and her tenderness with a fondness he never exhibits for any other topic. Yet he could never overcome his repugnance to acknowledge their union till she lay on her death-bed, when he was heard by Mrs Whiteway (his cousin, a lady of fortune and talent, who, though not residing with him, superintended his household during his latter years) to say, "Well my dear, if you wish it, it shall be owned." She answered, "It is too late." On January 28, 1728, she died, and her wretched lover sat down the same night to record her virtues in language of unsurpassed simplicity, but to us who know the story more significant for what it conceals than for what it tells. A lock of her hair is preserved, with the inscription in Swift's handwriting, most affecting in its apparent cynicism, "Only a woman's hair!" "Only a woman's hair," comments Thackeray; "only love, only fidelity, purity, innocence, beauty, only the tenderest heart in the world stricken and wounded, and passed away out of reach of pangs of hope deferred, love insulted, and pitiless desertion; only that lock of hair left, and memory, and remorse, for the guilty, lonely wretch, shuddering over the grave of his victim." The more unanswerable this tremendous indictment appears upon the evidence the greater the probability that the evidence is incomplete. *Tout comprendre c'est tout pardonner.* The hypothesis to which we have referred must for ever remain an hypothesis, but better than any other it not only excuses but explains.

The Drapier's letters.

Between the death of Vanessa and the death of Stella, as though withheld by an evil fate until he could no longer enjoy them, came the greatest political and the greatest literary triumph of Swift's life. He had fled to Ireland a broken man, to all appearance politically extinct; a few years were to raise him once more to the summit of popularity, though power was for ever denied him. With his fierce hatred of what he recognized as injustice, it was impossible that he should not feel exasperated at the gross misgovernment of Ireland for the supposed benefit of England, the systematic exclusion of Irishmen from places of honour and profit, the spoliation of the country by absentee landlords, the deliberate discouragement of Irish trade and manufactures. An Irish patriot in the strict sense of the term he was not; he looked upon the indigenous population as conquered savages; but his pride and sense of equity alike revolted against the stay-at-home Englishmen's contemptuous treatment of their own garrison, and he delighted in finding a point in which the triumphant faction was still vulnerable. His *Proposal for the Universal Use of Irish Manufactures*, published anonymously in 1720, urging the Irish to disuse English goods, became the subject of a prosecution, which at length had to be dropped. A greater opportunity was at hand. One of the chief wants of Ireland in that day, and for many a day afterwards, was that of small currency adapted to the daily transactions of life. Questions of coinage occupy a large part of the correspondence of the primate, Archbishop Boulter, whose anxiety to deal rightly with the matter is evidently very real and conscientious. There is no reason to think that the English ministry wished otherwise; but secret influences were at work, and a patent for supplying Ireland with a coinage of copper halfpence was accorded to William Wood on such terms that the profit accruing from the difference between the intrinsic and the nominal value of the coins, about 40 per cent., was mainly divided between him and the duchess of Kendal, the king's mistress, by whose influence he had obtained the privilege. Swift now had his opportunity, and the famous letters signed M. B. Drapier (1724) soon set Ireland in a flame. Every effort was used to discover, or rather to obtain legal evidence against, the author, whom, Walpole was assured, it would then have taken ten thousand men to apprehend. None could be procured; the public passion swept everything before it; the patent was cancelled; Wood was compensated by a pension; Swift was raised to a height of popularity which he retained for the rest of his life; and the only real sufferers were the Irish people, who lost a convenience so badly needed that they might well have afforded to connive at Wood's illicit profits. Perhaps, however, it was worth while to teach the English ministry that not everything could be done in Ireland. Swift's pamphlets, written in a style more level with the popular intelligence than even his own ordinary manner, are models alike to the controversialist who aids a good cause and to him who is burdened with a bad one. The former may profit by the study of his marvellous lucidity and vehemence, the latter by his sublime audacity in exaggeration and the sophistry with which he involves the innocent halfpence in the obloquy of the nefarious patentee.

The noise of the Drapier's letters had hardly died away when Swift acquired a more durable glory by the publication of *Gulliver's Travels* in 1726. The work had been at least partly written by 1722, and the keenness of the satire on courts and statesmen suggests that it was planned while Swift's disappointments as a public man were still rankling and recent. It is Swift's peculiar good fortune that his book can dispense with the interpretation of which it is nevertheless susceptible, and may be equally enjoyed whether its inner meaning is apprehended or not. It is so true, so entirely based upon the facts of human nature, that the question what particular class of persons supplied the author with his examples of folly or misdoing, however interesting to the commentator, may be neglected by the reader. It is also fortunate for him that in three parts out of the four he should have entirely missed "the chief end I propose to myself, to vex the world rather than divert it." The world, which perhaps ought to have been vexed, chose rather to be diverted; and the great satirist literally strains his powers *ut pueris placeat.* Few books have added so much to the innocent mirth of mankind as the first two parts of Gulliver; the misanthropy is quite overpowered by the fun. The third part, equally masterly in composition, is less felicitous in invention; and in the fourth Swift has indeed carried out his design of vexing the world at his own cost. Human nature indignantly rejects her portrait in the Yahoo as a gross libel, and the protest is fully warranted. An intelligence from a superior sphere, bound on a voyage to the earth, might actually have obtained a fair idea of average humanity by a preliminary call at Lilliput or Brobdingnag, but not from a visit to the Yahoos. While *Gulliver* is infinitely the most famous and popular of Swift's works, it exhibits no greater powers of mind than many others. The secret of success, here as elsewhere, is the writer's marvellous imperturbability in paradox, his teeming imagination, and his rigid logic. Grant his premises, and all the rest follows; his world may be turned topsy-turvy, but the relative situation of its contents is unchanged. The pains he took to be correct are evinced by the care with which, as Prof. De Morgan has shown, he calculated the proportions of Lilliput and Brobdingnag to ordinary humanity on the basis of 1 to 12 and 12 to 1 respectively, and his copying the description of the storm word for word from Sturmy's *Compleat Mariner*. By such accuracy and consistency he has given the wildest fiction imaginable an air of veracity rivalling Defoe.

Swift's grave humour and power of enforcing momentous truth by ludicrous exaggeration were next displayed in his *Modest Proposal for Preventing the Children of Poor People in Ireland from Being a Burden to their Parents*, by fattening and eating them (1729), a parallel to the *Argument against Abolishing Christianity*, and as great a masterpiece of tragic as the latter is of comic irony. The *Directions to Servants* in like manner derive their overpowering comic force from the imperturbable solemnity with which all the misdemeanours that domestics can commit are enjoined upon them as duties. The power of minute observation displayed is most remarkable, as also in *Polite Conversation* (written in 1731, published in 1738), a surprising assemblage of the vulgarities and trivialities current in ordinary talk. As in the *Directions*, the satire, though cutting, is good-natured, and the piece shows more animal spirits than usual in Swift's latter years. It was a last flash of gaiety. The attacks of giddiness and deafness to which he had always been liable increased upon him, and his literary compositions became confined to occasional verses, not seldom indecent and commonly trivial, with the exception of his remarkable lines on his own death and the delightful *Hamilton's Bawn*, and to sallies against the Irish bishops, in whose honest endeavours to raise the general standard of their clergy he could only see arbitrary interference with individuals. He fiercely opposed Archbishop Boulter's plans for the reform of the Irish currency, but admitted that his real objection was sentimental: the coins should be struck as well as circulated in Ireland. His exertions in repressing robbery and mendicancy were strenuous and successful. His popularity remained as great as ever, and, when he was menaced by the bully Bettesworth, Dublin rose as one man to defend him. He governed his cathedral with great strictness and conscientiousness, and for years after Stella's death continued to hold a miniature court at the deanery. But his failings of mind were exacerbated by his bodily infirmities; he grew more and more whimsical and capricious, morbidly suspicious and morbidly parsimonious; old friends were estranged or removed by death, and new friends did not come forward in their place. For many years, nevertheless, he maintained a correspondence with Pope and Bolingbroke, and with Arbuthnot and Gay until their deaths, with such warmth as to prove that an ill opinion of mankind had not made him a misanthrope, and that human affection and sympathy were still very necessary to him. The letters become scarcer and scarcer with the decay of his faculties; at last, in 1740, comes one to his best Dublin friend, Mrs Whiteway, of heart-rending pathos:—

"I have been very miserable all night, and to-day extremely deaf and full of pain. I am so stupid and confounded that I cannot express the mortification I am under both of body and mind. All I can say is that I am not in torture; but I daily and hourly expect it. Pray let me know how your health is and your family: I hardly understand one word I write. I am sure my days will be very few; few and miserable they must be. I am, for those few days, yours entirely,—Jonathan Swift.

"If I do not blunder, it is Saturday, July 26, 1740.

"If I live till Monday I shall hope to see you, perhaps for the last time."

Insanity and death.

In March 1742 it was necessary to appoint guardians of Swift's person and estate. In September of the same year his physical malady reached a crisis, from which he emerged a helpless wreck, with faculties paralysed rather than destroyed. "He never talked nonsense or said a foolish thing." The particulars of his case have been investigated by Dr Bucknill and Sir William Wilde, who have proved that he suffered from nothing that could be called mental derangement until the "labyrinthine vertigo" from which he had suffered all his life, and which he erroneously attributed to a surfeit of fruit, produced paralysis, "a symptom of which was the not uncommon one of aphasia, or the automatic utterance of words ungoverned by intention. As a consequence of that paralysis, but not before, the brain, already weakened by senile decay, at length gave way, and Swift sank into the dementia which preceded his death" (Craik, *Life of Swift*). The scene closed on October 19, 1745. With what he himself described as a satiric touch, his fortune was bequeathed to found a hospital for idiots and lunatics. He was interred in his cathedral, in the same coffin as Stella, with the epitaph, written by himself, "Hic depositum est corpus Jonathan Swift, S.T.P., hujus ecclesiæ cathedralis decani; ubi sæva indignatio ulterius cor lacerare nequit. Abi viator, et imitare, si poteris, strenuum pro virili libertatis vindicem."

The stress which Swift thus laid upon his character as an assertor of liberty has hardly been ratified by posterity, which has comparatively neglected the patriot for the genius and the wit. Not unreasonably; for if half his patriotism sprang from an instinctive hatred of oppression, the other half was disappointed egotism. He utterly lacked the ideal aspiration which the patriot should possess: his hatred of villainy was far more intense than his love of virtue. The same cramping realism clings to him everywhere beyond the domain of politics,—in his religion, in his fancies, in his affections. At the same time, it is the secret of his wonderful concentration of power: he realizes everything with such intensity that he cannot fail to be impressive. Except in his unsuccessful essay in history, he never, after the mistake of his first Pindaric attempts, strays beyond his sphere, never attempts what he is not qualified to do, and never fails to do it. His writings have not one literary fault except their occasional looseness of grammar and their frequent indecency. Within certain limits, his imagination and invention are as active as those of the most creative poets. As a master of humour, irony, and invective he has no superior; his reasoning powers are no less remarkable within their range, but he never gets beyond the range of an advocate. Few men of so much mental force have had so little genius for speculation, and he is constantly dominated by fierce instincts which he mistakes for reasons. As a man the leading note of his character is the same,—strength without elevation. His master passion is imperious pride,—the lust of despotic dominion. He would have his superiority acknowledged, and cared little for the rest. Place and profit were comparatively indifferent to him; he declares that he never received a farthing for any of his works except *Gulliver's Travels*, and that only by Pope's management; and he had so little regard for literary fame that he put his name to only one of his writings. Contemptuous of the opinion of his fellows, he hid his virtues, paraded his faults, affected some failings from which he was really exempt, and, since his munificent charity could not be concealed from the recipients, laboured to spoil it by gratuitous surliness. Judged by some passages of his life he would appear a heartless egotist, and yet he was capable of the sincerest friendship and could never dispense with human sympathy. Thus an object of pity as well as awe, he is the most tragic figure in our literature,—the only man of his age who could be conceived as affording a groundwork for one of the creations of Shakespeare. "To think of him," says Thackeray, "is like thinking of the ruin of a great empire." Nothing finer or truer could be said.

Swift's correspondence is the best authority for his life. Of his contemporaries, we are mainly indebted to his panegyrist Delany and his detractor Lord Orrery. Hawkesworth compiled the particulars of his life, and published what was the standard edition of his works till the appearance of Sir Walter Scott's in 1814. This edition is not likely to be superseded, but might with great advantage be reissued with amendments and additions. The biography prefixed is based on Hawkesworth, but is far more copiously and elegantly written. At the same time the author's views are frequently conventional, his judgments superficial, and his good nature has made him too indulgent to his hero. The late John Forster subjected all available records of Swift's life to the most diligent scrutiny, and in 1875 published the first volume, coming down to 1711, of a biography intended to have been completed

in three volumes. Invaluable in many respects, it exhibited the process as well as the result of biography, and hence threatened to be too long. Mr H. Craik, succeeding to the post vacated by Forster's death, judiciously reduced the scale, and produced in one volume (1882) a work which will long rank as the standard one on the subject. Remarkable monographs on Swift have been produced by Leslie Stephen in the "Men of Letters" series, Dr Johnson in the *Lives of the Poets*, Thackeray in the *English Humourists*. Mr Stephen is anxiously impartial; Johnson's acuteness is perverted by his antipathy; Thackeray, as is natural in a novelist, has dwelt disproportionately on the romantic side of Swift's history, and his pity for Stella and Vanessa forms too large an element in his general judgment. But he has, better than any one else, apprehended the fearfully tragic element in Swift's character and fortunes. Swift's early life has been carefully investigated by Dr Barrett of Trinity College, and the final epoch of his life by Monck Mason and Sir William Wilde. His greatness is exaggerated and his failings are extenuated in two brilliant articles in the *Quarterly Review*, vols. cli. and clvi. Minor points in his life and writings have received much elucidation from numerous inquirers, especially the late Mr Charles Dilke and Colonel F. Grant. Mr Stanley Lane Poole has edited selections from his works and correspondence, with excellent notes and prefaces, and has prepared a valuable bibliography. (R. G.)

SWIMMING AND DIVING. In the case of man the power of swimming is acquired, not natural. As compared with the lower animals, to most of which it comes perfectly easily, he is at a disadvantage in its acquisition, owing not to his greater relative weight so much as to the position of his centre of gravity, along with the fact that in the case of quadrupeds the motions which serve to support and propel them in the water are very similar to those of locomotion on land. No race of mankind, however, can be mentioned to which the art is unknown, and in many barbarous countries it is more widely diffused and carried to greater perfection than amongst the civilized nations of the world.

For learning to swim, a quiet sandy beach is the best place, as sea water is more buoyant than fresh. All artificial aids, such as corks, air belts, cork jackets, inflated bladders, and the like, may be avoided; they raise some parts of the body too high above and so sink others too far below the natural plane of flotation, whereas the first fundamental rule is that the mouth only should be above water, and the legs close to the surface. Belts, &c., are also apt to become misplaced and so cause trouble and annoyance as well as danger. It is best for beginners to take some instruction from a practical teacher, though many have become adepts by merely watching good performers. Confidence in the floating power of the body is the first thing to be acquired. The easiest way of floating is to lie on the back (which should be slightly hollowed), the arms being stretched out beyond the head but not lifted out of the water; this attitude not only facilitates respiration but counterbalances the weight of the lower limbs. The knees may be bent outward, the toes also pointing sideways, the hips rigid, so assisting to keep the legs up as close as possible to the top of the water. By easy breathing one will soon be convinced that, properly balanced and with lungs kept charged, the body will assert its buoyancy.

To further enable him to realize that water is capable of supporting the human body, the learner may adopt the following plan. Walk down the steps of a bath, or along a shelving beach on a calm day, into about 3 feet of water; turn and face the shallow place, and, having taken a breath, stoop down and try to pick an egg or some similar object (a handful of sand will suffice) from the bottom. Repeat this several times leisurely, going farther out at each venture, till the water reaches up to but not higher than the middle of the chest. It will soon be found that the object is not so easy of recovery, and the beginner learns that but little exertion is required to keep the body afloat. When this experience has been gained the novice should commence with the *Breast Stroke*, which is nowadays sometimes unjustly set aside as the "old stroke." It is neat, natural, and graceful enough, though necessarily the slowest, from the great resistance of the chest to the water and the fact that part of the arm stroke is negatived by its own movement. Like walking in pedestrianism, however, it forms the groundwork of every other branch of the art, and cannot safely be overlooked. The stroke is commenced by placing the hands with the backs upward, and the wrists bent so that the fingers will point to the front, the insides of the wrist-joints between arm and thumbs touching the breast not lower than 4 inches under water. Begin the stroke by pushing the arms gently forward to their full extent, keeping the palms flat and the fingers closed. Now turn the palms of both hands outward, and make a strong stroke to the right and left by each arm through an angle of 90°; in this part of the stroke the two arms describe a semicircle, of which the head may be termed the centre. It must be most distinctly borne in mind that all depression of the hands will tend to raise the body perpendicularly, whereas the only true position in swimming is the horizontal, which propels it forward. To complete the arm movement, bend the elbows backward and inward, until they come close to (but not necessarily touching) the sides of the body. Carry the hands in a straight line edgeways to the position from which they started in front of the chest. Simultaneously with the stretching of the hands from the front of the body the feet are struck out to the utmost width in a way cleft for them by the toes. As the arms are being brought round in the semicircular motion the lower limbs are stiffened and brought firmly together by grasping the water, so to speak, with the whole of the leg, more especially between the knees, ankles, and soles and toes of the feet. Whilst thus imparting forward motion to the swimmer, they finish in a straight line behind the body. Then, when the arms are bent, and the hands are being brought to the front of the body, the knees are turned outward, heels kept together, toes also turned out, and the feet are carried up to the body and in this position are once more ready for repeating the movements as described. Beginners must be careful not to make the arm movements quicker than those of the legs, and it must be distinctly remembered that the latter are the great propellers. Unison of the movements as mentioned, and regularity in each part of the stroke, are indispensable to perfection. All hurry and excitement must be carefully avoided, and every complete stroke and kick gone about with mechanical precision and neatness. The only part requiring strong muscular exertion being the closing of the legs after they have been spread wide apart,—the one strong propelling element,—every effort is to be made to ensure correctness and power in its performance. The arm movements should be easy and graceful, all jerkiness or suddenness of motion being carefully avoided.

Breathing should be unrestrained and natural, without gasping, sputtering, or short or sudden heavings. A safe rule is to have a full breath at every stroke, its division being regulated as follows. Blow slowly outward when the first part of the arm movement is being performed, *i.e.*, stretched out in front; inspire as the hands are going outward and round. Then, as the lungs are fully charged, no effort is necessary to suspend respiration while the hands are carried in to the front of the body again. This regularity of breathing is essential to pleasure, comfort, and gracefulness of action. The nostrils and air-passages should always be thoroughly cleared, the mouth cleansed, and the throat gargled before entering the water.

Swimming on the Back is a pleasant and useful branch of the art; the chief requisite for its acquirement is confidence. The tyro should begin practice in water reaching

up to about the upper part of the chest, turn his back shoreward, take a long breath, and lie gently backward in the water, keeping the hands on the waist with the elbows extended outward, the chest being expanded, and the breath held. As one lies well back the feet will be lifted off the ground; they should then be spread outward as far apart as possible, in the same position as when they are opened up in breast swimming. The body and legs are thus lying extended at full length like the letter Y, the legs forming the branches or fork. Now comes the propelling part of the movement. As in the front stroke, the muscles are set, and the legs are by one strong motion brought firmly and closely together. While this is being done the toes, by a slight movement of the ankle, are turned upward, and so, as the movement is finished, the great toes, inner ankles, and inside of the whole leg meet. This motion, strongly but not jerkily executed, sends the body forward, and, when the impetus obtained is nearly—not quite—expended, the legs are bent, so that the feet are drawn close up to the trunk, with the knees outward and heels together. The stroke is renewed by spreading apart, closing again, and so on. The breath is exhaled when spreading and closing the legs, and inhaled as the feet are drawn up to the body. If greater speed is wanted, the hands can be used as sculls by carrying them outward from the body, but at the same time level with it, palms facing downward. When the arms are sufficiently extended to be in a line across from hand to hand, the wrists are turned to allow of the palms of the hands facing toward the feet, thumbs upward. Elbows, wrists, and hands are now firmly braced, and a strong pull towards the legs is made. This is the progressive motion, and should be performed just as the legs are being closed.

Another style is to bend the elbows downward, so as to allow of the hands being carried upward along the sides of the body, thumbs inward, and palms facing the bottom of the water. When the hands have been carried up to the armpits they are spread apart to the full extent of the arms, and the propelling part is performed as in the other method by pulling strongly toward the legs.

A still more powerful stroke, and one used at competitions, is accomplished by carrying the hands up to the armpits, as described in last method; then, turning the wrist so as to allow of the palms of the hands facing upward, point the fingers in the direction of progress, stretch both arms as far as possible in a line with the body and beyond the head, and turn the wrists half round, until the hands are back to back, thumbs upward. The propelling action is now performed by sweeping both hands outward and round until they touch the legs and the arms are once more straight along the sides of the body. There is a double kick in this style, and the action is as follows. When the hands are being carried up to the shoulder one kick is delivered; then as the arms are being carried beyond the head the nether limbs are drawn up in position for another kick, which is delivered as the arms are sweeping down on the stroke. This is no mere ornamental stroke, but combines in its practice grace with power, and enables the swimmer to move through the water at great speed.

Another racing back stroke is performed by lifting hands and arms out of the water at the finish of the pull downward, carrying them in the air, stretching them at full length forward beyond the head, and then dipping them into the water, executing the positive part of the stroke as in the last-described method. In this stroke there is only a single kick to each pull of the arms, the legs being drawn up as the arms are swung up in the air and closed as the arms are pulled through the water. While this movement is much practised by some experts, it is neither so graceful nor so speedy as the other, and there is much splashing, while steering is, in the case of a close race, likely to become rather erratic. Both are at the present time the fastest known methods of swimming on the back, and, with moderately good turning and pushing in a swimming bath, 100 yards should be covered in about 74 seconds, probably less.

Of *treading* as a branch of swimming something should be known by every one. It is the only department of the art that is at all natural; and, if treading were resorted to in cases of accidental immersion, three-fourths of the resulting deaths would be prevented. The essential condition, of course, is that the hands be kept under water. When one falls into water the legs sink and the body assumes a perpendicular position, the water splashes over the face, and, once the eyes become filled or the mouth covered, the inclination of any one unable to swim is to throw the hands up and make an effort as if to creep along on the surface. These efforts only increase the danger of the position. On becoming submerged one should keep perfectly inactive for a brief time; the head will soon rise above the surface, and at this moment one ought to beat downward with both hands alternately, never allowing them to splash or disturb the surface, the head being leaned back so as to keep only the face and nostrils clear. The back of the head and ears may be covered, but this does not matter. The motions of the hands, exactly similar to those of a dog's forepaws when swimming and walking, are to be continued, the feet at the same time striking down—not hurriedly, nor with sudden jerky movement, but easily and gracefully, the ankles moving as if working treadles, so that the soles of the feet act as sustaining and, it may be, propelling surfaces. The movements of hands and feet may be altered by beating downward with both hands at once, or both feet at once, but in cases of accident the former action is to be recommended. Swimmers, when treading at competitions or for display, either fold their arms across their chest or hold hands and arms above the surface. In artistic swimming trials, as much as possible of the body should be shown above the surface, and bobbing up and down ought to be avoided. Treading is of much importance even to a good swimmer, as it allows him to divest himself of upper clothing, and enables him to lay hold of anything, such as a rope or line that does not quite reach the surface; it is also the most comfortable position in which one can partake of refreshment in case of a long swim, and is useful for purposes of conversation.

The *Side Stroke* may be said to hold in swimming a position somewhat similar to that of running in pedestrianism; as it becomes better known, the advantages of this style of aquatic progression are becoming more and more appreciated. The practice of it, however, ought not to be begun until complete proficiency has been attained in the primary stroke. Its main recommendations are apparent almost at a glance. A good average side movement will carry the swimmer a stroke in two seconds, each stroke covering a distance of fully six feet. The method is said by some to have been introduced by George Pewters about the year 1850. The body is turned on either side, but preferably with the right side downward, as thereby the legs act more freely and naturally and the heart has no weight on it to impede its action. The head is more immersed and thereby reduced in weight, being supported by the water and not by any muscular exertion of the neck or shoulder, and the lower extremities are less immersed than in the breast stroke. If one is lying on the right side, the right arm is thrown boldly out in front, with the palm of the hand downward and on a level with the lower side of the head. When pushed out to the utmost it is kept rigid, brought downward through the water in one strong movement, without any bending of either wrist or elbow,