

## CHAPTER V.

## THE BRITISH LITERATURE OF THE EIGHTEENTH CENTURY.

A.D. 1700 to 1800.

THE AGE OF POPE, ADDISON, AND JOHNSON.

## HISTORICAL INTRODUCTION.

1. GREAT BRITAIN IN THE EIGHTEENTH CENTURY.—For England the eighteenth century was a period of comparative repose and internal stability, though she engaged in fierce conflicts both in Europe and America. Four sovereigns reigned—*Anne, George I., George II., and George III.*

Queen Anne, the undutiful daughter of James II., succeeded to the throne on the death of William III. in 1702. The famous fortress of Gibraltar was captured,\* and the victories of *Marlborough* over the French increased the glory and prestige of England. But the greatest event of this reign was the *union* of England and Scotland. This measure was carried by threats and bribery in 1707, and the two countries were united under the title of GREAT BRITAIN.

Queen Anne died 1714, and George, the *first* British sovereign of the *House of Brunswick*, a dull man, destitute of wit or wisdom, grasped the reins

\* By an English fleet under Rooke and Shovel, in 1704.

of government. His reign was far from brilliant. It was chiefly marked by an unsuccessful insurrection in Scotland in favor of the son of James II., and the wild commercial delusion known as the *South Sea Bubble*. George I. "was an unamiable man who could hardly speak the language of the people he ruled, who quarrelled with his wife and his son, was of gross tastes, and naturally preferred his fatherland to the home of his adoption."

He was succeeded in 1727 by his son George II., whose reign was made notable by several military enterprises that have passed into general history. In the contest known as the war of the *Austrian Succession*, England took the side of *Maria Teresa*. The French were defeated at Dettingen; but, soon after, the English got severely punished at Fontenoy. This last victory was gained by the brilliant charge of the *Irish Brigade*.

"Push on my Household Cavalry!" King Louis madly cried:  
To death they rush, but rude their shock—not unrevenged they  
died.

On through the camp the column\* trod; King Louis turns his  
rein.

'Not yet, my liege,' Saxe† interposed; 'the Irish yet remain.'  
And Fontenoy, famed Fontenoy, had been a Waterloo,  
Were not these exiles ready then, fresh, vehement, and true."

*Prince Charles Edward*, the grandson of James II., made a last effort to regain the throne of his ancestors. Landing in Scotland, he placed himself at the head of an army, and gained the battle of Prestonpans. But brief were his successes. The famous battle of Culloden was fought in 1746, and Charles was signally defeated by the royal forces under the Duke of Cumberland. This gave the final blow to

\* A column of 6000 English veterans.

† Marshal Saxe, the commander-in-chief of the French forces.

his hopes, and, after many adventures,\* he escaped to France.

It was in 1752 that the *Calendar*, as corrected by Pope Gregory XIII. in 1582, was adopted by act of Parliament. At first England would not accept the ten days' correction. Rather than agree with the Pope, that bigoted nation stupidly fought against the sun and stars for nearly two hundred years.

In 1755 a new conflict broke out between France and England. It is known as the *Seven Years' War*. It arose in consequence of disputes which took place on the subject of the boundary line of their North American colonies. For several years the genius of Montcalm brought disaster to British arms; but the victory gained by Wolfe on the Plains of Abraham in 1759 added *Canada* to the possessions of England.†

George III., the first English-born sovereign of the House of Brunswick, came to the throne in 1760. Nine years later appeared the famous *Letters of Junius*.‡ A course of unjust and oppressive measures

\* £30,000 was offered for his capture.

† Canada was ceded to England by the treaty of Paris, 1763.

‡ These *Letters* appeared in the *Public Advertiser* of London. The first is dated January 21, 1769, and the last January 21, 1772. They number 69, the majority of them being signed "Junius." The letters are addressed to various personages, high and low; but it is especially the Duke of Grafton and his colleagues that Junius attacks with cutting satire and merciless severity. The Duke was Premier of England, and to him eleven of the letters are addressed. The thirty-fifth letter was addressed to the king. It concludes with these bold words: "The prince who imitates their (the Stuarts) conduct should be warned by their example; and, while he plumes himself upon the security of his title to the crown, should remember that as it was acquired by one revolution it may be lost by another."

The *Letters of Junius* hold the rank of a classic in English literature. But who was Junius? It is now commonly agreed that Junius was Sir Philip Francis. Still, these letters have been attributed to forty different persons, and over one hundred books have been written on the subject of their authorship.

towards the British possessions in North America aroused the hardy colonists. They were driven into rebellion. On the 4th of July, 1776, the "Declaration of Independence" was announced to the world. Two years later France acknowledged the independence of the United States, and became the ally of the Americans; and the obstinate tyrant, George III., was compelled to acknowledge American independence in 1783. The last events worthy of note in this century were the *French Revolution* and the *Irish Rebellion*.\*

2. REMARKS ON THE LITERATURE OF THE EIGHTEENTH CENTURY.—The seventeenth century was a great creative period in English letters, but the eighteenth brings us to an age with less creation and more criticism. This was to be expected. "Criticism," as Bascom well remarks, "follows invention, completes it, and makes its gains permanent in rules and principles."

The chief names in the British literature of this century were: POPE, its greatest poet; ADDISON, ARBUTHNOT, DE FOE, RICHARDSON, FIELDING, SMOLLETT, BUTLER, CHALLONER, HUME, ROBERTSON, GIBBON, JOHNSON, BURNS, and COWPER.

Great Britain produced no great dramatist during this period.† The classic drama of France had reached

\* It may be noted that it was in the reign of George III. that the first step was taken towards mitigating some of the odious Penal Laws against Catholics. This movement proceeded from motives of fear rather than justice. But it fanned the slumbering fires of fury and fanaticism. Protestant riots occurred in Edinburgh. A London mob destroyed Catholic churches and residences, and it took the strong arm of the militia to put down the savage rioters.

† Mere mention is, perhaps, more than the British dramatists of this age deserve here. Of these writers, the four most conspicuous in the early part of the century were *Congreve*, *Wycherley*, *Vanbrugh*, and *Farquhar*. But most of their plays are stench of

the zenith of its splendor; and English writers modelled their plays after the French pattern. This is the case with Addison's famous tragedy of *Cato*.

3. THE ORIGIN OF NEWSPAPERS.—As it was Catholics who invented printing and raised it to an art, so it was Catholics who originated the first newspaper. This was the *Gazette* of Venice, issued in 1563, during the war with the Turks. It received its name from a small coin called *gazetta*—the price charged for the privilege of reading it. *The News\* of the Present Week* was established in 1622, during the Thirty Years' War. This may be considered the first regular English newspaper. It contained only foreign news. The fierce struggle between Charles I. and his Parliament called out a host of small sheets. Each party had several organs, and a furious paper war kept pace with the stern conflict and the crash of arms. Defoe's *Review* began in 1704, and was, strictly speaking, the first English serial; but our periodical literature may be said to date from Steele's *Tatler*, which began in 1709. This was succeeded, at varying intervals, by the *Spectator*, the *Guardian*, the *Rambler*, and the *Idler*. The *Gentleman's Magazine* dates from 1731. The *Public Advertiser* gave the *Letters of Junius* to the world between 1769 and 1772. The London *Morning Post* was started in 1772, and the London *Times* in 1788. These peri-

immorality, written in defiance of good sense and Christian decency.

"Immodest words admit of no defence,  
For want of decency is want of sense."

Garrick, Foote, and Colman belong to the latter part of the century.

\* Although the word *news* is significant enough, many persons considered it as made up of the initial letters representing the cardinal points of the compass, N. E. W. S., from which the curious people looked for satisfying intelligence.—Coppée.

odicals took the place of the drama in literary influence.

4. PROSE PUSHES AHEAD. THE NOVEL AND THE HISTORY.—Poetry and prose were each well represented in the early part of this century. But after the death of Pope a change came. Poetry waned. Prose pushed ahead, rapidly developed, and took possession of new fields. "Everything has its day," wrote Dr. Johnson. "Through the reigns of William and Anne no prosperous event passed undignified by poetry. In the last war,\* when France was disgraced and overpowered in every quarter of the globe, when Spain, coming to her assistance, only shared her calamities, and the name of an Englishman was revered through Europe, no poet was heard amidst the general acclamation; the fame of our counsellors and heroes was intrusted to the gazetter."

Internal peace and security prolonged through many years, while adding enormously to the national wealth, occasioned the rise of that large class of readers to whom so much of modern literature is addressed—persons having leisure to read and money to buy books, but who demand from literature amusement rather than instruction, and care less for being excited to think than for being made to enjoy. This new demand was to have a supply. It arose in the form of the modern novel. Defoe led the way. Richardson, Fielding, and Smollett worked on at the mine which Defoe had opened. "The novel," says Bascom, "is the last stage of prose in its progress towards poetry."

Some of the best known historical productions in our literature date from this period. A new group

\* The Seven Years' War, 1755 to 1763.

of historians appeared in *Hume*, *Robertson*, and *Gibbon*, who carried that highest branch of prose composition to much perfection.

A good portion of the last half of the eighteenth century acknowledged the rule of *Johnson*. It was the reign of King Samuel. There is nothing quite like it in our literature. Great minds had come and gone, but none of them had held such absolute authority—such quiet, undisputed supremacy. This was due to the fact that the period was one of criticism. It prepared the way for immediate and personal control on the part of any one pre-eminent in this art; and *Johnson's* ability and dogmatic character soon raised him to the rank of a great literary dictator.

*Johnson* passed away, and the last fifteen years of this period gave us two poets who struck at a fresh pathway in the domain of poetry and were the pioneers of a new school. The gentle mind of *Cowper* broke loose from the trammels of an over-refined art, and his productions gave a healthy impulse to deep genuine poetry. The genius of *Burns* shed a dazzling glow over the literature of Scotland, where no truly original poet had appeared since the days of *Dunbar*.

But, on the whole, the writers of the eighteenth century have been overestimated. Its literature, though occupying a large space to our eyes at the present day, from the proximity of time and the want of other thinkers who have taken up the ground more satisfactorily, is for the most part essentially of the fugitive sort. In future ages it will probably be considered as *not having treated with true depth and appreciation one single subject which it has handled.*\*

\* T. Arnold.

## LESSON I.

ALEXANDER POPE. DIED 1744.

Chief works: (1) *Essay on Criticism*.  
 (2) *Rape of the Lock*.  
 (3) *Essay on Man*.  
 (4) *The Dunciad*.  
 (5) *Translation of Homer*.  
 (6) *Letters*.

1. Which is the greatest name in the British literature of the eighteenth century?

*Alexander Pope*.

2. Where was Pope born?

He was born at London, of well-to-do Catholic parents, but passed a large part of his life at Twickenham, where he possessed a villa.

3. Give a short account of his early life.

Being a Catholic, the doors of the bigoted public schools and the universities were closed to the gifted boy, and he received his education chiefly at home from an aunt and several priests. But he soon took the work into his own hands. He was a self-taught man. His poetic power showed itself at an early age, for he says:

"As yet a child, and all unknown to fame,  
 I lisped in numbers, for the numbers came."

4. What was the earliest production of the young poet that we now possess?

An *Ode to Solitude*, written before Pope was twelve years old. Dr. *Johnson* considers it "a perfect masterpiece" from one so young.\*

\* The *Ode to Solitude* consists of five four-lined stanzas, of which the following is the opening one:

"Happy the man whose wish and care  
 A few paternal acres bound,  
 Content to breath his native air  
 In his own ground."

5. How did Pope chiefly spend his whole life?

In retirement, study, and literary labor.

6. What is the first of his remarkable poems in the order of time?

The *Essay on Criticism*, which is, perhaps, unparalleled as the composition of a young man of twenty.\* In it Pope lays down the laws of just criticism, and the causes which prevent it.

7. Which is, perhaps, the happiest and most original of all Pope's poems?

The *Rapè of the Lock*, which is commonly considered the best and most charming specimen of the mock-heroic to be found in English literature.

8. Which is now, perhaps, the most widely known of his poems?

The famous *Essay on Man*; it is remarkable for

\* It is the kind of a poem a man might write at the end of his career, when he has handled all modes of writing, and has grown gray in criticism; and in this subject, whose treatment demands the experience of a whole literary life, he was in an instant as ripe as Boileau.—*Taine*.

The *Essay on Criticism* contains many often-quoted passages, as:

"Of all the causes which conspire to blind  
Man's erring judgment, and misguide the mind,  
What the weak head with strongest bias rules,  
Is Pride—the never-failing vice of fools."

"Good nature and good sense must ever join;  
To err is human; to forgive, divine."

"A little learning is a dangerous thing;  
Drink deep, or touch not the Pierian spring."

"Nay, fly to altars; there they'll talk you dead,  
For fools rush in where angels fear to tread."

"'Tis not enough no harshness gives offence;  
The sound must seem an echo to the sense."

"True ease in writing comes from art, not chance,  
As those move easiest who have learned to dance."

"Some positive, persisting fops we know,  
Who, if once wrong, will needs be always so;  
But you with pleasure own your errors past,  
And make each day a critic on the last."

wise sayings, poor theology, and beautiful versification. No poem in English has furnished so many proverbs.\*

9. What is the *Dunciad*?

The *Dunciad*, or epic of the dunces, is a satirical poem in which Pope revenged himself on a number of obscure poets and feeble critics by whom he had been attacked and libelled.†

10. How is the poem divided, and what are its merits and defects?

It is divided into four books, containing in all about 1750 lines. The *Dunciad* is the most sweeping, fierce, and brilliant satirical poem in English, but it

\* Here are a few detached specimens:

"Know thou thyself, presume not God to scan;  
The proper study of mankind is man."

"A wit's a feather, and a chief's a rod;  
An honest man's the noblest work of God."

"Hope springs eternal in the human breast;  
Man never is, but always to be, blest."

"Lo, the poor Indian, whose untutored mind  
Sees God in clouds, or hears Him in the wind."

"Honor and shame from no condition rise;  
Act well your part—there all the honor lies."

"Worth makes the man, and want of it the fellow;  
The rest is all but leather or prunella."

"What can ennoble sots or slaves or cowards?  
Alas! not all the blood of all the Howards."

"All nature is but art unknown to thee—  
All chance, direction, which thou canst not see."

† The publication of Pope's *Miscellanies* (1727-8), in which Swift also took a share, brought round the heads of the offending authors an angry swarm of scribblers, buzzing like wasps whose nest has been rashly invaded. Then the real power of the crippled poet flashed out in full lustre. Seizing each wretched insect with the firm yet delicate hold of a skilful entomologist, he ruthlessly pinned it, in the full gaze of the world's scorn, on the sheets of the immortal *Dunciad*. There the unfortunate creatures still hang and wriggle; and there, while English books are read, they shall remain.—*Collier*.

sometimes blazes and flashes with a bitterness that cannot be defended on any grounds.

11. What translation gave Pope both fame and money?

His translation of Homer's *Iliad* and *Odyssey* into English verse.\*

12. What branch of prose literature was enriched by the pen of this poet?

*Letters*, whose chief defect is want of simplicity: but Pope lived in an artificial age.

13. Do you know anything about his personal appearance?

He was small and deformed in person, and was always in delicate health.†

14. What was one of the most noble traits in Pope's character?

His great affection for his father and mother.‡

15. Was his death edifying?

It was truly so; whatever may have been the er-

\* Milton and his family got but £28 for the greatest English epic; Pope received more than £8000 for his translation of Homer.

† Through all his fifty-six years Pope was very frail and delicate. It is a wonder that soul and body kept together so long. When the poor little man got up in the morning, he had to be sewed into stiff canvas stays, without which he could scarcely stand erect. Fur and flannel were wrapped around his thin body, and it required three pairs of stockings to give his meagre legs a respectable appearance. "He was," says Sir Joshua Reynolds, "about four feet six inches high, very humpbacked and deformed. He wore a black coat, and, according to the fashion of that time, had on a little sword. He had a large and very fine eye, and a long, handsome nose; his mouth had those peculiar marks which are always found in the mouths of crooked persons, and the muscles which run across the cheek were so strongly marked that they seemed like small cords."

‡ The following feeling and beautiful lines refer to the poet's mother:

"Oh, friend, may each domestic bliss be thine!  
Be no unpleasing melancholy mine!  
Me let the tender office long engage  
To rock the cradle of declining age;  
With lenient arts extend a mother's breath—  
Make languor smile, and smooth the bed of death,  
Explore the thought, explain the asking eye,  
And keep at least one parent from the sky."

rors of Pope's life, its closing scene was one of faith and pious resignation.\*

"If Pope must yield to other poets in point of fertility of fancy, yet in point of propriety, clearness and elegance of diction he can yield to none."—*Warton*.

"This great man is allowed to have been one of the first rank amongst the poets of our nation, and to acknowledge the superiority of none but Shakspeare, Milton, and Dryden."—*Dr. Johnson*.

"The most striking characteristics of his poetry are lucid arrangement of matter, closeness of argument, marvellous condensation of thought and expression, brilliancy of fancy ever supplying the aptest illustrations, and language elaborately finished almost beyond example."—*Dyce*.

## LESSON II.

ROBERT BURNS. DIED 1796.

(1) *Poems*. (2) *Songs*.

WILLIAM COWPER. DIED 1800.

(1) *Poems*. (2) *Letters*. (3) *Translation of Homer*.

16. Who was Robert Burns?

He was the greatest and most original of the British song-writers.

17. Can you give a short account of his humble life?

Burns was a poor Scottish ploughboy, with no advantages but those of a country school. His career was sad. It seems that his life was one continued struggle with poverty, strong passions, and a poorly balanced character. But the many faults of the man

\* The priest who administered the consolations of our holy religion "came out from the dying man, . . . penetrated to the last degree with the state of mind in which he found his penitent—resigned and wrapt up in the love of God and man."—*Carruther's Life of Pope*.

are almost forgotten in the glory of the poet. He died at the age of thirty-seven.\*

18. Mention some of his best poems.

*Tam o' Shanter*, his most famous poem; *The Cotter's Saturday Night*; and *To a Mountain Daisy*. They are all short productions.

19. What is it that makes the memory of Burns especially dear to his countrymen?

His *Songs*, which are at once tender, manly, soul-stirring, and patriotic.

20. Name a few of his best known songs.

*Bruce's Address to his Troops at Bannockburn*, *Honest Poverty*,† *The Banks of Doon*, and *To Mary in Heaven*.

21. Who was the special poet of the domestic affections in the eighteenth century?

*William Cowper*.

\* Burns was a strong, fine-looking man, and, in the words of Sir Walter Scott, "his manners were rustic, not clownish; a sort of dignified plainness and simplicity which received part of its effect perhaps from one's knowledge of his extraordinary talents. . . . I never saw such another eye in human head, though I have seen the most distinguished men in my time."

It was his delight to wander along the banks of the Ayr, and to listen to the song of the blackbird at the close of the summer's day. But still greater was his pleasure, as he himself informs us, in walking on the sheltered side of a wood, in a cloudy winter, and hearing the storm rave among the trees; and more elevated still his delight to ascend some eminence during the agitations of nature, to stride along its summit while the lightning flashed around him, and amid the howlings of the tempest, to apostrophize the spirit of the storm. Such situations he declares most favorable to devotion—"Rapt in enthusiasm, I seemed to ascend towards Him who walks on the wings of the wind."—*Hudson*.

† HONEST POVERTY.

"Is there, for honest poverty,  
That hangs his head and a' that?  
The coward-slave we pass him by,  
We dare be poor for a' that!  
For a' that, and a' that,  
Our toil's obscure and a' that;  
The rank is but the guinea-stamp,  
The man's the gowd for a' that.

22. Do you know anything concerning his life?

It was most unhappy. Cowper was a native of England. He was a gentle, melancholy character—and at times a maniac—who turned to poetry, like Saul to the harper, for relief in his sufferings.

"What though on hamely fare we dine,  
Wear hoddin grey, and a' that;  
Gie fools their silks, and knaves their wine,  
A man's a man for a' that!  
For a' that, and that,  
Their tinsel show and a' that;  
The honest man, though e'er sae poor,  
Is king o' men for a' that.

"Ye see yon birkie, ca'd a lord,  
Wha struts, and stares, and a' that;  
Though hundreds worship at his word,  
He's but a coof for a' that,  
For a' that, and a' that;  
His riband, star, and a' that,  
The man of independent mind,  
He looks and laughs at a' that.

"A king can mak' a belted knight,  
A marquis, duke, and a' that;  
But an honest man's aboon his might—  
Guid faith, he maunna fa' that!  
For a' that, and a' that,  
Their dignities and a' that,  
The pith o' sense and pride o' worth  
Are higher ranks than a' that.

"Then let us pray that come it may,  
As come it will for a' that,  
That sense and worth, o'er a' the Earth,  
May bear the gree, and a' that;  
For a' that, and a' that,  
It's coming yet, for a' that,  
That man to man, the world o'er,  
Shall brothers be for a' that."

The student must remember that Burns wrote in the dialect of the Scottish Lowlands. The following explanation of a few words may assist him in better comprehending *Honest Poverty*:

a'.....all  
gowd.....gold  
hamely.....homely  
gie.....give  
sae.....so  
o'.....of  
birkie.....a conceited fellow  
18\*

23. Which is Cowper's greatest poem?

*The Task*, a didactic work in six books.\*

24. Name his two best known short poems.

*John Gilpin* and *Alexander Selkirk*.

25. What may be said of Cowper's *Letters*?

They are among the best in our literature.

26. What ancient poet did he give to England in a new translation?

Homer; it was the work of seven years.

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<i>ca'd</i> .....	called
<i>wha</i> .....	who
<i>coof</i> .....	a dunce
<i>mak'</i> .....	make
<i>aboon</i> .....	above
<i>guid</i> .....	good
<i>maunna</i> .....	must not
<i>fa'</i> .....	to fall
<i>gree</i> .....	to agree

\* Cowper was but six years old when his mother died. More than fifty years after that sad day—it was sad for him—an old man bent over the never-forgotten image of that kindest of earthly friends, and penned the following beautiful *Lines to his Mother's Picture*; they are from *The Task*:

"My mother! when I learned that thou wast dead,  
Say, wast thou conscious of the tears I shed?  
Hovered thy spirit o'er thy sorrowing son,  
Wretch even then—life's journey just begun?  
Perhaps thou gav'st me, though unfelt, a kiss;  
Perhaps a tear, if souls can weep in bliss:  
Ah, that maternal smile! it answers, Yes.  
I heard the bell tolled on thy burial-day,  
I saw the hearse that bore thee slow away,  
And turning from my nursery-window, drew  
A long, long sigh, and wept a last adieu!  
But was it such?—It was.—Where thou art gone  
Adieus and farewells are a sound unknown.  
May I but meet thee on that peaceful shore,  
The parting words shall pass my lips no more!"

## LESSON III.

JOSEPH ADDISON. DIED 1719.

(1) *Essays in The Spectator*. (2) *Cato, a Tragedy*.

JOHN ARBUTHNOT, M.D. DIED 1735.

*The History of John Bull*.

27. Give a short account of Addison's career.

He was born in England, educated at Oxford, raised himself to political position by penning a few timely poems, and to high literary fame by his ability as an essayist and master of pure, elegant prose.\*

28. By what productions is he best known?

By his essays in *The Spectator*.†

29. What is Addison's *Cato*?

It is a tragedy in the strictly classical form; but time has greatly diminished its early reputation.

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\* Not many years ago it was very generally the custom, I remember, for every young person, male and female, to go through a course of reading of the papers of *The Spectator*. This has fallen quite into disuse nowadays, and I do not know that it is much to be regretted. *The Spectator* contains, undoubtedly, much sensible and sound morality; but it is not a very high order of Christian ethics. It contains much judicious criticism, but certainly not comparable to the deeper philosophy of criticism which has entered into English literature in the present century. Those papers will always have a semi-historical interest, as picturing the habits and manners of the times—a moral value, as a kindly, good-natured censorship of those manners. In one respect *The Spectator* stands unrivalled to this day—I allude to the exquisite humor in those numbers in which Sir Roger de Coverley figures. If any one desire to form a just notion of what is meant by that very indefinable quality called "humor," he cannot more agreeably inform himself than by selecting the Sir Roger de Coverley papers and reading them in series.—*Henry Reed*.

† *The Spectator*, which was owned and edited by Sir Richard Steele, was issued daily. The first number is dated March 1, 1711; the last December 20, 1714—in all 635 numbers, 274 of which were written by Addison.



*Omitt*

30. Who was Dr. John Arbuthnot?

He was a native of Scotland, an amiable man, a learned physician, and one of the most witty and brilliant writers of the eighteenth century.

31. Which is his most famous work?

A curious volume entitled the *History of John Bull*, which, according to Lord Macaulay, is "the most ingenious and humorous political satire in our language."

32. Give some idea of the nature of the work.

It was intended to ridicule the Duke of Marlborough. The great war in which Europe was involved was represented as a lawsuit carried on by *John Bull* against *Lord Strutt*.<sup>\*</sup> *Nicholas Frog* † and *Esquire South* ‡ were parties to the suit on one side—John Bull paying their expenses. *Louis Baboon* § was on the other side. John Bull's attorney, *Humphrey Hocus*, || manages the suit in such a way as to plunge John into a bottomless gulf of expense.

33. What was one result brought about by Arbuthnot's amusing burlesque?

It first stamped and fixed the popular ideal of *John Bull*, as the embodiment of English peculiarities. ¶

\* Spain. † Holland. ‡ Austria. § France.

¶ The Duke of Marlborough.

¶ Of Arbuthnot, Swift said: "He has more wit than we all have, and his humanity is equal to his wit." Pope wrote: "His good morals were equal to any man's, but his wit and humor superior to all mankind."

## LESSON IV.

DANIEL DE FOE. DIED 1731.

*Life and Adventures of Robinson Crusoe.*

34. Who was Daniel De Foe?

He was the *first* of the English novelists.

35. At what age did he write his world-renowned book?

When nearly sixty years of age, after a long and busy career as a political writer, he tried his hand at prose fiction, and gave the world his famous *Robinson Crusoe*.\*

36. What can you say of *Robinson Crusoe*?

It is the earliest work of its class in English, and to this day it remains unrivalled.

37. What did Dr. Johnson remark of the book?

That "nobody ever laid it down without wishing it were longer." †

\* De Foe's works number over 200. Many were the ups and downs of his life. He wrote:

"No man hath tasted differing fortunes more;  
As thirteen times I have been rich and poor."

† Alexander Selkirk, the sailing-master of an English privateer, who set ashore in 1704, at his own request, on the uninhabited island of Juan Fernandez, which lies several hundred miles from the coast of Chili, in the Pacific Ocean. He was supplied with clothing and arms, and remained there alone for four years and four months. It is supposed that his adventures suggested the work. It is also likely that De Foe had read the journal of Peter Serrano, who, in the sixteenth century, had been *marooned* in like manner on a desolate island lying off the mouth of the Orinoco. The latter locality was adopted by De Foe. But it is not the fact or the adventures which give power to *Robinson Crusoe*. It is the manner of treating what might occur to any fancy, even the dullest. The charm consists in the simplicity and the verisimilitude of the narrative, the rare adaptation of the common man to his circumstances, his projects and failures, the birth of religion in his soul, his conflicting hopes and fears, his occasional despair. We