ।

"No pain shall I feel in renouncing affection, kindness, happiness, nay even Sita herself, for the propitiation of the people."

He knows not how soon he shall be called upon to carry it out by renouncing *Sita* for the propitiation of the people. But the audience feel it. The words have thus one meaning for the speaker, and another and a deeper meaning for the audience. Instances are not infrequent in Shakespeare's dramas. The *locus classicus* is a passage in Sophocles' tragedy, *Œdipus Tyrannus*.

L. K. B.