



ALFRED BELDEN RICE



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IN LOVING MEMORY OF

ALFRED BELDEN RICE

BY HIS FATHER AND MOTHER

PHILADELPHIA. 1919

*Belden*



ALFRED BELDEN RICE  
1878 - 1903

# A Life of Preparation

Metrical Versions of the Psalms in  
English and Literary  
Writings of

ALFRED BELDEN RICE

Edited by His Father

with an Introductory Note by PROF. FELIX E. SCHELLING

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Edwin Nelson Rice

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\*Selected from upward of fifty contributions to the *Leisure Hour*.

## INTRODUCTORY NOTE

by

FELIX E. SCHELLING, PH. D., LL.D.

Professor of English Language and Literature  
in the University of Pennsylvania

Several years ago, it was my privilege, during the college sessions of three years, to make the acquaintance of Mr. Alfred Belden Rice. On first meeting him as a student, I was attracted by his alert and attentive face, and soon learned to recognize in him an unusual eagerness in the pursuit of his studies, a fine independence of judgment and an ambition never to leave a task until he had thoroughly completed it. These traits, combined as they were with excellent natural abilities and with a charming modesty as to himself and his attainments, soon endeared him to me, as to all who knew him, and his untimely death severed only too soon a friendship which, I feel sure, would have been enduring.

Young Mr. Rice was the furthest possible from the type of student who seems intent only upon the goal of a degree and is willing to take any short cut to the attainment of it. We, who teach are, perhaps, not as frequently deluded by these hunters after opportunities as they may themselves suspect. I am not prepared to say that experience in teaching brings with it the ability to divide students into types; it is better perhaps to recognize that each human individual is after all a type in himself. Among the young, however, there is a tendency either to accept guidance in a spirit of blind and docile willingness to be relieved of the tedium of too much thinking, or, on the other hand, to assume a pert attitude of question as to practically everything that is said or thought by those who have had the misfortune to come into the world before these inheritors of the wealth of all time.



My memory recalls young Mr. Rice as of neither of these types; modest, gentle, willing to undertake whatever task was required of him and interested in the doing of it, he was of the type of student that makes teaching easy, alike for his personality and for the genuine love of learning which was his. His promise was great; unhappily fulfillment was denied him.

The study of the English translations of the Psalms was undertaken by Mr. Rice in consequence of certain work assigned to him in a graduate course in English lyrical poetry which I conducted. As I remember it, the initiative as to this as a choice of subject for further research came from Mr. Rice himself, a circumstance in itself rare among graduate students. He recognized, from the first, that the Psalms of David, this greatest inspiration of the spirit of worship, must prove a fruitful subject, diligently pursued from Elizabethan times to our own, in the resonance, so to speak, of kindred poetical souls. For if poetry is the expression of the age, in these translations should be found much of the best, the most devout, the most fervent of that expression. It is fair to remind the reader that this work was only begun. I remember well an interview, unhappily destined to be the last which we had upon the subject, in which we discussed its wider possibilities, and I recall the quiet zeal and determination of the young student to take the time to make his work as perfect as possible. What he has left us must be judged as a fragment, a worthy promise only of what he might have made it. And it is certainly better that the work should be presented in the state in which he left it, rather than with such changes as might obscure and confuse his part. At the time when this work was undertaken far less had been done on the general subject of the Psalms and their history in English literature than since. Assuredly Mr. Rice, had he been spared, would never have allowed his work to see the light except upon the basis of a full acquaintance not only with the existing material but with all



commentary on his topic. Ingenuousness, honesty and thoroughness were conspicuous traits in his character. Equipment such as this unquestionably would have made him an admirable investigator in whatever field of research he might have followed.

We who work in the history of letters find the most touching chapter of all in the blighted promises of what might have been. Marlowe, with possibilities in tragedy that might have rivalled Shakespeare, to be realized only in the tragedy of his own short life; Chatterton, marvellous boy, with the genius of a great poet, gone before he reached manhood; Keats, with the promise of even more than the precious fame which is immortally his: these are the real tragedies of the history of literature. And not less touching in their more modest place are the unfulfillments of scholarship and youthful ambition, delicate flowers of broken stalk to be appraised with the tenderness of love, not with the askance of criticism.

On the tender memorial of a young and beautiful life I am proud to have been asked to carve my simple inscription.

SKETCH OF  
ALFRED BELDEN RICE  
*by*  
EDWIN WILBUR RICE

## A Life of Preparation

THE quality of life is of more importance than the quantity. Life is more truly measured by right thoughts, noble aspirations, good intentions, uplifting influences, generous activities, and unselfish services, than by the number of years. Life is short, or life is long, according as it fulfils life's chief end. It may be few in years, yet abounding in vitality and love. It may be full of years, and yet empty of fruit as the barren fig tree.

This interpretation of life found expression in thousands of young lives sacrificed on the battlefields, and in thousands of homes during the world war for righteousness and humanity. In the final reckoning not the number of years, but the waste, or the wise use, of them will determine the award. Thus the record of a life brief in years may teach some lessons of virtue and of value that might be lacking in one of the longest lives.

Alfred Belden Rice had completed his short life more than ten years before the great war, but it has seemed to many who knew him that a sketch of his life and character, and some of his writings, would forcibly illustrate this suggestive interpretation of the problems of human life, and it might comfort and cheer other pilgrims in their struggles and sorrows on the way to the haven of rest.

This tribute of affection and love has been deferred for reasons unnecessary now to relate. Though the delay has not much lessened the sense of the loss in the home, it has softened the acuteness of grief, and it has given a better perspective to judge of his activities, motives, and character. Time has revealed the latter in greater and truer value.

It is good to be well-born. Alfred Belden Rice delighted to trace his Pilgrim ancestry back through his mother to the time of the *Mayflower* and through his father in a New England family into which there came a liberal spicing of the north of Ireland and old English blood.

He was the youngest son of Dr. Edwin Wilbur Rice, Sr., and Mary Gardner Rice, and was born in Philadelphia September 20, 1878. In early infancy he was dedicated to the Lord and was fostered in the lap of love, but not of luxury.

The home of his childhood was an ordinary dwelling in a quiet but growing section of the city. Across the street, opposite to it, stood a rather pretentious brown-stone residence within a pretty private park. Behind the home were several open lots, which the children were allowed to appropriate temporarily for

a playground. Within, the home was plainly but comfortably furnished in a style betokening neither poverty nor riches. The daily fare was simple and the habits of the family were free from affectation. Each member voluntarily aimed to render some definite service that would add to the comfort and pleasure of all.

The children were thus left free to lead and enjoy a true child life and not to be robbed of the joys and benefits of real childhood. Possessed of a lively disposition and an active and resourceful mind, young Alfred was often the center of a little circle of boys and girls of his own age. He mingled joyously and helpfully in their games, their plays, their parades and masquerades, and was able to suggest some new forms, or new changes in their common sports that made the little friends welcome him into their circle.

He had hereditary peculiarities, and was not free from faults and foibles, for he was an intensely human child. While not specially precocious, he was sometimes amazingly witty for a little child. Thus when he had been given what his mother thought was good for him at the table, he still begged for more until his mother cautiously assented saying that he might have just one spoonful more. The child gave a mischievous smile, slipped quietly down from his high chair into the kitchen, re-appearing, to the surprise of his mother, with the biggest spoon he could find, which was used for a ladle, instead of presenting the little teaspoon lying beside his plate.

#### EDUCATION

The A B C's and the art of reading, Alfred very early mastered in the home by observation and by a little assistance from his older brothers. His outside schooling began in a private kindergarten class and was continued in the public grammar schools of the city, and in the usual course in the Central High School. He was awarded a scholarship at the University of Pennsylvania, where he pursued the Arts Course, graduating in 1900. For his scholarly attainments and conduct there, he was elected a member of the Phi Beta Kappa Society in his junior year. At his graduation he was again awarded a scholarship, giving him the opportunity and facilities of a post-graduate course in Anglo-Saxon, Old, and Middle English, with its allied studies in philosophy and English literature. This was to prepare him for what he had anticipated to be his life work. He received the degree of Bachelor of Arts and also later the degree of Master of Arts in 1903, and he hoped to have been a qualified candidate for the degree of Doctor of Philosophy the following year.

He plunged into his school studies, as into other things, with all his mind and might. His school fellows wondered at the apparent facility with which he seemed to master his lessons.

They imagined that he possessed some unusual gifts, added to a special love for learning, and the native instincts of a scholar. He had, or acquired, the power of close application, and was exceedingly, not to say excessively, diligent in whatever he attempted. His eagerness thoroughly to understand subjects of study led him unconsciously to use his strength to the danger point for his physical health. When in the High School, besides the elementary and usual course, he took up the study of Latin, Greek, and German, and at the same time was pursuing a special course in music. In the University Arts Course, beside the usual curriculum of Latin and Greek, he added Hebrew, of course, studying history, physics, philosophy, with some archaeology, and the origin of language, and took special research work into the structure and history of Anglo-Saxon, Old, Middle, and Modern English, which were continued in post graduate work until his health gave way under the strain. He was willing to pay the price to become a true scholar. How far he succeeded may be inferred from the statements of his instructors and fellows given on a later page, and by the section that contains selections from his criticisms and writings.

#### WIDER EDUCATION

Nearly three centuries ago John Milton had a conception (and there is none better) of education, saying that the true end of learning is to repair the ruin of the race, by regaining to know God aright, and out of that knowledge to love him, to be like him, as we may be the nearest, by possessing our souls of true virtue, united to the heavenly grace of faith. To the studies of schools Milton would add that of religion, and of travel, the latter to enlarge experience, to make wise observation, and the acquaintance and friendship of men of honor and whatever of things and people are best and most eminent.

Education through books and schools is good; education by personal experience among men of affairs and in society and business and in national and international life is better. It aids the student to gain an outlook upon real life, gives him wisdom, and helps to train his mind to think widely, and to come to more accurate judgments, and to attain those elevated ideals which form a noble character.

The opportunity for this kind of wider education through travel, to gain personal experience and knowledge, was quickly seen and diligently used by our young student. From his childhood Alfred Rice went with his parents each summer vacation to different sections of the country, ever finding scenes and subjects of historic interest, observing people's habits, modes of life and of speech, and becoming more familiar with the background of the varied events and characters in our national history.

Thus, in his youth two or more summers were spent at different points in the picturesque valley of the Deerfield in Massachusetts. There he had leisure to wander into the places made historic by the Indian massacres of the seventeenth and eighteenth centuries. He could examine, at leisure, monuments commemorating these events, one of which was a memorial to Captain Moses Rice, son of John Rice. Moses Rice was in command of a stockade fort for the protection of early settlers in that section. In the same region were other places noted as the birthplaces of men of national fame. In Conway, Marshall Field, the merchant prince of Chicago, was born, and on the hillside to the west of it was the native place of G. Stanley Hall, the educator, and to the south, the childhood home of the famous poet and author, William Cullen Bryant, while to the west of it, was that of Charles Dudley Warner. The little post town of Ashfield, overlooking the Deerfield Valley, was the outing place for a time of such literary writers as George William Curtis and others.

At the east was Shelburne Mountain, the humble home of Fidelity Fish, one of the earlier woman missionaries to Persia. To the north, in the hill towns of Heath, Rowe, and Hawley, it was reputed that the primitive dialect of New England could be heard in its simplicity and in its purest forms. This had an exceptional interest to the young scholar.

Some of these midsummer outings also gave facilities for weeks together, to explore and enjoy the attractions of the Atlantic Coast from the sandy beach of Cape May to the rocky cliffs of Old York, with its charming beach and bays. Here also authors, artists, merchants, and business men of affairs and of note, were often met—such men as W. D. Howells, Thomas Nelson Page, Ralph Wells, and others who sought quiet rest and recreation.

Other vacations gave him an experience of life in the high altitudes of the mountains. The Catskills and the White Mountains possessed great attractions for him. He was enthusiastic over the ascent of Mt. Washington to gain a wide view of the Presidential range. He was charmed, as every other visitor has been, by rambles through Franconia Notch, and in looking at the Old Stone Face. The picturesque scenery of the Green Mountains and the Connecticut River Valley was explored with youthful zest. The outings, at another time, took him into the heart of the Adirondack wilderness, the secluded home of the deer, wherein are numberless charming lakes with their trout, bass, pickerel, and land-locked salmon. In marked contrast to this wilderness were the excursions into the Berkshires, with their palatial cottages, amid the most picturesque scenery of hill, valley, lake, and fertile farms one can imagine.

Historic Saratoga, its medicinal waters, and its society were also often visited, but they had less attraction for him than the



scenery of Lake George and Lake Champlain. He followed with deep interest the line of Burgoyne's famous march from Montreal to his defeat and surrender in the Battle of Saratoga. He inspected again and again the ruins of the old fort Ticonderoga, the dilapidated barracks and fortifications at Crown Point, the monuments at Bennington and Burlington, and wandered through the gorge of the Ausable Chasm, and in a small steamer was excited by shooting the Lachine Rapids of the St. Lawrence. The view of Montreal from Mt. Royal charmed him, but did not satisfy him until he made a closer examination of the noted cathedrals, buildings, barracks, and streets of that attractive Canadian city. He wrote out at the time sketches of these various places, and secured photographs and other pictures of them, which were found among his papers.

Again these summer travels took in a wider sweep. They included weeks of roving about Niagara Falls and the Gorge, with frequent excursions into Canada. They extended to the middle Northwest, taking in Chicago and its marvelous growth, its drainage canal, sailing up and down the Mississippi, the Father of Waters, and beyond over the rolling prairies of Iowa, across the Missouri and on to Denver, a city a mile above the level of the sea. From there tours were made into some of the numerous cañons and up the mountain peaks of the Rocky range. The young man was excited in his ascent of Pike's Peak, in exploring the mines of Cripple Creek and Leadville, drinking the Medicine Spring waters of Manitou, or chatting with the Pueblo, Ute, and other Indian tribes of New Mexico and Arizona, until he greeted the Pacific at Los Angeles and San Pedro. He was charmed with the marine gardens, the glass-bottomed boats, and the flying fish of Catalina Island.

He found many special attractions along the Pacific coast, such as the old Spanish mission buildings of San Gabriel and Santa Barbara, the ostrich farms, the Bret Harte country, the Sonora and San Joaquin Valley, the Santa Clara Valley, famous for prunes, the Santa Cruz Valley and its "big trees" of redwood, and Mt. Hamilton, with its Lick Observatory and telescope through which he had a splendid view of the planet Saturn and her brilliant rings. He explored San Francisco with its spacious harbor, and the Golden Horn, not overlooking Leland Stanford University, and the University of California at the very charming suburb of Berkeley.

His excursion into the Bret Harte country he has himself graphically described in a paper which will be found in a later part of this volume.

Returning eastward, he gave time to brief exploration of Salt Lake and some peculiarities of the Mormons.



He found a trip around the Lake from Chicago eastward to possess great attractions, from the historic places and waters which were passed in that journey, as well as great pleasure and benefit to his health.

Altogether this wider education added much to the sum of his knowledge and gave him a broader and a more accurate view of life, which his friends and fellow-associates were not slow to recognize.

#### LOVE OF MUSIC

The fellow-students of Alfred Rice said that he had a strong, almost passionate love of music. The taste for it, inherited from his mother, he gratified very early by taking lessons on the piano and on other musical instruments, attaining more than ordinary skill in expression, particularly on the clarinet. While a mere lad, he played with such a pleasing personal interpretation, the music of well-known composers as to receive the happy plaudits of his auditors at private and at school concerts.

He became a member of several musical organizations. He was connected with the orchestra of the University of Pennsylvania during his student life, and the members of the orchestra under the direction of Prof. H. A. Clarke, Mus.D., Professor of Music in the University, often met for rehearsals at his home. He was persuaded sometimes to join with other members of the Orchestra who were engaged to provide music during the season for seaside hotels. He was also sought out by the Director of the Philadelphia Symphony Society to take part in some of its public concerts in the Academy of Music.

Although he pursued music as a pastime and from the love of it, yet he did not permit it to interfere with his literary studies. He was so ready, however, to contribute to the enjoyment of others that he often went beyond his strength. Missionary E. G. Fowler, of Salt Lake, on learning of his death, says: "I remember him so vividly at our piano, with his deft fingers drawing out his heart and ours. His musical soul will have its fill now." And another who was herself a singer wrote: "I thought of him at once as at our piano where he entranced us by his execution, and it still seems but as yesterday."

#### RELIGIOUS LIFE

Coming of a Puritan ancestry Alfred Rice's religious ideals and faith were deep and sincere, rather than demonstrative or dogmatic. He had no sympathy with a half-Christian, half-pagan system of education. He was not misled by that twisted philosophy of religion, nor by that perverted interpretation of Christianity which has found some academic and scholastic followers in America, and which in the country of its origin has evolved the superman, and come to its full fruition in the bloodiest and most

demonized of world-wars, conspicuous for lust and cruelty and murder, surpassing any that the earth ever witnessed.

The theory that limited education to the physical and intellectual, to the neglect in whole or in part of the spiritual nature of man, found no favor with him. He was a quiet and careful student of the Christian text-book of religion, and when duty became clear to him he voluntarily became a member by confession of the Princeton Presbyterian Church in Philadelphia. He was also an active member of Christian Endeavor societies, the Sunday-school, and Bible classes, and was interested in missions and other organizations, including the Y. M. C. A. of the University of Pennsylvania, in which he was an active and helpful worker.

Of the nature of his religious life and influence, the Bible class of which he had been president, in a minute adopted by the class, stated: "We loved and admired him, not alone for his high intellectual attainments, but for what he was morally and spiritually." The teacher of the class added, "No young man who has passed through my class was more helpful to the teacher or class."

A prominent Christian worker in the far West lovingly writes of him: "The memory is very precious to me, and his self-sacrificing, kindly, courteous spirit has certainly made a decided and beneficial influence upon me, for which I shall have constant reason to praise God." Another leading worker says: "In our memory there is a sweet perfume of a refined character, a loving disposition, a courteous manner, always cheerful."

The depth of his faith and the power of God's sustaining grace is strikingly illustrated in a scene during his last illness. Some time before losing consciousness, he called his mother to his bedside, asking her to pray that he might be willing to yield himself wholly to God's will as he had already prayed himself that he might have strength to do. If he was to live, that his life might be more useful; if not to live, that it would please God to take him soon, and to spare him from long, severe suffering. God appeared to answer these prayers, for soon afterward he passed into an unconscious state until the great change came.

His earthly career was closed at Hinsdale, Mass., in the Berkshires, October 1, 1903.

A life of preparation which seemed short reckoned in years, may be truly long when measured by heart throbs of love and spiritual experiences that continue through unnumbered ages and eons in the endless life.

*"And this is life eternal, that they may know thee the only true God, and him whom thou didst send, even Jesus Christ."*

## CHARACTER

The end of life is to know and love God, the end of education is holy character. Alfred Rice sought to be friendly and helpful to others, for he loved to have friends. He hated shams; he was chary of credit for himself, preferring rather to give honor than to receive it. He had a deep interest in the progress of civil, economical and social betterment, and desired to contribute his share toward the advancement of humanity and liberty, virtue and righteousness. His outlook on life and its activities was remarkable for one who had just passed his twenty-fifth birthday. How wide and wise that outlook was can be inferred from a few articles selected from half a hundred or more written to the London magazine *Leisure Hour*, which appear in the collection of his writings. The editor, Dr. C. H. Irwin, said of the writer of these articles: "His communications which appeared under the head of our 'Oversea Notes' were always most readable and valuable. He had the happy art of selecting exactly the facts which people want to know, and of expressing his ideas in clear and concise language." Similar commendations of his other writings were expressed by Dean Penniman, Prof. Weygandt, and the editor of the *Alumni Register* of the University of Pennsylvania.

But a sketch of the outward circumstances and events of one's life does not really touch the inner nature and character of that life. What that was or appeared to be to those who knew him may be inferred by a few among many letters sent to his family. Referring to a brief summary of his outward life, one of his most intimate college associates writes: "But in a life like his, what a small part is played by the unusual career in the literary field! Far as the strength and power of his intellect surpassed those of his physical frame, even so far did the attainment of his social life surpass, uplift, and ennoble his mental being, directing his keen intelligence, always into channels and pursuits of the loftiest nature. How I love him! I will not say 'loved,' for the soul-life—the only life that really counts—is with us still, in blessed companionship, and will be forever."

Another of his University classmates says: "I have lost one who was even more to me than my dearest college friend. I have always looked forward with so much pleasure to the time when we should both be working in our different lines of work, and I have thought of how his friendship would come to mean more and more."

Still another writes: "Alfred is our dearest comrade; I place him at the head of the list of my friends; he was so good."

Prof. Felix E. Schelling, under whom Mr. Rice studied, says: "I have always esteemed him for his talents and the conscientious use which he habitually made of them; above

all for a simple sincerity of character which endeared him to us all. I know that he is fit—as few of us are fit—for that after life to which his spirit is more akin than to this world of ours.”

#### LITERARY WORKS

Although but a young man, Alfred Rice was a frequent contributor, as we have said, to the *Leisure Hour*, of London, England, and to magazines in America. He gave special study to the metrical versions of the Psalms in English, and read a preliminary paper on that subject to a literary circle in the University of Pennsylvania, a paper which was highly commended. He intended to enlarge and perfect it, but his illness prevented the completion. It was left in manuscript a fragment, and is now published in this fragmentary form, and may perhaps suggest that the theme is worthy of a fuller and more complete treatment by some other competent pen.

He became also an intelligent student of Old English verse while engaged in a general survey of the entire field of classic English literature. His investigations were conducted in the scientific spirit aiming to know the local conditions and surroundings under which an author wrote. In the case of some American writers, he personally visited their former haunts and homes, and the places rendered historic by their works, that he might more fully enter into the spirit of their production and more accurately estimate their value. The nature of these studies may be seen in the article entitled “In the Bret Harte Country,” which fairly indicates the thorough research revealed in a score of his unpublished essays.

With the modesty of a true scholar, he never made a display of his knowledge, hence in social intercourse few suspected the extent of his reading. He was credited as having a grace of manner and a quiet ease in conversation that caused him to be warmly welcomed in every social circle that he entered. He had a sense of humor and a skill in narrative and story-telling that is fairly illustrated by his sketch of “Hiram Porter McGinniss,” a sketch selected almost at random from scores of similar stories found among his manuscripts.

In study and in recreation he had an enthusiasm which was shown by the scholarly zeal with which he aided for a time in the slow and plodding work of reconstructing and cataloguing the historical documents and books in the library of the American Sunday-school Union. He was quick to perceive the merit of some old work that might throw light on the origin and early history of education and of Bible schools. He was keen to discern the value of some antique book which illustrated Old English or some version of the Psalms. His critical candor and balance of mind are revealed in the numerous essays which he left, one of

which on Wordsworth is reproduced in the selection of his literary works, and also may be seen in his paper on the "Tannhauser Legends."

His genial social nature which endeared him to a wide circle of acquaintances has been already indicated. A leading educator in the West says, "I have repeatedly heard expressions of admiration and affection, touching the thoughtfulness, gentleness, and manliness of Alfred." A business man in the same section wrote, "We fully recognized his splendid character, and his charming and lovable personality." Still another, from Washington, D. C., spoke of the same characteristics, "a lovable personality, which made everyone his friend." An intelligent observer from the Northwest alluded to his suffering which was hidden in his system and adds, "We marvel to remember the interest that he manifested in passing scenes, and that he was so thoughtful of the comfort of others." One of his friends speaks of his "good nature and fund of quiet humor; attributes not often found to such an extent in any one person."

The Rev. Dr. Henry Clay Trumbull, who passed through a similar trial to that of his father, and who was, when he wrote, looking through the thin veil into the life beyond, among other things, says to his father: "God seems to have loved and honored your dear boy, and to have counted him fit for activity and usefulness in a larger and more important sphere than he could have had here. He may even now be evangelizing a planet, or be doing a work of ministry there far beyond his utmost possibilities in the flesh."



*Literary Works of*  
ALFRED BELDEN RICE, A.B., A.M.  
(University of Pennsylvania)

SELECTED FROM HIS PUBLISHED AND  
UNPUBLISHED WRITINGS

*Edited by*  
EDWIN WILBUR RICE, D.D., LIT. D.

# Metrical Versions of the Psalms in English

(A Fragment)

By ALFRED BELDEN RICE, A.B., A.M.

**T**HAT the English Bible influenced our literature more than any other one book, has long since become a commonplace statement. It is not so generally recognized, although equally true, that the Book of Psalms is one of the chief channels through which that influence entered. Of the sixty-six sacred books, none influenced English poetry, if not English literature in general, so much as the Psalms. Aside from their devotional character, the poetry of the Psalms has appealed to men of all ages. This collection of lyrics conforms not only with the theoretical demands of permanent literature, in presenting the universal emotions of the human heart; it has proved itself permanent by the test of time, in that it has endured for hundreds and thousands of years.

The Psalms have always gone hand in hand with periods of religious revival and have perhaps been more accessible to the people than any other parts of the Bible. In 1229, when the Council of Toulouse interdicted the Bible to the laity, it made the Psalter an exception. In France, the Psalms, in the form of Marot's metrical translation, constituted a powerful exponent of the Reformation. In the Crusades, it is reported that the pilgrims beguiled themselves on the march by singing certain Psalms and hymns. And in our own day we show our particular attraction to the Psalms by publishing them separately in our prayer-books, hymnals, and Testaments.

The influence which the Psalms have exerted on our literature may be conveniently divided into:

1. An indirect influence displaying itself in works the spirit or verbal expressions of which are traceable to the Psalms,—works in which, to use a musical illustration, overtones vibrate to the easily discovered fundamentals of the Psalms. Byron in his "Hebrew Melodies" and Milton throughout his works are good examples of influence of this kind.

2. Direct influence displayed in verbal or other references to or quotations from the Psalms. To formulate a list of English authors who show such contact would be practically the same as making a catalogue of the majority of the men of letters.

3. Direct influence displayed in metrical translations of paraphrases of the Psalms. It is this influence which I shall now



endeavor briefly to consider. If at times I shall seem to take the reader somewhat afar from English poetry narrowly defined, let him consider the nature of the material to be treated. The multitude of men who have tried their hands at metrical versions of the Psalms is indeed a heterogeneous company. In it we shall find the great poet in his youth "dinging upon David" as the musician first drums five-finger exercises upon his piano. There also is the devout man versifying the Psalms as an outlet for his religious emotions, and the scoundrel imposing the task upon himself as a penance; the philosopher who translates as a pleasant pastime, and the fool who does so because he knows no better. Besides these, we shall find among the translators of the Psalms the parson, the courtier, the linguist, the hymnist, the monarch, the adventurer, the lawyer, the school teacher, the musician, the architect, the dramatist, the physician, the poet laureate, the type founder, and in fact almost every other professional man to say nothing of many a gentlewoman who did the Psalms between the stitches of her embroidery. At times we shall feel that the true poet figures far too little in the list, for the number of the mechanical and uninspired versions of the Psalms perpetrated in English seem almost infinite.\* But that some of the versions or parts of them contain much true poetry cannot be denied, as I shall try to show later.

Again, we shall find that the method of treatment has differed widely with the various poets. Some have translated most literally, others most freely. Many have made evangelical expansions from the Psalms, and some have even treated the Hebrew merely as a storehouse for texts of their own productions.

As for metres we shall find almost all forms known to our language, and some that are not known elsewhere. There are hexameters, heroics, blank verse, ballad measures, odd forms, Asclepiads, Elegiacs, scores of hymn metres, complicated lyric forms, etc.

Before taking up the actual material in hand, let me add just one more word. It is this. I do not think we shall be quite fair towards this great number of translators of the Psalms if we do not keep before us the obvious and yet easily forgotten limitations under which the translators were compelled to work. The first limitation is the great familiarity which every cultured man has with the Authorized Version of the Psalms. The translator of Virgil is to some extent limited in the same way. But the translator of the Psalms much more so. For while many were and are still familiar with the story of *Æneid*, all men of culture,

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\*As old Fuller slyly said of the Sternhold and Hopkins version, most of the translators seem to have drunk more deeply of Jordan than of Helicon. And Connley says concerning them: "They are so far from doing justice to David that methinks they revile him worse than Shimei."

whatever their faith, are familiar with not only the contents but commonly with the verbal expressions of the Psalms, and any metrical rendering changing these verbal expressions unconsciously strains our ears and jars a memory. Furthermore, most of the metrical versions of the Psalms were written to be sung and the metrical demands of the music hampered the poet's freedom. And lastly, the mechanical characteristics or form of Hebrew poetry is totally different from the English metrical system of versification, and is therefore incapable of being reproduced in English.

With regard to the Hebrew Psalms, the questions concerning their authorship, date, or dates of composition, and musical accompaniment are interesting, but are foreign to our present purpose. Suffice it to say that the Psalms constitute one of the great anthologies of the world expressing the intense emotional life of the people of Israel. The book is almost entirely lyric in character, for the element of drama remained in an undeveloped state throughout the history of the Hebrews. The subjective feelings of joy, hope, sorrow, triumph, etc., make up the themes of the book. Doubtless we have lost many secular lyrics of the Hebrews. Traces of such compositions have remained in the "Song of the Well" in Numbers and in David's lament over Saul and Jonathan (2 Sam.: 1). But the Psalms are almost wholly devotional. Through external nature and the experiences of the human heart, the Psalmist always sees his God.

But to begin with our material. As for the Anglo-Saxon and Middle English versions, I have not as yet made any systematic search for them. I shall therefore merely give titles of those that have casually come to my attention, realizing that the list is by no means complete.\*

Other metrical versions that I have found mentioned before the Reformation are Seven Penitential Psalms (1414) by T. Brampton and printed by the Percy Society, a translation of St. Gerome's Gallican Psalter into English (mentioned by Holland: *Psalmists of Britain*, 1842), date *circa* Hen. II or Rich. I.

The Reformation gave an impetus to the production of metrical Psalms. Its leaders, Luther and Justus Jonas in Germany, and Marot, Calvin, and Beza in France, wrote versions which were at once inspirations for Becon,<sup>1</sup> Wisdome, and Coverdale. The Psalms by the first two men were incorporated

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\*Later Mr. Rice examined metrical versions in Anglo-Saxon and Middle English. Thus besides the Northumberland Psalter, and a possible version by Richard Rolle, he notes a Kentish Psalter, a version by Alfred not finished, a Latin Psalter with interlinear Anglo-Saxon gloss, a translation into Middle English which some place in the Ninth Century, an Anglo-Saxon version edited by Thorpe which some ascribe to Aldhelm, but Thorpe assigns it to a later date, a version by Aldhelm, *circa* 700—according to Bede, Bruce's Paris Psalter, and several others as his notes and subsequent criticisms fully prove.—E. W. R.

<sup>1</sup>Thomas Becon (or Beacon), 1510-1570, wrote "many works, prayers, and pieces." Sometimes under the assumed name of "Theodore Basil." His works were edited by John Daye, 1563, and by Parker Society Camb., 1843-1844.—E. W. R.

into the Sternhold and Hopkins version and are perhaps its oldest portions. Fifteen "Goostly Psalms" (1539) by Miles Coverdale, have, I believe, come down to us and have been traced to German sources (Luther). In general it is said that our English Psalm singing sprang from the intercourse of the Gospellers with Luther and Melancthon, and from familiarity with their writings.<sup>2</sup> Metrical versions of the Psalms were set to ballad tunes<sup>3</sup> and afterward to special music by the leaders of the Reformation. They were then regarded as close representatives of the Hebrew form of poetry, much less being known about Hebrew poetry then than now. Under Edward VI, metrical Psalms flourished. The German influence as to metres ceased, and the ballad measure of Chevy Chase was substituted. In 1549, Sir Thomas Wyatt published Seven Penitential Psalms in metre after the model of Alamini. In the same year, Robert Crowley, Vicar of St. Giles, published the whole Psalter set to harmonized chants. But these attempts, together with Parker's (if his version belongs here), were soon eclipsed.

I come now to the Sternhold and Hopkins, or Old Version, which, from a historical standpoint, is the most important of all old metrical translations to be considered. Thos. Sternhold was Groom of the Robes to Henry VIII and Edward VI. The date of his birth is uncertain—probably about 1500. He died in 1549. At court he seems to have been noted for poetical propensities and great piety. Feeling that the songs of the time were shockingly profane, he undertook a metrical version of the Psalms which he hoped might become popular at court. He published a small volume apparently in the year of his death, 1549. The title was: "Certayne Psalms chose out of the Psalter of David and drawn into Englishe Metre by Thomas Sternhold, grome of ye Kynges Maiesties Robes. Printed by Edwayr Whitchurch." This volume which is now in the British Museum contained only nineteen Psalms, but in the latter part of the year 1549 another volume apparently put forth by John Hopkins adds eighteen new Psalms by Sternhold as well as seven by Hopkins. These seven, however, are carefully set apart from Sternhold's Psalms, and Hopkins further cautions the reader against supposing his work the product of Sternhold. In a Psalter published by John Daye in 1561, three additional Psalms by Sternhold appear, making the complete number done by him forty. These forty appear in the editions of 1562, 1563, and all subsequent editions. Hopkins, it has already been said, contributed seven to an edition of 1549, but in 1562 there appeared "The Whole Book of Psalms, collected into English Metre by T. Sternhold, J. Hopkins

<sup>2</sup>It is now held that this, as everything German, has been greatly exaggerated.—E. W. R.

<sup>3</sup>Old Psalm books contain the various metrical Psalms with the first lines of some secular ballad prefixed, to indicate the tune, just as if we should write the first lines of say "Yankee Doodle" above our Psalms today.—See Abbey Relig. Thought in Old English Verse.

and Others, conferred with the Ebreu, with apt Notes to sing them withal." The "others" of the title may be identified to some extent by the initials printed in the successive editions. W. K. stands for William Keith, a Scotchman who shared exile with Knox in 1555; W. W. for Wm. Whittingham, a brother-in-law of Calvin; T. N. for Thos. Norton; M. for John Markand; H. W. for Henry Wisdome; T. C. for an unknown person, unless John Craig be meant.

This, in brief, was the origin of the so-called Sternhold and Hopkins version of the Psalms. Many changes in text were made in the countless editions which followed, but a discussion of these here would extend the subject beyond the limits of my present paper, and I shall merely call attention to some of the characteristics of the version together with the influence it exerted from an historical standpoint. The purpose of the work was, according to old Fuller, to "make the Psalms portable in man's memories, verses being twice as light as the same bulk of prose." He adds that the poets seem to have "drunk more deeply of Jordan than of Helicon during their labors." Sternhold dedicated his edition to Edward VI, and in the dedication thanks God for giving them a king "that forbiddeth not layman to gather and lease (*i.e.*, glean) in the lordes harvest," "and he trusts as his grace taketh pleasure to hear them song sometimes, so he wyll also delight to see and read them and command them to be song by others."

Sternhold evidently liked his own composition, for we hear that he sung his Psalms to his organ for his goodly solace. Sternhold used one metre in his Psalms (except Ps. 120)—*viz.*, the ballad metre of Chevy Chase. And this selection of metre was far more important than the Psalms that he set to it; for either in this form (with two rhymes) or that of Hopkins (with four rhymes) it became the prevailing metre (C. M.) of the old and new versions of England and Scotland and of innumerable metrical Psalms and hymns. It is needless to say that the Sternhold and Hopkins version was very popular. It had a larger circulation than any other work in the language except the authorized version of the Bible and the Book of Common Prayer. It was regarded as little less than inspired, and even its old-fashioned grammar and faulty versification were considered sacred. After its adoption under Elizabeth, it continued to be used by the Church of England for one hundred and thirty-five years, when it was superseded by the new version of Tate and Brady. The Non-conformists used it down to the time of Watts. Over three hundred editions are said to have been printed. Having read only quoted lines of the work and not the book as a whole, I am hardly prepared to pass judgment on its merits or defects. Tentatively, however, I will say that it seems to be justly censured as a rough and uncouth translation although the language



used is at times vigorous and forceful. Tate and Brady's version is now generally conceded to have been an improvement on Sternhold and Hopkins's. The only Psalm from the latter still current is the Twenty-third (*My Shepherd is the Living Lord*).

For the sake of following out the version of Sternhold and Hopkins from its first draft in 1549 to its completion in 1562, I have disregarded the chronology. During the reign of Mary, Psalm singing ceased in England but was carried on by the exiles. Marot's version of the Psalms was sung in Geneva, and there the English and Scotch versifiers heard them. Matthew Parker's version is traceable to this influence. It was printed by John Daye, without date, but that it was written early we know from a sentence in Parker's diary under the year 1557: "*Absolvi Psalterium versum metricè lingus vulgari.*" Parker used various metres: C. M., L. M., 8's, and one or two curious measures. His authorship of the work has been doubted, but both the external evidence and the internal evidence of Ps. XIX written to the acrostic "*Mattheus Parkerus*" seem to refute the supposition of doubt, so that as with Home, if Parker did not write it at least some one of the same name did. The version is said to be a good translation, but unfortunately no copy is known outside of the Library of Corpus Christi College. A reprint is greatly needed.

Upon the accession of Elizabeth, Psalm singing was revived and became very popular. Elizabeth herself encouraged it, and at one service when the Psalms were sung after the Bishop's sermon at St. Paul's Cross, six thousand people were present. The popularity of the version of Sternhold and Hopkins has already been mentioned. But other versifications appeared. Sir Philip Sidney, in collaboration with his sister, the Countess of Pembroke, made a translation of some, if not of all, of the Psalms. Julian says that Sidney translated Ps. 1-43 and that his sister completed the version. Coles, however, affirms that the whole version extended only to the 43d Psalm. As none of Sidney's writings were published in his lifetime, we do not know the date of composition of his Psalms. They were first printed in London in 1823. Ruskin edited them under the title of "*Rock Honeycomb*," in the second volume of his "*Bibliotheca Pastorum.*" They are written in the capricious measures of the lighter Elizabethan style and were probably not intended for congregational singing. Julian mentions Psalms 84, 92 and 96 as the best.

Two other works of this period are a version, apparently complete, by Francis and Christopher Davison and others (ms. Harl, in British Museum) and seven penitential Psalms by Edmund Spenser, unfortunately lost. The Psalms of William Hunnis, though still preserved, are only accessible at the British Museum, and certain other English libraries. (R. Hannihurst—4 Psalms in Hexameters.) Other writers of the period are John

Craig, the Scotchman, Henry Lok, Robert Pont, Nicholas Breton, William Whittingham, William Kethe, Henry Wisdome, Thomas Norton, etc. Some of these have already been mentioned in connection with their contribution to the old version. The 14th Psalm versified by Queen Elizabeth has been preserved, but so far as I know it is in MS. form only. Selected Psalms were published by John Donne in 1633, by Phineas Fletcher (1633), and by George Herbert (1632). Bishop Hall translated Psalms 1-10 in 1607 and Lord Bacon did a few in 1625. (Fuller's Worthies Libraries.) R. Crashaw brought out some in 1648. Between 1603-1620, Henry Dod published a complete version which according to all accounts must have been utterly worthless. Wither says that it was burned by the hangman. The latter (I mean George Wither, not the hangman) made a complete metrical version of the Psalms between 1619-1632. Wither was a sagacious fellow and so anticipated our own times as to try to get a monopoly on metrical Psalm making. Like the monopolist of today, he secured a special privilege from the government by which the king ordered his Psalms to be bound with the Bible and every Bible not having them to be seized. But some of the details of the monopoly were hard to enforce and the "corner" in Psalms broke. The metres of Wither were more regular than Sidney's and the version was intended to be sung; for tunes were written by Orlando Gibbons.

In 1636, George Sandys published a complete version of the Psalms for which Henry Lawes supplies the music. The metres used are the L. M. couplets, 7's, and other metres. Dryden and James Montgomery thought very highly of this version. Henry Lawes, it will be remembered, was closely associated with Milton, having written the music to the *Comus*, and acted the part of *Thyrsis* in the same. Sandys also published paraphrases of other parts of the Bible, including the Book of Job. Dryden ranked him as "the best versifier of the former age." Montgomery praises his version extravagantly as "incomparably the most poetic in the language."

Coming now to the Puritan influence we find a series of very literal translations. One of the first of these was the New England Psalter, commonly known as the Bay Psalm Book or Psalter, published in 1640 at Cambridge, New England.

Another New England Psalter was published in 1650, being in the nature of a revision of the Rouse version made by President Dunster of Harvard College, Rich, Lyon, and thirty others. Rouse's version was itself a revision of the old version of Sternhold and Hopkins. It was published in 1641. Scotland had for the most part used the old version although various churches had different renderings by other authors. The first complete version was printed at Edinburgh in 1564 and remained in use until the

middle of the next century. This was the version of Knox, Walsh, Melville, and others. In 1643 the Westminster Assembly undertook the selection of a new version, and, after much consideration, adopted the version of Francis Rous (Rouse) which had been published in 1641. Some substitutions, however, were made by the Assembly and certain passages from the old Scotch version and from other sources were inserted to take the place of rejected lines of Rous's version. The resulting edition was published in 1650 and this version has continued to the present time, when it is sung in the regular services of the United Presbyterian Churches, and occasionally in other churches as well. Sir Walter Scott said of it: "Its expression, though homely, is plain, forcible, and intelligible, and very often possesses a rude sort of majesty which would be ill exchanged by more elegance." Many of our good old grandmothers still retain the version word by word in their minds. They learned it, it is said, on their old colonial stair-cases, the method being to descend a step for every verse committed. The House of Commons took kindly to Rouse's version and endeavored to make it the official version of England as well as of Scotland. But the House of Lords were opposed to the Commons and favored a version by William Barton, the various editions of whose work appeared in 1644, 1645 and 1646. The opposition between the houses resulted in the exclusion of both versions from official acceptance.

The next important name which we have to consider is that of John Milton. He versified twenty of the Psalms in all, two of which (114 and 136) he did at the age of fifteen. The 114th Psalm he also translated into Greek. The remaining eighteen he translated in the years 1648 and 1653. With the exception of the 114th, the translations are quite literal, and in nine of his Psalms he even goes so far as to italicise all words which are not translations of the original Hebrew—a circumstance which I think well illustrates the spirit of all of the Puritan versifiers of the Psalms. Milton used quite a large variety of metres for the small bulk of his work. We find, for example, decasyllabic rhymed couplets, terza rima, split septinarii, and even ode forms, and the like.

In 1651 Bishop King of Chichester made a complete translation of the Psalms, and Thomas, Lord Fairfax, made another which seems to have been too poor to publish. The latter is mentioned in the Preface to Cotton's edition of the Bible.

Following the Puritan period came an inevitable reaction. Richard Baxter blew the reveille of the new band of versifiers when he proclaimed "The ear alloweth greater melody than strict versions will allow." In 1692 he published his version and the fashion of the moment demanded a verse of less variety than heretofore. Baxter was equal to the problem, however, and devised a scheme of bracketing words so that L. M. might be



converted into C. M., or C. M. into S. M., for ignorant congregations. I have not seen Baxter's version, but I am inclined to think that such a composition must have been more ingenious than poetic. Other versions of the period are S. Woodford (1667), Miles Smyth (1668), Luke Milbourne (1698), and Sir John Denham's, not published until 1715. In 1691-2, John Patrick published a version which historically demands an added word. He did not translate the Psalms literally but paraphrased them by the method of evangelical interpretation. Parker had followed this method to some extent, but Watts following Parker and Patrick carried the method out to its extreme though logical conclusion. How that method has come into modern hymnody will be mentioned in considering Watts.

I have discovered a passing reference to another version which may belong here, or may not. Its date of composition and character I am unable to determine. I refer to the version of Dr. Gibb's (18 Psalms). It was probably not literal, for Dean Swift wrote on a leaf of a copy the following: "I warn the readers that this is a lie, both here and all over the book; for these are not the Psalms of David, but of Dr. Gibb."

I come now to the version of Tate and Brady. The earliest MS. to be noted is a page and a half in the Bodleian Library, undated. Following this we have "The first XX Psalms, by N. Brady and N. Tate," also in the Bodleian Library and dated 1695. Finally we have the complete version of 1696 which obtained the sanction of the sovereign and replaced the old version—not, however, without some opposition, for Beveridge bitterly opposed it (1710), and one congregation cast it out of their service. Until very recent times Tate and Brady's version was printed in the Book of Common Prayer used in England and America. Julian finds three different kinds of translations in the work: 1. Ornate Psalms, for the most part in L. M. (Cf. 139). 2. Spiritless productions poor in language and generally in C. M. 3. A few examples of sweet and simple verse. See 34, 42, 51, 84.

It is apparently impossible to divide the authorship of the version. Some have thought Dryden had a hand in Tate's portion. The work displays to a degree the artificial style of the period, but, as Julian remarks, "He who is condemned to tread the waste of metrical Psalters will consider it an advance on its predecessors." Political allusions have been discovered in the 18th and 45th Psalms. Concerning the authors, Nahum Tate was an Irish clergyman of considerable note in literature. In 1692 he succeeded Shadwell as poet laureate and he was associated with Dryden in the composition of Absalom and Achithophel, the second part being generally attributed to him. Tate is notorious however chiefly because of his version of "King Lear" which long held the stage and which as every one knows turned

Shakespeare's play into a reconciling drama. Tate's coadjutor, Nicholas Brady, on the other hand, was an obscure schoolmaster who translated Virgil and wrote a tragedy and numerous sermons.

Joseph Addison published various Psalms in the *Spectator* from time to time. The 19th and the 23d are still popular.

The next important version is that of Isaac Watts. It cannot be called a translation, but, as he says himself, it is an imitation of the Psalms in New Testament language. Like Parker and Patrick, he applied the method of evangelical interpretation to the Psalms, but carried the method to such an extent as to warrant the claim which he makes of being the first to apply the method to the versification of the Psalms. Not only is the New Testament thought thus thrust upon the version, but many parts of the Psalms are omitted entirely because Watts considered many of them not adapted to present singing. Of course his version was made primarily to be sung. Watts's own words quoted from his introduction will doubtless make his attitude somewhat clearer:

"I come therefore to the third thing I proposed; and that is to explain my own design, which *is* in short this: namely, to accommodate the book of Psalms to Christian worship. And in order to do this, it is necessary to divest David and Aspah, etc., of every other character but that of a Psalmist and a saint and to make them always speak the common sense of a Christian."

We see then that while Watts's version is not complete in the sense of containing versions of all of the one hundred and fifty Psalms, yet it was as complete as Watts thought any modern version adapted to music ought to be. Furthermore, that Watts was not deterred by lethargy is proven by the two and occasionally three versions he prints of one and the same Psalm, and by the six immense volumes which contain his complete works. Many of the versifications of the Psalms he made in his youth, but the complete edition was published in 1719. As already stated we cannot call the version a translation, and indeed it is a very free paraphrase, for not only are portions left out, but much prefatory matter is boldly inserted, having no foundation on the Psalms. Watts has been censured for his turgid epithets and gaudy ornament. His preposterous, false rhymes might well have been added as well as his wrenched order of words which after all the wrenching, often only imperfectly fit the metre. (See Ps. 24 for imperfect rhymes; Ps. 2 for New Testament interpretation.) Watts copied extensively from other versions and from the New Testament. Especially frequently does he take lines from Tate and Brady, Denham and Patrick. The influence which Watts's Psalms and Hymns exerted was enormous. Many of our orthodox grandmothers can recite them verbatim today, and more than one of our ancestors had to commit the Psalms and Hymns

on Sunday afternoons. Watts was even used as a mode of punishment, and no doubt he served well in that capacity. I am told that one of the typical cases was to take a little boy who had been naughty on the Sabbath day, tie him to a bedpost in a dark room, and make him commit the hymn beginning "Thine Earthly Sabbaths, Lord, we Love." (Dodridge.) I suppose the little girls in a similar position were given the lines on the regulation of the tongue for reference in after life. I might add how Watts came to be parsed, how he was buried in birthday books and so on, but these considerations are foreign to my subject. The one thing to be remembered about Watts is that he is responsible for the method of evangelical interpretation of the Psalms employed today in so many of our hymns. (See Psalm 72, second part.) The Lenox Library contains Franklin's edition of Watts's hymns, 1741, Joel Barlow's amendment to his Psalms, 1785, and Timothy Dwight's alterations to both, in 1800.

Following Watts we have a series of versifications which I pass with merely a nominal reference. Sir Richard Blackmore, 1721, made a complete translation, dedicated to George I. It is said to be quite literal. Among other versions are: Anne Steele (poems), 1760, 47 Psalms; C. Wesley, 1738, 1743, ff. See poetical works of Wesley, 1868-72. He adopts Watts's system. Christopher Smart (1765) inserted so much New Testament material that the character of the Psalms is lost. James Merrick (1765) tried to follow Lowth's theories. Horne quoted it with commendation. "Immeasurable verbiage," said Montgomery. Further versions are noted in the list at the end of the essay.

In 1883 Thos. MacKellar, the type-founder and poet of Philadelphia, published a volume entitled "Hymns and Metrical Psalms." This edition contained versions of Ps. 4, 5 (fragment), 8, 10, 19, 46, 62, 86, 92, 93, 97, 100, 121, 145. They are written in various hymn metres.

A more recent version of the Psalms is that by Dr. Abraham Coles published in 1888. Besides the metrical Psalms the volume contains "an historical sketch of the French, English, and Scotch Metrical versions," but the sketch is very fragmentary and popular in treatment. As for the quality of his versification, by the time I reached the consideration of this version, my mind was hardly in a mood favorable for the appreciation of the Psalms in metrical form, and I therefore postpone further criticism.

To sum up then I have found either by titles or the actual works the following complete and partial versions of the Psalms. (See list, page 37.)

Having completed a very rapid review of various complete and partial versions of the Psalms that have come to my attention, little remains to be added. There are, however, many inter-

esting questions which naturally arise after such a consideration, and of one of these I would like to speak in closing. Among the great varieties of metres noted in the various metrical versions what metre (or metres) is best adapted to the translation of the Psalms into English? The question is not easily answered as the very multiplicity of metres of the existing versions attest. To answer it intelligently we must recall something of the character of Hebrew versification.

The first quality apparent in Hebrew poetry is its greater similarity to prose than the poetry of Western languages. The prose of certain of the prophets is frequently lost in a flight of poetry and as frequently drops back again into prose. I have mentioned the fact that the epic and the drama play but little part in Hebrew. Its poetry is almost entirely lyric and gnomic. Hebrew poetry is distinguished from its prose by its subject matter, diction, and especially by its rhythm. The onward flow of the emotion is marked off by lines but there is no definite metre—at least none has been discovered—corresponding to any of our well-defined metres. Rhyme too was as accidental with the Hebrews as with the classical Latin poets. The lines were, however, of approximately the same length, the general average length of line being about seven or eight syllables. The historical and didactic Psalms are more regular in this respect than those of an emotional nature. When a line exceeds seven to eight syllables it is generally divided by a cæsura. The lines, in groups of twos, threes, fours, were combined into verses which commonly marked more distinct pauses in the thought. The predominant verse is the couplet of two lines, the second line generally expanding or emphasising the thought of the first. This quality is of course commonly known as parallelism and may be of various kinds:

1. Synonymous parallelism,

How shall I curse, whom God hath not cursed?  
And how shall I defy, whom the Lord hath not defied?

2. Antithetic parallelism,

For the Lord knoweth the way of the righteous,  
But the way of the wicked shall perish.

3. Synthetic or constructive parallelism,

Yet I have set my king  
Upon Zion my holy hill.

3. Climactic parallelism or ascending rhythm,

Give unto the Lord, O ye sons of the mighty;  
Give unto the Lord glory and strength.



We have also:

1. Monostichs. Generally at the beginning or end of a poem,

I will love thee, O Lord, my strength.

2. Tristichs, and tetrastichs,

His mouth was smooth as butter,  
But his heart was war;  
His words were softer than oil,  
Yet were they drawn swords.

In regard to strophe or stanza structure sometimes the Hebrew poets seem to have marked off a group of verses containing similar thought by a refrain but again the divisions are quite irregular and even a strophe distinguished by thought characteristics obscure.

Other mechanical devices they used, however, among which are the acrostic and alphabet schemes. The latter was used in two ways—either each verse was begun with a different letter, making a successive series, or each verse of a strophe commenced with one and the same letter and each verse of the next strophe began with the next letter. See Ps. 34, 37, 119, and 145.

Such in brief are some of the mechanical characteristics of Hebrew poetry. How are they to be transmitted or represented in English? Or what would be the best substitution for them? When I first took up the metrical versions of the Psalms these questions occurred to me and I asked two men whose opinions I thought to be valuable, the following questions:

1. Which in your opinion would represent more nearly the spirit and form of the Hebrew Psalms in English—a prose, or metrical version?

2. What English metre do you consider best adapted for a metrical version?

3. Which of the existing versions known to you do you prefer?

To these questions Dr. William R. Harper, President of the University of Chicago, replied:

“1. Theoretically, at least, I should think that a metrical rendering of the Psalms would come nearer to the true representation of their spirit and form than a prose one; but practically, I am sorry to say, I have not yet seen a metrical rendering that was at all satisfactory, and I am almost in despair of ever finding one.

“2. As to the metre best adapted for a poetical rendering, I have no special opinion. Of course it would be necessary to vary the metre in the English as it varies in the original. The same metre could not be used all through the Psalter. I should say that in general a stately solemn measure would be more appropriate than any light, tripping metre.

"3. The existing metrical versions are all so unsatisfactory that I do not care to express any preference among them. It would be merely saying which is the least objectionable, and I do not know that I am at all certain about this."

Dr. Henry Van Dyke, of Princeton University, replied:

"1. A prose version of the Psalms seems to me decidedly preferable to one in verse. One reason is because we do not yet know enough about Hebrew versification to be able even approximately to imitate it in English.

"2. In the case of a metrical version, it would be in my judgment best to vary the metre in the different Psalms. For instance, the 1st Psalm seems best adapted to four-stress iambic quatrains. The same may be said of the 119th. But the 72nd and the 104th demand a more fluent and flexible metre.

"3. I do not know enough about the subject to venture an intelligent answer."

Prof. Samuel Hart, of Berkeley Divinity School, Middletown, Conn., did not answer the questions categorically. He supposes that the metrical versions of the Psalms of King James VI of Scotland and I of England—"The Psalmes of King David translated by King James,"—appended to the Scottish Prayer Book (known as Laud's) of 1637 was referred to, and mentions a remarkable translation of the Psalms "frae Hebrew into Scottis" by Dr. Waddell, Edinburgh, printed as prose but is largely metrical and partly rhymed. In respect to the questions he says: "I think that the spirit and form of the Hebrew Psalter are best represented in English by a prose translation, the best being that in the polychrome (so-called) Bible." "Metrical translations must be largely for the purpose of congregational singing, and this calls for the ordinary common and long metres, as a rule, but I know of no metrical version which is so good that I should venture to say that I preferred it."

It is needless to say that I have not investigated the subject deeply enough to express an opinion of any weight. The process must consist in investigating the success with which past translators have used various metres as well as in undertaking the Hebrew side of the problem. The probability of a misjudgment lurks in the former investigation, since good poets have used ill fitting metres with better success than poor poets have employed fitting metres and *vice versa*. In the latter side of the investigation equal difficulty confronts us by reason of the poverty of our knowledge. In this dilemma an apology for the very fragmentary form of my paper is this, that had I waited until I had worked out all the innumerable details of my subject, I am afraid I could not have refrained from including all those details in my report in which I am sure that a far more humble apology would be required of me than is due even now.

## Appendix to Versions of Psalms in English Verse

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This list of versions is not in strict chronological order. It is compiled from a card catalogue which Alfred Belden Rice left, and from notes and criticisms of versions, some of which were made after the reading of his essay. Then he entered upon the study of Anglo-Saxon and Middle English versions, as his notes and subsequent papers abundantly show; a field which in his essay he said he had not then entered. He did not aim to make an exhaustive list of extant versions of the Psalms in English verse. His purpose was to select the more important and complete versions, and those partial versions which illustrated some peculiar literary expression or metrical form sufficient to base upon them a judgment of the character of any such versions in English. He kept adding to his list steadily until too ill to do more.—E. W. R.

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Northumberland Psalter in 13th Century.

Psalms by Richard Rolle in 14th Century.

R. Rolle of Hampole wrote a Commentary on The Psalter, and it was edited by Bramley in 1884. It is substantially a translation of the *Exposito Psalterie*; the translation often agrees with the English Psalter in verse. It bears Rolle's name. A Psalter in verse was doubtfully ascribed to Rolle. It seems to belong to a very early date, but the archaic character is due in some degree to the use of Anglo-Saxon glossary. A version of the "Seven Penitential Psalms in Verse" was wrongly ascribed to him.

Seven Penitential Psalms, 1414, by T. Brampton.

Fifteen "Goostly Psalms" in Verse, by Miles Coverdale, 1539.

Thomas Wyatt (Partial Version), 1549.

Sir Philip Sydney and his sister, the Countess of Pembroke, 1583.

Henry Lok.

Appended to his work on Ecclesiastes and poems are "Sundry Psalmes of David translated into verse, as briefly and significantly as the scope of the text will suffer." The Psalms thus versified are 7, 27, 119 (22 parts), 121, 130, and The Lord's Prayer. Possibly Lok deserves the credit of being unique in his peculiar method of versifying the Psalms . . . His scheme is to translate one verse of Scripture, whether long or short, into exactly one metrical line, so that the number of lines in a metrical Psalm of Lok invariably correspond to the number of verses in the original. [Mr. Rice wrote an extended special criticism upon Lok's poetical writings.—E. W. R.]

Seven Penitential Psalms, Edmund Spencer, 1552-1599 (Lost).

A. L.—Anne Lok, 1559.

"A meditation of a penitent sinner, written in manner of a Paraphrase after the 51st Psalm of David." Inscribed "Liber Henrici Lock ex domo Anne uxoris suae, 1559."



Psalm 130, "A Hundred Sundrie Flowers," George Gascoigne, 1574.

Matthew Parker, 1504-1575.

"The whole Psalter translated into English Metre, which containeth a hundred and fifty Psalmes. Imprinted at London by John Daye. Cum gratia et privilegio Regae Maiestatis per Decennium." With translation of the "Veni Creator" and music for same. C. C. Coll. Library.

Thomas Sternhold (d. 1549).

"Certayne Psalmes chose out of the Psalter of David and drawn into English Metre by Thomas Sternhold, grome of ye Kynges Maiesties Roobes." Printed by Edward Whitchurch. 19 Psalmes (1-5, 20, 25, 28, 29, 32, 34, 41, 49, 73, 78, 103, 120, 123, 128). Undated but not earlier than 1547 since ded. to Edward VI. (B. M.)

"Al such Psalmes of David as Thomas Sternhold, late grome of the Kinges maiesties robes, did in his lyfetime drawe into English Metre." Printed by Edward Whitchurch, contains in addition to Psalmes of previous edition 18 new ones (6-17, 19, 21, 43, 44, 63, 68); also 7 by John Hopkins who is appointed publisher (Cambridge University Library).

Psalter printed by John Daye in 1561 contains 3 more Psalmes by Sternhold (18, 22, 23), hence complete number done by Sternhold was 40. These 40 appear in editions of 1562, 1563.

Queen Elizabeth, 1533-1603.

Psalm XIV with following title: "The XIII Psalme of David, called, Dixit insipiens touched afore of my Lady Elizabeth." Reprinted in Angl. XIV.

Barnaby Barnes, 1569-1609.

"A Divine Century Centurie of Spirituall Sonnets . . . London, printed by John Windet, 1595."

"Spiritual Sonnets are echoes of the Creator, especially of passages from the Psalmes, Revelation, and the Gospels. The Temple Bible lists him among metrical psalm writers in English, but upon what ground I am unable to say.

Sir John Harrington, 1570.

Manuscript in Douce Collection in Bodleian. Specimen's in Park's edition of "Nugæ Antiquæ." 1804.

Abraham Fraunce, 1591.

Francis and Christopher Davison and others.

Divers Selected Psalmes of David in verse, of a different composure from those used in the church.

Harl. ms. B. M.

William Hunnis, 1597.

"Certayne Psalmes chosen out of the Psalter of David and drawn forth into English meter," Lond. 1549.

"Seven Sobs of a Sorrowful Soule for Sinne: Comprehending those seven Psalmes of the Princelie Prophet David, commonlie called Penitential; framed into a forme of familiar praiers, and reduced into meeter by William Hunnis . . . whereunto are also annexed his Handful of Honisuckles; the Poor Widowes Mite; a Dialogue between Christ and a sinner; divers godlie and pithie ditties, with a Christian Confession of and to the Trinitie." (Brit. M.) Lond. 1583.

Henry Ainsworth, 1612.

"The Books of Psalmes: Englished both in Prose and Metre." Printed at Amsterdam.

Henry Dod.

"Metrical Versions of certain Psalms by H. D. (Cambridge University Library.) 1603.

"Al the Psalmes of David with certene Songes and Canticles of Moses, Debora, and others, not formerly extant for Song, &c." 1620.

Lord Bacon, 1625.

Seven Psalms: 1, 12, 90, 104, 126, 137, 139. Composed during illness, 1624.

George Wither, 1632.

"The Psalms translated into Lyric Verse, according to the scope of the original."

George Sandys (or des), 1557-1643.

A Paraphrase upon the Psalms of David, by George Sandys, set to new tunes for private devotions and a thorough bass for Voice and Instrument by Henry Lawes, Gentlemen of His Majesties Chapel Royal.

Anonymous.

Psalms altered from A. V. 1638. Paraphrase of entire Ps. (B. L.) 1640.

The Bay Psalter, 1640.

New England, 1650.

A Revised Version of Rous made by President Dunster of Harvard, Richard Lyon and 30 others.

Lord Thomas Fairfax, 1651.

Versified Psalms, but were never printed.

Bishop Henry King, 1651.

"The Psalms of David from the New Translation of the Bible turned into Meeter."

Richard Staynhurst.

Psalms 1, 2, 3, 4.

Appended to his translation of Virgil's *Æneid* with following title: "Heere after ensue certeyn Psalmes of David, translated in too English according to thee observation of the Latin verses." Eng. Scholar's Library, No. 10, Ed. by Arber.

John Milton, 1608.

Written 1653, Psalms I, II, III, IV, V, VI, VII, VIII.

Written 1648, LXXX-LXXXVIII incl.

CXIV (paraphrase) (Also done in Greek) CXXXVI.

Hymn in B.V. Par. L.—Ps. 148 (Para.)

Richard Baxter, 1615-1691.

Issued after his death. (Not complete Version.)

John White, 1654.

John Patrick, 1698.

Psalms of David in Metre.

Charles Wesley, 1708–1788.

Partial Version.

Isaac Watts, 1674–1748.

The works of Isaac Watts . . . By Dr. Jennings and Dr. Doddridge in 1753 . . . To which are prefixed Memoirs of the Life of the author by George Burder. London, 1810. 6v. Q.  
American S. S. Union.

Psalms of David in metre. Translated and diligently compared with the original text and former translations . . . Allowed by the authority of the General Assembly of the Kirk of Scotland, and appointed to be sung in congregations and families. Glasgow, William Collins, 1871.

295+71 p. T. 150 Psalms, 67 paraphrases and 5 hymns.

Contains also: Translations and paraphrases in verse of several passages of sacred Scripture. Hymns.  
American S. S. Union Library.

“The Psalms of David, imitated in the Language of the New Testament; and applied to the Christian state and worship, by I. Watts, D.D., Philadelphia: Printed and sold by R. Aitken, third door above the coffee-house, Market St., MDCCLXXXI.” Printed from larger vol. Phila. Library.

Anne Steele, 1778.

Partial Version.

Robert Burns, 1759–1796.

Ps. I. Ps. XC (first six verses). See his poetical works.

Henry Kirke White, 1785–1806.

Psalms 22 (incomplete).

Isaac Watts (see preceding page).

The Psalms of David, imitated in the language of the New Testament and applied to Christian state and worship. Lond. J. & F. Rivington, 1772.

317 p. 16. 150 psalms.

8 pages of tunes.

Advertisement, 1728.

American S. S. Union.

Psalms of David in metre. Newly translated and diligently compared with the original text and former translations. Allowed by the authority of the General Assembly of the Kirk of Scotland and appointed to be sung in congregations and families. Glasgow, John Bryce, 1757.

324 p. T. 150 psalms.

American S. S. Union Library.

Psalms of David in metre. Allowed by the authority of the General Assembly of the Kirk of Scotland and appointed to be sung in congregations and families. With analysis or brief view of the contents of each psalm, taken from the exposition of Matthew Henry. Phila., R. Aitken, 1783.

398 p. S. 150 Psalms.

American S. S. Union Library.

Psalms of David, according to the version approved by the Church of Scotland and appointed to be used in worship. Edin., J. Dickson & P. Hill, 1792.

360+122 p. T. 150+67 psalms.

Contains also: Translations and paraphrases, in verse, of several passages of Scripture, collected and prepared by a committee of the General Assembly of the Church in Scotland. 1792.

American S. S. Union Library.

James Merrick, 1720-1769.

The Psalms, translated or paraphrased in English Verse, 1766. Bishop Horne quotes and commends it. He was the author of the poetical fable "The Chameleon."

Lord Byron,

Hebrew Melodies.

James Montgomery, 1771-1854.

Partial Version.

Rev. Basil Wood, M.A., 1821.

"A New Metrical Version of the Psalms of David; with An Appendix of Select Psalms and Hymns, adapted to the Service of the United Church of England and Ireland; . . . By Rev. Basil Woodd, M.A." London, Printed by E. Bridgewater.

Edmund G. Marsh, 1832.

John Brown, 1722-1787.

The Psalms of David in Metre: Allowed by the authority of the Kirk of Scotland, and of Several Branches of the Presbyterian Church in the United States . . . By John Brown, Late Minister of the Gospel at Haddington. Phila., Tower and Hogan.

John Keble, 1839.

"The Psalter or Psalms of David in English verse, by a member of the University of Oxford." Oxford Psalter.

Bishop Burgess, of Maine, 1840.

Archdeacon Churton, 1854.

Cleveland Psalms.

Marquis of Lorne, 1877.

W. D. Seymour, 1882.

Thomas MacKellar, Ph.D., 1883, 1893.

"Hymns and Metrical Psalms by Thomas MacKellar, Ph.D." Phila., Poter and Coates.

Earlier edition, 1883.

Ps. 4, 5 (v. 1-3, 7, 8, 11, 12), 8, 10, 19, 46, 62, 86, 92, 93, 97, 100, 121, 145. Ps. in italics appear not in 1883 ed. but in 1893 ed.

Abraham Coles, M.D., LL.D., 1888.

"A New Rendering of the Hebrew Psalmes into English Verse with Notes, Critical, Historical and Biographical, Including an Historical Sketch of the French, English and Scotch Metrical Versions." N. Y., D. Appleton & Co.

In addition to compiling the foregoing catalogue of Versions and to examining various Anglo-Saxon and Old Middle English Versions not definitely noted above, Alfred left among his papers various notes and criticisms upon some other Versions not listed and upon curious examples of versification of the Psalms. Thus he speaks of Abraham Fraunce's hexameters, 1581; Pike's lyrics without rhyme, 1751; Psalterium Americanus by Cotton Mather,

1718, printed like prose, but the Authorized Version thrown into unrhymed C. M. for singing; Wheatland and Sylvester's heroics, 1754; Dennis's Blank Verse, 1808.

He also had several notes on the Pre-reformation era; for example Bishop Aldhelm of Sherborne, A.D. 709 (according to Bede) composed one and Archdeacon Churton ascribes to him an Anglo-Saxon version, edited by Thorpe, but Thorpe assigns it to a later date; Latin Psalms with interlinear Anglo-Saxon gloss and a translation into Middle English; a translation of St. Gerome's Gallican Psalms into English mentioned by Holland, the Psalmist of Britain at the date of Henry II or Richard I.

He also has notes on the German influence. The English Psalm singing sprang from intercourse of Gospellers with Luther and Melancthon and familiarity with other writings. The influence likewise of the Ballad Metres of Edward VI era is quite fully noticed and criticized and again of the Genevian influence of the Marian Exiles. For Psalm singing ceased under Mary, but was continued by the exiles.

Versions of the Puritan era were quite literal after the manner of Rous.

He also refers quite fully to the reaction which is signified by the partial versions of S. Woodford, 1667; of Miles Smythe, 1668; of Richard Baxter, 1692, and of Luke Milbourne, 1698; of Sir Richard Blackmore, 1721.—E. W. R.



## In the Bret Harte Country

On the fifth of May, 1902, Francis Bret Harte, schoolmaster, journalist, poet and novelist, died in England, separated by six thousand miles from the country whose life and scenes he had depicted in his works. Just prior to his death, had he been permitted, as was the writer just after it (in 1903), to visit that country, he would have found that many changes had taken place in his absence. California today is not the California of Bret Harte. Placer or surface mining, which figures so extensively in his stories, is now almost unknown. Many California towns, which fifty years ago were populous and active, are today wholly deserted or inhabited by a half-dozen stranded families. Other towns have sprung up on land that was desert in "forty-niner" days and the stage-coach is rapidly being supplanted by the locomotive. Even the forces of nature have aided in the metamorphosis and numerous earthquakes and floods have ruined many old Spanish missions and other landmarks familiar to the reader of Bret Harte.

These changes have not been so complete, however, as to leave no trace of the past in the California of today. The tourist will still find extant the general background of Bret Harte's works. He will be too painfully conscious of the "red dust" of the California roads. He will hear much of the same vigorous English that is in "Gabriel Conroy" or Bret Harte's poems, and he will be surprised to find that many of the old claims are still being worked and that not a few of the original "forty-niners" are working them.

### THE WONDERFUL SPRING

A complete topography of Bret Harte's works would cover nearly all of California and the neighboring territory, but the tourist will find certain districts more interesting in their associations than others and, unless he has unlimited time at his disposal, he will do well to select two or three of these regions that especially repay a visit. Probably the country around Table Mountain is the most interesting as a starting point. It was here that Bret Harte came, tired and discouraged, over a road of red dust to seek a position as a school teacher. Old Jim Gillis (the "Truthful James" of Bret Harte) still tells how he met "Bret" by the roadside and loaned him twenty dollars to help him travel to San Francisco. To visit this region the tourist takes a train from Sacramento to Stockton, where there is a curious spring

that produces hot water impregnated with gas. The water is 75° to 80° F. as it rushes to the surface, but after it has stood a few minutes in a tank the latent heat of the gas seems to make the temperature several degrees warmer. The gas from the spring is collected and used for light, heat, and power, while the water is used for drinking and bathing purposes. Situated as it is in the San Joaquin Valley, it is especially interesting to any one who has read Bret Harte's poem "The Wonderful Spring of the San Joaquin." At Stockton the tourist takes another train to Sonora. From here a stage runs to Tuttletown which is the best place for headquarters. Sonora is still a typical mining town. It stretches along one crooked street for nearly a mile and so frequent are the taverns that one who walks through the town is continually enveloped in an odor of stale liquor. There are several old inhabitants of Sonora who remember Bret Harte well, and there is a tradition, probably erroneous, that he once taught school there.

#### THE STAGE

The stage-coach between Sonora and Tuttletown leaves the former place early in the morning and runs through several settlements of interest, including the famous Shaw's Flat.

The personnel of the passengers on the stage the morning I started was exceedingly interesting. On the front seat with the driver and myself was a district violin teacher known as the "fiddle professor," whose chief baggage was a bottle of whiskey and some black cigars. The former he passed around among the passengers at regular intervals of about three miles each, while he kept the latter for personal use only. On the second seat was a stone deaf man who talked continually, punctuating each sentence with a boisterous laugh irrespective of context. Besides these passengers there were two "ladies," the fingers of one of whom were yellow with cigarette stains. When this one expressed a desire to smoke, her companion checked her by telling her it was "not polite for ladies to smoke in public." The stage driver was the finishing touch to the load. Ruffled at a delay in starting, he had little to say on the journey but drove his four horses at a furious gait, cracking his long whip with a dextrous motion of his forearm. When the professor offered him the bottle, he accepted but never with a word of thanks or a turn of his head toward the donor. Throughout the drive "Table Mountain," a low plateau some twenty-five miles long, was almost continually in sight.

#### TRUTHFUL JAMES AND JIM GILLIS

It was on Table Mountain that "Truthful James," the mouthpiece of the "Heathen Chinese," resided, as everyone

remembers from the lines in which he introduces himself to the reader:

I reside at Table Mountain and my name is Truthful James;  
I am not up to small deceit or any sinful games;  
And I'll tell in simple language what I know about the row  
That broke up our Society upon the Stanislow.

"Truthful James" is also known as the man who in the "Jumping Frog of Calaveras" won in a frog race by previously feeding shot to his opponent's frog. The home of "Truthful James" still stands and is inhabited by Jim and his brother Steve. It is situated on Jackass Hill, a little eminence about a mile from Tuttletown, and is approached by a winding trail through a thickly wooded country. Jim Gillis is still a noted man in his community. He is not actively engaged in mining himself but leases out his claims on a ten per cent basis and it is said that the rentals render him quite an income to this day. Steve Gillis, his brother, whom I found working at a mine on Jackass Hill, told me that a few weeks before my arrival one nugget worth over three thousand dollars had been taken from the hill. The name of Jackass Hill originated in the days when placer mining was done and asses were used to carry the dirt down the hill to be washed at the foot. Now, only quartz or pocket mining is carried on, but exactly the same territory is being worked as before.

#### NOT THE MARK TWAIN CABIN

Near by the house of Jim Gillis is the famous "Bret Harte and Mark Twain cabin" in which it is said that those two writers lived together for some time. The truth is that neither of the men occupied the building for a single night and the man who claims to have taken the picture which was published all over the United States, confessed to the writer that he selected that building because it looked particularly old and because, as he put it, "you might as well say that was it as any other." Steve Gillis, who ushered me over Jackass Hill and through the house of "Truthful James," pointed out near an old oak tree a spot where, he said, the Mark Twain cabin actually did stand, but no trace is left of it today. In passing, it may be remarked that Steve Gillis is, in his way, quite as noted as his brother. He was the celebrated second in the Mark Twain duel and roomed with "Mark" for several years in San Francisco. He thinks Mark Twain the funniest and best man that ever lived and never tires of talking of him.

Until recently there was a second claimant to the title of "Truthful James," a man by the name of Jim Townsend, who died a few years ago in the East. He was said to have been an extremely penurious man, and there is a tradition in Tuttletown

to the effect that in building his house he was so sparing of his lumber that the house when completed was so small that he had to grease himself to get inside and a corkscrew was necessary to draw him out!

#### ROCKER MINING

Other interesting characters in Tuttletown are Mr. and Mrs. Swerer who formerly kept the "Pioneer Store" where Mark Twain and possibly Bret Harte traded. Mrs. Swerer is the proud mother of twelve living children, most of whom are engaged in some kind of mining in California. Having been so successful in raising children, she has now turned her attention to fowl of various kinds, and has become noted as the owner of an owl that hatched a brood of chickens and raised a brace of ducks. Perhaps I looked incredulous when Mrs. Swerer told me of the various exotic offspring that this owl had fondled. At any rate, she insisted upon giving a little exhibition of the bird for my benefit, by feeding bits of meat to her, which she in turn fed to two ducks that were already grown to be larger than herself. Mrs. Swerer is also the possessor of a good collection of minerals and old relics of early mining days. Especially interesting to the antiquarian is her old hand "rocker," the machine that was used so extensively in placer mining. The auriferous earth was placed in this "rocker" which resembled a hand ash sifter and water was poured over it while the miner kept the "rocker" in motion. The siftings from the "rocker" fell upon an "apron" which was either an oblique sheet of corrugated iron or a piece of cloth. The free gold was caught in the corrugations or on the cloth and the waste dirt or "tailings" were allowed to escape. One who travels through the old mining regions of California will see miles of territory covered with thousands of hills of "tailings" resembling large ant hills. In the vicinity of Columbia, a little town not far from Sonora, long continued placer mining has produced a most curious effect upon the scenery. When the miners came to the region, great limestone rocks, twenty to thirty feet deep, were embedded in the gold bearing soil. Year after year, the miners washed away this soil until the general level of the ground was reduced thirty feet while the great limestone rocks which were unearthed remained. These rocks are remarkably white and, when seen at night under a full moon, look like a cemetery filled with gigantic tombstones.

#### SAN FRANCISCO IN 1903

San Francisco and its vicinity constitute a second region which the literary tourist should visit. The *Overland Monthly*, with which Bret Harte's early career was connected and in which the "Luck of Roaring Camp" originally appeared,

is still published in San Francisco, though not in the original building. In the Golden Gate Park is a statue of Thomas Starr King, the California pioneer whose friendship meant so much to Bret Harte and at whose death he wrote the eulogy "On a Pen of Thomas Starr King."

Lone Mountain, San Francisco, is the locale of Bret Harte's poem of that name and the old Cliff House, now replaced by a new one, is the scene of the "Ballad of J. Cook." Commercial, Montgomery and Pacific streets, which are mentioned in "Gabriel Conroy," are still active business streets in San Francisco, though rather narrow and dingy. Following the steps of Ramirez, the villain of "Gabriel Conroy," who bought a dagger in a junk shop on Pacific street, I entered an old shop in the same location and found a rusty Spanish weapon quite old enough to have been seen by Ramirez. The price of the piece was "six bits" or seventy-five cents, two bits being equivalent to the American quarter.

#### MISSION DOLORES

One of the finest of Bret Harte's poems not in dialect—"The Angelus," is centered about the Mission Dolores, a picturesque old Spanish mission on the outskirts of San Francisco. A part of the poem is worth quoting:

Bells of the Past, whose long-forgotten music  
Still fills the wide expanse,  
Tingeing the sober twilight of the Present  
With colour of romance!

I hear you call and see the sun descending  
On rock and wave and sand,  
As down the coast the Mission voices blending,  
Girdle the heathen land.

Within the circle of your incantation  
No blight nor mildew falls;  
Nor fierce unrest, nor lust, nor low ambition  
Passes those airy walls.

#### SANTA CLARA

Going south from San Francisco the tourist will reach, after a short ride, San José and the beautiful Santa Clara Valley. The latter is the scene of the short story "Through the Santa Clara Wheat." In my travels through California, I found no region where the inhabitants knew less about their own communities than in the Santa Clara Valley. In San José I endeavored to find the oldest hotel in town in order that I might see which one figured in the short story I have mentioned. But after asking many of the old inhabitants, all of whom were utterly ignorant upon the subject, I was forced to give up the investigation. In



Palo Alto, a town in the northern part of the valley, I found a man who could not tell me which way the house numbers ran on his own street. Wheat, which was the great product of the Santa Clara Valley in Bret Harte's day, has been replaced by prunes, the orchards here being second in fame only to Italian orchards. Lick Observatory, which has been located on Mount Hamilton since Bret Harte's time, overlooks this fertile valley and the tourist who wishes to see the extent of the orchards will do well to take the twenty-eight-mile stage ride\* from San José to the summit. Within a day's journey of San José are the towns of Santa Clara, Santa Cruz and Monterey, all of which are interesting and historic.

#### SAN GABRIEL

Continuing south from San José the tourist passes along the Pacific Coast, through Santa Barbara to Los Angeles. Nine miles from the latter city is the little town of San Gabriel with its old Spanish mission. Besides being one of the oldest missions in California in perfect preservation, the San Gabriel Mission has a special interest as the scene of Bret Harte's poem "Don Diego of the South." The old padre who showed us through the mission pointed out in the rear of the building a confessional which, rotten with age, we may imagine was the one used by Donna Inez and Don Diego.

At Los Angeles the trip we have outlined will conveniently terminate. Other settlements mentioned by Bret Harte, such as Red Dog, Poker Flat, Sandy Bar and Angel's Camp, might have been included in the itinerary, but most of these places are difficult of access and at least one is of uncertain identification. Not many years hence the tourist will probably be able to visit all of the Bret Harte country by rail. Even now a line is in course of construction between Jimtown, Tuttletown and Angel's Camp. The antiquarian necessarily looks with regret upon the introduction of the railway as a potent agency in eradicating the last remnants of the strenuous life of the "forty-niners," but the ordinary tourist, who has once traveled through the remote districts of California by the tedious methods used there today, will welcome the conveniences of the railway.

ALFRED BELDEN RICE, '00 C., '03 A.M.

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\*Now by electric trolley.

“Oversea Notes” in the *Leisure Hour*, London

### The Advertising Nuisance

The ingenuity of the American advertiser is apparently limitless. His work is found in every part of the United States and penetrates every side of life. In the street cars he erects cardboard figures which are caused to dance or gesticulate by the motion of the cars; at public gatherings out-of-doors he spreads advertisements in the sky by means of mechanical kites; at night he throws pictures upon the clouds by his powerful search-light or makes a variety of effects by electric signs, and, in short, attracts your attention in a hundred different ways as you go about your business or recreation. Many forms of advertising which the advertiser thus thrusts before the public are perfectly legitimate and respect the rights of higher interests. Others, however, bidding for attention at any cost, have become real nuisances, respecting neither man nor nature. One of the greatest nuisances of this kind is the practice of lining the railways with advertising-fences, which seriously disfigure the scenery. On the railway line between Philadelphia and Atlantic City, for example, everything is advertised in this way, from liver pills to real estate. It is true that the scenery along this particular road is not especially attractive, but no such consideration, we may be sure, influenced the advertisers, for we find the same condition along the railway between New York and Philadelphia and on others.

Another practice which equally mars the scenery is that of painting barns and even houses with huge advertisements. It is true that the individual farmers are largely responsible for this disfigurement, since the advertising firms no doubt agree to paint the properties *gratis* on the condition that they be allowed to cover them with advertising matter. In New England this practice is apparently not so common as in the middle States. The New England farmers are either of aesthetic taste or prosperous enough to paint their buildings themselves, but the custom in Pennsylvania, New Jersey and neighbouring States is quite general, and the scenery along the railways traversing these districts consequently disfigured.

Still another nuisance of the advertiser is his propensity to decorate—or rather desecrate—rocks, trees and fences with his

advertisements. This habit is unfortunately not confined to the cities. Along the most sequestered country road one is quite apt to find a whitewashed rock or disfiguring sign upon a tree, advertising Somebody's Clothing Store, or So and So's Dog Soap. In all this we find the same commercial spirit as that which seeks to destroy Niagara Falls for its motive power, or to wreck the palisades of the Hudson to obtain building-stone; and just as a strong opposition has arisen against these larger desecrations of nature, it is hoped that the minor assaults of the advertiser will also be checked.—A. B. R.

### A Scientific Investigation of English Verse

Scholars have differed for some time on the subject of accent and quantity in English verse and prose. It has been generally conceded that accent is by far the most important element in the rhythm of English verse, but some have gone so far as to claim that it is the only element, altogether denying that quantity plays a *role* at all. The rhythm of classical verse and prose, it is well known, depended chiefly on quantity, and we know that a Roman orator, guilty of a single false quantity, would be immediately hissed off the forum by his audience. Such keenness of ear for long and short syllables is, of course, unknown to English audiences, and many question the propriety of writing English poetry in classical measures on this account. It is pointed out that the march time of the classical dactylic metre, for example, is reduced by the English system to a waltz movement consisting of feet of three equally long syllables, with an accent on the first. The effect, therefore, of a poem like Longfellow's *Evangeline* is entirely different from the original effect of a dactylic passage of Virgil. It seems, however, that quantity does form one element, if indeed a minor one, of English rhythm. Professor Scripture of Yale University instituted a scientific investigation of the character of English verse by means of the phonograph. He asked representative men from various parts of the country to recite into the receiver of his instrument some well-known lines of English verse, and in this way records were produced which could be accurately measured for accent and quantity. Professor Scripture announced that his investigations have thus far proved that quantity *is* a factor in English verse. The value of Professor Scripture's work must necessarily be more scientific than practical. His investigation may make academic disputes on the question of fact as to the presence or absence of quantity in English verse and prose impossible, but it cannot authoritatively sanction or condemn the use of classical measures in English poetry, for that is, after all, a matter of individual taste.—A. B. R.

## Incidents in Life at High Altitudes

It is quite generally recognized by all who have even a slight acquaintance with science that certain abnormal changes are occasioned in the barometer and other meteorological instruments by great altitudes but few of us who have not been taught by actual experience know of the practical difficulties and peculiarities of life at great heights. The Rocky Mountain district of the United States affords an excellent field from which to observe these peculiarities, for in the states of Colorado, Utah, Wyoming, Nevada, etc., thousands of people live the year round at altitudes of from 3000 to 10,000 feet. Denver, Colorado, a city of 135,000 inhabitants, lies on a plateau just one mile above the sea, while its neighbouring city, Colorado Springs, is about 1000 feet higher. Many, if not a majority of the farmers, however, live on the surrounding mountains, which, unlike the Alps, will sustain farm life at 8000 and even 10,000 feet. But the life must be modified to meet the meteorological conditions. First of all the housewife who moves to a mountain ranch must abandon her trusted cookery-book, or at least reconstruct all of its recipes. Otherwise her puddings and pies will be continually boiling over the stove, and her vegetables will never be thoroughly cooked. In making cake, for example, she must use less butter, eggs, milk, etc., and more flour than the ordinary recipe requires. Ignorance of these peculiarities has caused many a young housewife to spoil cake after cake, until a sympathetic neighbour or her own observations have pointed out the reason for the failures. Then, again, there are difficulties in poultry raising, due to the dryness of the atmosphere in the Rocky Mountains. A few days before a brood of chickens are hatched out, it is necessary to wet the eggs upon which the hen is sitting; otherwise they would become so dry that only a small number of chickens would succeed in pecking through the shells. Effects of these altitudes on human beings are also noticeable. The heart beats more rapidly, the breathing becomes deeper, and a general exhilaration is felt. Until one becomes accustomed to the conditions, exercise quickly takes away the breath, and singing or playing upon a wind instrument soon becomes fatiguing. As the altitude is increased all of these effects are intensified. At Leadville, Colorado, which is about 10,000 feet high, it is almost impossible to cook beans at all, while on the summit of Pike's Peak, which is more than 14,000 feet, the barometer registers 17 inches, and water boils at 184° Fahr., making it necessary to boil potatoes for four hours to render them soft enough to eat. Even the lower animals are affected by such altitudes, and horses and mules often have nose-bleeds along with their masters. Of course atmospheric conditions change



from time to time upon the mountains as they do at lower levels, and certain months and days are more severe than others. During the winter months few travellers are bold enough to go to the top of Pike's Peak, and those who have been caught at the summit during a severe storm even in summer have found the atmospheric changes most exhausting. The effects too are different upon different constitutions. It has been found unsafe for any one with heart trouble to ride up the mountain at any time, as fainting or even death is liable to result. The animal which is most used in the Rockies for mountain climbing is the "burro," a Spanish name for a little donkey. He is a very small animal, but exceedingly strong and sure-footed, and is able to travel to the summits of the highest of the Rocky Mountains without difficulty. At lower altitudes not exceeding 10,000 feet, cattle, horses, sheep and goats thrive well, and only to mention one instance, your correspondent found a fine old ranchman who was conducting a large cattle-ranch in the wildest part of the Rockies, 7000 feet above the sea.—A. B. R.

### Business Methods in American Universities

The university or college has generally been regarded hitherto as an institution altogether different from a mercantile establishment. Existing as it does in a world by itself, the university is conceded the right to pursue her own peculiar methods and to hold herself quite aloof from the commercial world. But whether the commercialism of American life has proved infectious among the colleges, or the colleges by a natural expansion of their former methods have entered the commercial field, the fact remains that competitive business methods are rapidly becoming strong elements of college government in the United States. The methods by which many colleges and universities seek to gain new students have recently become especially noticeable. Probably the commonest method employed is to mail numerous catalogues and circulars to all young men or women who, it is thought, might be induced to become students at the institution scattering the advertising matter. The professional schools, such as schools of medicine, dentistry, law, theology, etc., obtain from the neighbouring colleges and high-schools lists of students about to graduate. Many of these students have already decided to pursue some technical courses, and when an attractive circular is put into their hands giving all the details of expense, social life, etc., at a certain institution, these students are frequently induced to go to the school thus advertised. When scholarships paying all or part of the expenses can be offered in the circulars, acceptances are practically assured. Another method by which the universities endeavor to compete



with their rivals in gaining students is to send a representative on two or three tours in much the same way that a commercial establishment sends out a commercial traveller or "drummer" to work up business "on the road." The representative of the college gives several lectures on his institution at the towns or cities where he stops, and furnishes all information regarding expense and other particulars that may be asked of him.—  
A. B. R.

### Summer Schools in the United States

In a former note which I contributed to *The Leisure Hour*, the function of the "correspondence school" in the United States was briefly outlined. Another educational institution that is somewhat similar to the "correspondence school," and is of like recent origin, is the so-called Chautauqua or summer vacation school. All summer schools may be divided into two general classes, those conducted at and under the management of colleges and universities belonging to the first class, while those located in the mountains or at a summer resort elsewhere belong to the second class, and are alone called Chautauquas by careful users of the term. The name Chautauqua has been applied to these schools from the fact that the first institution of the kind was established on Lake Chautauqua, N. Y. Although hundreds of Chautauquas have been established all over the United States in the years that have elapsed since their organization, the original Chautauqua still remains the leading one. During last summer this school offered some fifteen courses in its curriculum, representing such subjects as English Literature, German, French, Greek, Latin, Mathematics, Psychology, Music, Domestic Science, etc. The great advantage that the Chautauqua has over the university summer school is the opportunity it affords the student to combine study with out-of-door recreation. For example, the New York Chautauqua is situated on a beautiful site on Chautauqua Lake, where sanitary and climatic conditions are thoroughly healthful. The Rocky Mountain Chautauqua, as its name suggests, is situated in a little town in the midst of the Rocky Mountains and over a mile above the sea-level. The Garden of the Gods Chautauqua, organized last summer, is located near Colorado Springs, Colo., one of the most popular and delightful summer resorts of the west. The tuition for courses of instruction in the Chautauquas varies in amount with the studies selected and with the individual schools, but the charge is never high, although scholars of national and international reputations are secured to conduct many of the courses. Hotels, boarding cottages, and tents are often operated in connection with the schools, so that rooms and board may be obtained at rates from \$5.00 (£1) a week up. Primarily, the

Chautauqua is not a money-making institution, and many of them now in operation are not paying expenses. Others, however, are even financially successful, and all, we may say, produce important results in the moral and intellectual development of our people.—A. B. R.

### How Tramps Travel

It is well known that American railways involuntarily carry gratis thousands of tramps every year. Probably fewer tramps steal rides now than twenty years ago, when it was a common sight to see a freight train (goods train) loaded with them, but the practice still continues to a greater or less extent, notwithstanding the efforts of the railway companies to the contrary. These efforts have, however, made the tramp more wary, and the means he employs to obtain his ends are frequently ingenious and amusing. Probably the easiest way for the tramp to steal a ride is to board a "freight" at a moment when the trainmen are off their guard, and then to take the chance of being discovered after the train is in motion. But this is entirely too democratic a mode of travel for the self-respecting tramp. He prefers a passenger train for his conveyance, and will go to his wits' end to accomplish his design. Some tramps ride on the trucks beneath the cars, but this is uncomfortable and dangerous. After an accident which occurred to a train which your correspondent took between Colorado and California, it was found that a tramp had been secreted in the baggage car, which was telescoped in the collision. He escaped with a broken leg. At another time a tramp boarded a train in California just before it entered a tunnel. When the conductor came through for the tickets the train was already in the tunnel, and the tramp, upon being asked for his ticket, replied that he had been told that anybody was allowed to ride through the tunnel without charge. When the conductor informed him this was not the case, he looked very much surprised, but said that they would surely not put him off the train in the middle of the tunnel. "Well," said the conductor, "if I had caught you a little sooner that is exactly what I would have done." However, the tramp was allowed to complete his ride, and as the tunnel was a long one, he was helped considerably on his way. Your correspondent, who happened to witness the incident, asked one of the trainmen how often the trick was played. He replied, "About once in two weeks." The railway on which this occurred contains a number of long tunnels, and is therefore especially adapted for the method used there by the tramp. In Shasta county, California, where long, wooden tunnels called snow-sheds are built to prevent the winter snows from stopping transportation, the

practice of riding through the tunnels is much more common, and the railway officials are afraid to put the tramps off the trains, for in revenge they would set fire to the sheds. Another method which the tramp has been known to employ in riding on passenger trains is to secrete himself between the backs of two seats turned in opposite directions. In certain types of American cars this space is sufficiently large for a small tramp if he is skilful in condensing himself. But in any case the chance of detection is great. One tramp who was riding thus was caught by the conductor, and, after the train was stopped, was thrust off. But as the train moved again a few observant passengers noticed the fellow swing on to the rear platform of the last car and resume his journey undaunted.—A. B. R.

### Sight-seeing by Trolley-cars

Electric tramcars—or trolley-cars, as they are called in the United States—have had a remarkable history. A few years ago they were a novelty to be found in but few cities. Today every city and town of considerable size has its trolley line, and thousands of sparsely-settled communities as well are thus connected with each other and with large cities. At first the trolley-car was used chiefly for business purposes, but in recent years it has become an important source of recreation for people in poor and moderate circumstances. The electric railway companies throughout the country have developed this function of the trolley-car by establishing on the outskirts of large cities numerous parks with popular attractions of various kinds. These parks are connected with the cities by electric lines, and passengers are conveyed to and fro at nominal prices. In most cases no charge of admission is made at the park, the railway company calculating to gain its profits from the fares collected on the cars and from the receipts of the refreshment-stands and other “extras” at the park. Another recent development of the trolley system is its use by tourists. In at least six cities of the United States observation-cars are operated over routes selected especially for the tourist. The company which provides this service makes special arrangements with the existing railway companies in the various cities so that it can run cars over many more interesting streets than any ordinary line is apt to cover. Each observation-car is provided with a guide who, megaphone in hand, stands at the forward end and explains the points of interest on the route. The mileage covered in these trips and the price of the tickets vary in different cities. In Denver, Colorado, some twenty-five miles are traversed, and the charge is twenty-five cents. In Los Angeles, California; Charleston, S. C.; Washington, D. C.; Boston, Mass.; and Salt Lake City,

Utah, it is fifty cents. In winter closed cars are used, which are heated by electricity. The time required for each trip is about two hours.—A. B. R.

### The Chicago Drainage Canal

In 1893 the City of Chicago was engaged in two projects of enormous magnitude. One of these was the World's Columbian Exposition, in celebration of the four-hundredth anniversary of the discovery of America. The other was the Chicago drainage canal, which the city began to dig the previous year, 1892. The great interest aroused by the Exposition eclipsed for a time the interest taken in the canal, but when the "Fair" became a matter of history and its buildings levelled to the ground, the drainage canal stands out as an achievement no less remarkable than the Columbian Exposition. Ever since Chicago became a city of size, its drainage problem has been a difficult one. The Chicago River, a small, sluggish stream which empties into Lake Michigan, was early utilized to carry off the sewerage, but as the city grew in population, the pollution of the water became offensive. Before the completion of the drainage canal, it was so bad that boats pushing through the putrid river continually stirred up foul odors, and epidemics were frequent. Chicago's drinking-water was also affected. The mouths of the intaking pipes, drawing water from Lake Michigan, were found to be too near the outlet of the river, and intake tunnels three and four miles long had to be constructed to prevent contamination. The Chicago drainage canal, which was completed in 1900 at a cost of \$33,000,000 (£6,600,000), has relieved the congested condition of the Chicago River by making it flow backward, thus freeing the water-supply from danger of contamination. Instead of receiving the waters of the Chicago River, Lake Michigan is now made the source of the river, supplying every minute thousands of cubic feet of water, which are carried through the Chicago River into the canal and thence to the Des Plaines, Illinois and Mississippi rivers. It will be seen, therefore, that the canal connects the Chicago and Des Plaines rivers, running a distance of  $28\frac{1}{2}$  miles. Though not the longest, it is said to be the largest purely artificial canal in the world. About two-thirds of its length it is cut through solid limestone, the remaining distance being through gravel. A minimum width of 160 feet is maintained through the rock-cut portion, while the rest of the canal is much wider. The depth of the canal ranges from 22 to 30 feet. At Lockport, where the canal empties into the Des Plaines River, a large dam has been constructed, whose gates, operated by hydraulic pressure, remove water simultaneously from the surface and bottom of



the canal. In this way all accumulation of putrid matter which might otherwise form at the gates is avoided. The speed of the current in the canal, and consequently in the Chicago River, is also regulated by these gates. A telephone line connects Chicago with the dam at Lockport, so that the volume of water flowing out of the canal may be reduced or increased immediately upon order of the city.

The gates of the dam allowed about 250,000 cubic feet of water to flow from the canal, but provision is made for a maximum of 600,000 feet per minute. The additional volume of water which was poured into the Des Plaines River by the drainage canal necessitated much reinforcement along the banks of that stream, and while the work was being carried out, the river had to be diverted from its course for thirteen miles. Before its completion two serious objections were raised to the drainage canal. It was said, on one hand, that withdrawing so much water from Lake Michigan as the canal projectors contemplated would lower the level of that body of water so much that the harbors of all the towns on its shores would be ruined. On the other hand, St. Louis, a city on the Mississippi, about 375 miles below Chicago, objected that the sewerage from the drainage canal would make her water-supply utterly useless. Neither of these objections seems to have been sustained by the actual results. The level of Lake Michigan is, for all practical purposes, the same as before, while the water of St. Louis appears not to have suffered from Chicago's sewerage, since the rivers have ample opportunity to clear themselves in the distance between the cities.—A. B. R.

### The Passing of the American Cow-boy

The typical American cow-boy is rapidly passing away. Many of the western plains of the United States which years ago, were dotted with the picturesque figures of the cow-boys are now fenced in the manner of eastern farms, and the tourist who travels over the continent in a through train is fortunate if he catches a close view of a single group of real cow-boys "of the old school." This change is to be attributed to several factors, among the chief of which are the replacement of public by private ownership of land and the introduction of the wire fence. Western ranch lands have passed, or are passing, through three distinct stages. In the first of these the land is owned by the Government, and the cattle-men graze their stock along with the cattle of their neighbours on the public land. Under such conditions the old-fashioned cow-boy was a necessity, and consequently flourished. It was his business to look after his master's cattle wherever they might be on the "range lands,"



and at the "round-up" to "cut out" from the common herd all cattle bearing his master's brand. In the second stage through which ranch lands pass, an individual buys his own grazing territory and prohibits his neighbor's cattle from encroaching on his boundaries. Here again cow-boys are necessary to patrol the boundaries, prevent stampedes, etc. Finally, the individual owners fence their lands, a procedure made possible by the invention and introduction of barb-wire. In this stage the function of the cow-boy is reduced to that of any farm hand, and the ranch itself is managed in about the same way as a stock farm of the east. All western land has not yet passed through this evolution, and lands in the first, second and third stages may be found in the same state. Ultimately, however, all ranch land will be fenced, and the cow-boy will become a farm hand.—  
A. B. R.

### The College Girl and Matrimony

There are many debates which, though failing of final settlement, are nevertheless quite valuable in that they reveal interesting and out-of-the-way facts. A discussion in the American press on the value of higher education for the housewife is a case in point. A certain professor of a western university declared vigorously that the college-bred girl was wholly worthless as a domestic wife, while women of position in educational circles no less strenuously differed. Probably neither side converted the other, but the discussion was the means of bringing to light certain statistics which cannot fail to be of interest. These give 21.9 as the percentage of college girls who, after graduation, have married.

Eighty per cent. of our women, it is said, marry and have children, so that when we find that only 21.9 per cent. of the graduates of fifteen typical girls' colleges have married we may not agree with the professor that higher education unfits the girl for wifedom, but we must confess that it lessens her chances of matrimony. The reasons for this fact are probably many. One of the most evident is that a large number of the girls who go to college at the earliest stage of their career, choose teaching as their profession, and practically discard all thoughts of matrimony. Other girls, who at the beginning of their courses have not yet decided to teach, become fascinated with their work and soon assume the same attitude. The college-bred girl is again liable to celibacy because what are probably her most attractive years, physically, are spent in comparative isolation from the opposite sex. In co-educational institutions, it is true that this condition does not exist, but in all distinctively girls' colleges male visitors are carefully scrutinized or excluded. This confines their companionship with men to the

summer season, which is generally far too short to permit of friendship ripening to love and marriage. What will be the remedy for this condition—if indeed it needs a remedy—is difficult to say. Co-education is a comparatively new feature in American education, and may in time change matters. In many colleges its introduction is fought by the male students, and in one prominent institution it has been entirely abandoned, but to predict what its general success or failure will be is as yet premature.—A. B. R.

### Dining Facilities on American Railways

The tourist who travels across the American continent in a fast through train on one of the several railway lines connecting the Atlantic and Pacific coasts, will find that the provision made for his three daily meals is a matter of clockwork regularity and uniformity. A dining-car will accompany his train, and he will merely have to walk from his own Pullman car into the "diner" to obtain *table d'hote* or *a la carte* meals as the particular railway he is patronizing may furnish. But let the tourist go across the country by less-frequented lines and on slower trains, and he will find that provisions for his meals become not only less regular, but also more varied in character. He will find some of these variations annoying, others ludicrous, but all interesting. First of all, in addition to the regular dining-cars are the "buffet cars," only a part of whose spaces are devoted to dining facilities, the rest being occupied by accommodations for passengers. Then there are the so-called "tourists' cars," which are primarily sleeping-cars, but which contain small stoves upon which women passengers may themselves do cooking. These have been found especially acceptable to families of the middle classes, who before starting a journey pack cooked lunches which they take with them and warm upon the stoves provided in the "tourists' cars." No charge is made for the use of the stoves; on the contrary, it is a part of the duty of the Pullman porter to attend to the stove and to provide small dining-tables, which may be set up between two seats when meal-time arrives. Another method of providing meals is used on a certain Wisconsin railway, and is ingenious to say the least. When a train upon that line reaches a town about meal-time, wicker baskets, each of which contain a hot meal, are thrown on the train and sold to the passengers at twenty-five cents (one shilling) each. For this price the passenger finds in his basket a plate of hot roast beef, two or three vegetables, a small bottle of hot coffee and a generous slice of pie. Of course knives, forks, and spoons accompany the victuals, and the tourist may take his time to eat, for the baskets are not returned to the station at

which they were put on the train, but to a stopping-place thirty or forty miles away. Here the empty baskets are doubtless refilled, and trains going in the opposite direction are supplied with them, so that a continual and balancing interchange of baskets and dishes results. But on many railways the tourist cannot obtain meals on the train. The old methods of the stage-coach have left their traces in an elaborate system of railway restaurants and lunch counters. On some roads this system has been perfected to a degree that rivals the best dining-cars, while on others it is so bad that one must despair of obtaining a wholesome morsel of food until another railway is reached or the journey ended. When well conducted, this system has the advantage of allowing the passenger to break his journey three times a day, and to eat his meals on *terra firma* instead of in a rocking car that may spill his soup or upset his coffee. On the other hand, at its best the system can allow the passenger but a short time—about twenty minutes—for each meal, and however prompt the service may be, a feeling of haste is unavoidably created in the passenger. At lunch counters time is sometimes saved, but a substantial meal can rarely be obtained. As regards cost, the station restaurant is generally less expensive than the dining-car, since the cost of maintaining a restaurant on wheels is greater than in the case of a stationary eating-house. A good meal may be obtained at most station restaurants for about seventy-five cents (three shillings), while few dining-car meals can be had for less than one dollar (four shillings).—A. B. R.

### A Negro University

The oldest educational institution for negroes in the United States is located, not as might be supposed in one of the southern states, but in Pennsylvania, a state lying north of Mason and Dixon's line, which for so many years marked the boundary between slave and free states. Founded in 1856 as a negro institute by a clergyman of Oxford, Pa., the institution has flourished for nearly fifty years, although its name was changed several years ago to "Lincoln University." It is situated about fifty miles south of Philadelphia, at a railway station which takes its name from the university. At present about 200 students are enrolled in the institution, 150 being in the college department and about 50 in the theological school. The course for the college requires four years, while the theological training may be completed in three years. Commencements are held annually for the two departments, the theological commencement occurring in April, so that the graduates may have ample time to secure charges for the coming season among the churches. From an educational standpoint Lincoln University has been most success-

ful. At the last commencement of the theological department which your correspondent attended, sixteen negro students graduated, five of whom delivered addresses, which for vigor of thought and earnestness of presentation fairly rivalled the productions of the graduates of our seminaries for white students. Indeed, one of the trustees of Princeton University admitted that he had not heard better addresses at Princeton Seminary than he heard at Lincoln. The greatest difficulty with which Lincoln University has to contend is the poverty of the colored race. Slavery left the negroes desperately poor, and few of them have sufficiently recovered to be able to pay for the tuition required for a college course. Exclusive of clothes it costs \$130 (£26) per annum to support a student at Lincoln University. Aid is given the men in every way possible, such as securing for them positions as waiters, porters, and messengers in hotels during the summer vacations, etc. Certain scholarships also are open to competition, and various prizes are offered for high scholarship. The negroes enjoy their college life quite as much as their white brethren, and have such organizations as a college orchestra, glee club, banjo club, debating society, baseball and football teams, etc. The alumni of the university have with very few exceptions made creditable records for their alma mater in various industrial and professional pursuits. They have materially aided in transforming an ignorant, superstitious, and hypocritical negro ministry in the south into trained, intelligent and sincere workers. They have added to the material prosperity of their people by their success at the work-bench and on the land. They have proved their intellectual powers by their management of commercial houses, factories, and banks. Most of all, by the elevating influence on their fellow-men they have clearly pointed the way to the solution of the great race problem of America.—A. B. R.



## The Tannhauser Legends

High up upon a bald and desolate mountain of the Horselberg range, there opens a gloomy cavern, called the Horselloch, from the depths of which issues forth a low tumultuous rumble, as of a distant storm. Riding through the region many years ago, Tannhauser, a knight and famous minnesinger, was attracted to the wierd cavern by the vision of a beautiful figure of a female. Dusk was at hand, but he could recognize the superhuman form as Venus. As she beckoned him to come to her, dulcet strains of music floated through the air, and he followed the retreating queen to her subterranean palace. For seven years he remained with her, indulging in all the sensual pleasures and debauch her palace could afford, but at length his conscience rebelled against this state, and he longed to be restored to God. In vain he begged the pagan queen to permit him to depart, and not until he called upon the Virgin Mary was he released from the heathen power. Then in sorrow for his wicked life at the Horselloch, he joined a pilgrim band on its way to Rome to seek pardon of the Pope. But Urban IV heard Tannhauser's story with a stern face, and cast him off, crying "This staff in my hand shall grow green and blossom, ere grace to thee be shown." So, downcast, and full of despair, his last hope of reformation blighted, Tannhauser turned back to "the only asylum open to him, the Venusberg." But he had hardly disappeared, when lo! the withered staff of the Pope began to bud and bloom. Amazed and repentant, Urban sent for the unfortunate Tannhauser, but his messengers arrived too late, for as they approached the Venusberg they were told that a worn and haggard man had just descended the cave. From that day to this Tannhauser has not been seen.

Such then, in brief, is the story of Tannhauser in its crystalized German form. But Germany is by no means the only country that can boast of a Tannhauser myth. Philologists tell us that certain primitive word-roots may be traced in all languages. Similarly the mythologist can say that "every popular tale has its root, a root which may be traced among different countries, and though the incidents of the story may differ, yet the substance remains unaltered." As Mr. Baring-Gould says "the common people never invent new story-radicals any more than we invent new word-roots. The same story-root remains, but it is varied according to the temperament of the narrator or the exigencies of localization." It is interesting to note further



in considering the origin of language and myth, that while primitive language arose from the imitation of nature's sounds, primitive myths arose from an imitation of nature's phenomena.

The story-root of the Tannhauser myth is this: A man is enticed to the abode of an underground folk, "where he unites with a woman of the underground race. He desires to revisit the earth, and escapes. He returns again to the region below." Now, as we shall presently see, myths based upon this simple root are to be found in nearly every language that has a folk-lore. It is represented in every member of the Indo-European family, exists in tangible form in Norwegian, Danish, Swedish, Icelandic, Scotch, Welsh, Modern Greek and many others.

To determine the phenomenon of nature which the Tannhauser myth imitates or represents is a matter of mere speculation, and we must seek a primitive form of the legend on which we may venture a guess. To the Greeks the phenomena of nature appealed most strongly. They observed with great interest every change in the external world, and what impressed them most was the constant cycle of life and apparent death as displayed by nature. They observed that the flowers and herbs had their periods of manifest growth and life ever followed by periods of disappearance for a time from the visible world, and this cycle of nature soon found representation in the Greek myths. It is a thought readily conceived in an imaginative mind that the luxuriant leaves of the trees, and the delicate blossoms of the flowers are, as autumn comes on, seduced by an enticing mistress to join her underground abode, and that in spring, released from her power, they rise up with exulting joy in their freedom. Such a thought, we venture to suggest, lay at the bottom of the Ulysses and Circe myth, the classical parallel of the Tannhauser story. Like the phenomena of nature, Ulysses has his periods of disappearance followed by periods of restoration to the world. For eight years he is held captive by the nymph Calypso in the Island of Ogygia, and again, after a release, he is subject to the enchantress Circe for a year.

The Tannhauser myth is, we said, a universal one, but only a few of its forms as found in various countries can here be mentioned. In Scotland the story of Thomas of Ercildowne is the same story. Thomas is enticed by an elfin lady to an underground realm where he remains seven years with her. He comes back to earth, but is bound to return to his lady at her summons. So when it is announced to Thomas, as he revels with his friends, that a hart and hind have left the forest, he instantly follows the animals to the woods, and never returns.

"There is a Norse Thattr of a certain Helgi Thorir's son, which is, in its present form, a production of the fourteenth century. Helgi and his brother Thorstein went on a cruise to

Finmark, or Lapland. They reached a ness, and found the land covered with forest. Helgi explored the forest, and lighted suddenly on a party of red-dressed women riding upon red horses. These ladies were beautiful and of troll race. One surpassed the others in beauty, and she was their mistress. They erected a tent and prepared a feast. \* \* \* The lady, who named herself Ingibjorb, advanced towards the Norseman, and invited him to live with her. He feasted and lived with the trolls for three days and then returned to his ships, bringing with him two chests of silver and gold, which Ingibjorg had given him. He had been forbidden to mention where he had been and with whom so he told no one whence he had obtained the chests. The ships sailed, and he returned home. One winter's night Helgi was fetched away from home, by two mysterious horsemen, and no one was able to ascertain for many years what had become of him, till the prayers of the king, Olaf, obtained his release, and then he was restored to his father and brother, but he was thenceforth blind. All the time of his absence he had been with the red-vested lady in her mysterious abode of Gloesisveller."

Sweden offers yet another variation of the remarkable myth. A young man while on his way to his bride was enticed to a mountain abode by a beautiful elfin-queen. Forty years with her passes as an hour, and upon returning to earth he found like old Rip Van Winkle that all his friends and relatives had died or had forgotten him, and so he returned to his elf-queen's land. In Pomerania a similar story is told of Jacob Dietrich, a laborer's son.

Catalonia also boasts its Venusberg, and in its version of the myth displays a curious variation of the general form by making the seduced person in the story a woman, while the enticing demons are men. But perhaps the Catalonian women are responsible for the change.

Only one more of these curious mediæval variations can be mentioned before passing on to consider two modern poetical versions of the Tannhauser myth. Connla, the son of Ireland's old king, climbed with his father to the top of Ursnech. Suddenly a damsel of great beauty approached the young prince. She loved Connla, and invited him to the Plain of Delight where dwells King Boadag, and where there is no death or sin or transgression. The maiden was invisible to the old King, but hearing her enticing voice, and fearful for his son, he besought Druid to chant against her. "Come with me" she cried "Connla of the ruddy hair, of the speckled neck, flame red, a yellow crown awaits thee, thy figure shall not wither nor its youth or beauty until the dreadful Judgment." But Druid's chantings drove away the maiden, yet not before she had given Connla a magical apple. For a month the woman was absent, but during all that

time the prince lived upon the apple she had given him, which proved as lasting as the widow's barrel of meal. But finally she returned. Again she invited him, and again Druid was sought and his magical chants. But the charm was over, and Connla bounding into a ship of glass disappeared forever with the wonderful woman.

With the modern artist it is but natural that the rude and plastic myth of Tannhauser has found great favor. Its simple theme admits of endless variations. Sung by the hopeful moralist, it tells of the limitless mercy of God as compared with the cruel judgments of man; transposed to the minor key of the pessimist's harp it sings of the terrible end of all things earthly; while tuned to the pipe of the Epicurean, it urges us to "eat, drink and be merry, for tomorrow we die."

"The Hill of Venus" by Mr. Wm. Morris is the first of the modern poetical versions to consider. This is one of the poet's earlier poems and forms a portion of that extensive collection—"The Earthly Paradise." Probably the first quality one notices in reading at random from this collection of myths is its uniform harmony and smoothness. Certain it is at any rate that this quality is an everpresent one in "The Hill of Venus." Select any stanza from the poem, and the same melody will be found as in the following opening verses:

"A certain summer afternoon day hung  
Doubtful 'twixt storm and sunshine, and the earth  
Seemed waiting for the clouds to spread, that clung  
About the south-east, ere its narrowing mirth,  
Ere all the freshness of its hopeful birth,  
Should end in dreadful darkness, and the clash  
Of rain-beat boughs and wildering lightning flash."

But the poet who has ever ready a melodious verse has seldom more than that. He has no philosophy, no interest in the inner and deeper problems of life that stir men's souls. He is a poet of the surface, and this to a certain extent is true of Mr. Morris. As he himself says, he is the "idle singer of an empty day," and his only purpose in putting ancient and mediæval ballads in poetical form is to please. But this we may say is the result of the life of the poet. Mr. Morris was first of all a printer. Poetry was to him his recreation, and it was only after he had lived a busy day in his city office that he retired at night to his lonely study to invoke the poetic Muse. At such a time it is natural that Mr. Morris turns away from the deep broodings of the preceding hours and becomes the "idle poet of an empty day." "The Hill of Venus" then contains no allegory; its Tannhauser (Walter) is wholly wanting the symbolism of Tennyson's "Arthur," of Shelley's "Prometheus;" and not even the original

German ballad's representation of the strife between paganism and Christianity is preserved in the "Hill of Venus." Being such an "idle singer" as we have shown Mr. Morris to be, it is natural that he presents love to us wholly in its physical and passionate elements. There is nothing divine in it; nothing intellectual. In the denouement of his ballad, however, it seems that he has surpassed his predecessors and contemporaries. The old pagan form of the Tannhauser ballad, it will be remembered, after telling of the Pope's refusal to pardon Tannhauser, unhesitatingly commits his soul to the bottomless pit. These are the lines:

"But he [Tannhauser] hath sought the Venusberg,  
Hath chosen his love for aye—  
And Pope Urban's soul shall be counted lost  
Cometh the Judgment Day!"

A higher conception of the Pope's fate was expressed in the later Christian versions, which although representing Urban's last days to be of bitter sorrow because his infallibility is called in question by God, yet finally land him on the happy side of the Styx. But the still higher conception of the Pope's character belongs to Mr. Morris, who not only saves the Pope but has him die in the feeling of great joy, that God's mercy exceeds man's. In his version no selfish displeasure is aroused in the holy man's soul at the miraculous growth of the withered staff.

Mr. John Davidson's New Ballad of Tannhauser is in many respects similar to "The Hill of Venus." Though of much less length its purpose, like Morris's poem, is to present a simple myth without reflections, without philosophy. His purpose indeed in writing the poem is best expressed in his own words, when he says, "I have endeavored to present passion rather than sentiment, and once more to bear a hand in laying the ghost of an unwholesome idea that still haunts the world—the idea of the inherent impurity of nature." Now, that Mr. Davidson has succeeded in presenting passion rather than sentiment is quite evident in his ballad, but that he has succeeded in "laying the ghost" we feel inclined to deny. The old Tannhauser ballad is essentially a poem with a moral. It contrasts as we have said, the limitless mercy of God with the narrow judgments of man. But in Mr. Davidson this element is wholly wanting. True, it may be said, that the highest poetry is exempt from moralizing, and for this reason we have passed by Mr. Morris without condemning him. But Mr. Davidson's ballad goes further. He does not, like Mr. Morris, exclude the good moral of the Christian myth, but rather replaces the good moral by a bad one. Tannhauser in the old legend is forgiven by an all merciful God what is unpardonable among men. It is in fact a miracle of miracles.

But as some one says "Mr. Davidson transforms it into a mystery of iniquity—he reads it as a license to Tannhauser to return to his sin. In such a case the whole machinery of the ballad is out of gear with its new intention." That Mr. Davidson has an elementary and irresistible sweetness in his ballads is undeniable, but so much the more dangerous does he become when this sweetness sings of a rotten morality. One eulogist says of him that "he is a born singer and carries you off your legs with his magnificent stanzas." We admit it, but the trouble is he never gives you your legs back again, and when you have once awakened in the world he has created for you, you will find speedy use for them. His stanzas run through your mind long after you have read them, but they are stanzas of passion. In "The Ballad of a Nun" Mr. Davidson displays a similar quality, and indeed in many of his songs, but when we consider that as a poet he has only been before the world a dozen years or more, we may hope that yet the moralist may get the better of the man. When a harmonious combination of sound morality and unquestioned poetic ability shall be combined in Mr. Davidson, we may expect "A 'Newer' Ballad of Tannhauser," that will indeed be wonderful.

ALFRED BELDEN RICE,

March 3, 1899.



## Hiram Porter McGinniss

There rises above the southern waters of Lake Champlain, on its western shore, one of the smaller mountains of the Adirondack range. Resting at the foot of this mountain, and hidden by clustering groves of sugar maples, lies the little historic village of Crown Point. In this interesting town, it was my privilege to spend several weeks of a beautiful summer, investigating old ruined forts of the Revolution, visiting monuments of the famous dead, and, in short, reading all my colonial history over again from the book of nature itself.

It was on one of the first of these historic rambles, that we heard of the illustrious name and fame of Hiram Porter McGinniss, the sole occupant of the overhanging mountain. Wishing to know more of a personage bearing such a distinguished appellation, our party chose the next pleasant day to ascend the steep, and visit the great man on his native heath. We made an early start that fine morning, and the cool air of dawn stimulated us to a quick pace. The rising road before us, spotted with the delicate light of the morning sun, presented a beautiful scene, and the sparkling dew on the verdant trees had not yet been driven away by the sun, as a ball of fire rising in the east. We had walked some three hours amid this paradise of nature, when there suddenly rose across our way, as the signboard told us, the narrow wooden gate of "Cold Spring and Grand View Park." We had waited but a short time after knocking on the old gateway, when there came to meet us the king of the country himself, Hiram Porter McGinniss.

There was no difficulty in seeing him, even long before his arrival, for he was a man of enormous stature, a veritable son of the children of Anak. As if still not satisfied with his giant height, there was mounted upon his head a weather-worn high silk hat, such as our village politicians are wont to wear. He wore a black threadbare Prince Albert coat, which added still more to his dignity, while his green-striped trowsers were evidently intended for a man some few feet shorter than their present occupant. The old-fashioned shoes were of such a character as to require no Roentgen Ray to reveal their contents, although we must credit one with having two, and the other three brass buttons still in service.

But the features of the man were even still more remarkable than his costume. His face was long, very smooth, and terminated in a jaw which showed decided propensities to the

lantern type. Below the sharply projecting eyebrows were set two small eyes so deep within their sockets that I could scarcely penetrate their depth. His nose was straight, long, and very thin, while somewhat below the nasal projection was a narrow line of about an inch in length, which I am almost inclined to believe was his mouth, since it underwent a remarkable series of parabolic evolutions as the illustrious being articulated. From beneath the high silk hat, streamed out in all directions Hiram Porter McGinniss's stubborn, dusky hair, taking advantage of every incongruity of the silken rim, to air a few more of its rigid brothers in the sun.

As Hiram Porter came to meet us on that fine morning, there was a decided tendency among our party to risibility, but he, thinking that the first view of the Park had pleased us so greatly, hastened to invite us to his observatory, of which he was extremely proud. This building, situated on the highest eminence of the mountain, was just tall enough to rise beyond the obstructing trees. Above the doorway leading to this edifice, was hung a green sign painted on a purple background, reading "Please Regishter." So we all went up to the legal looking book and "regishtered," in obedience to our host's request. This done, Hiram Porter offered to lead the way to the summit of his outlook. Upward we went one by one, following our giant leader, and suppressing to the best of our ability the rising inclination of laughter.

Before ascending the mountain, we had been told by the townspeople of Crown Point, that Hiram Porter had committed to memory an elaborately constructed speech concerning the history of the surrounding country. But we were also informed that, if any one interrupted him in his discourse, he was not able to resume the narrative from the interrupted point, but like an embarrassed school boy was compelled to begin the story entirely anew. Being anxious to hear this great literary production, one of our party suggested that we would like to know something of the history of the magnificent country that encircled us, whereupon Hiram Porter threw back his great shoulders, took in a very deep breath, pointed his cane to a particularly high peak, and gave, in a nasal monotone at a startling rate, the following speech "verbatim et literatim."

"Standing upon the superior apex of this observatory of 'Cold Spring and Grand View Park,' you may see first, in the direction of my rod, Dix Peak; next you observe Nipple Top, Mount Marcy, Crow's Nest, and Deer's Leap. Now coming into Vermont State, you may distinguish Mount Mansfield, Camel's Hump, Grand View, and the Three Brothers. Focusing your eye immediately below our position, you may follow the wind-swept waters of the historic Lake Champlain for sixty miles.

Here to the south we note with moistened eyes the retrograde metamorphosis of the disintegrating walls of Fort Ticonderoga, stormed and captured in the year of our Lord 1775. There, upon that peak in the distance you may see, if your vision fails you not, the scene of many of Roger's dangerous death struggles with the Indians. It was on this eminence at four o'clock in the afternoon of the seventeenth of April, 1752, that the famous English hunter loaded his old-fashioned arquebus and killed three Massaquois Indians, two bears, and five wild boars in attempting to protect himself and family from the bloody terrors of a watery grave. Perhaps no more sacred spot exists between the wave-tormented shores of the Atlantic, and the sunny coasts of the Pacific, than the sparkling sheet of water on our right known as Bulgwaggie Bay. Ah, yes! so immortal has that name become, that we adventure to assert that when chronicles shall be no more, when libraries are buried in the oblivions of the past, when historians have ceased to be, yea, when even Hiram Porter McGinniss shall have lain down the weary pen, upon his last worthy page, even then, I say the name of Bulgwaggie Bay will resound from shore to shore, and from ocean to ocean, for there it was that Mrs. Bulgwaggie was drowned!"

But just as Hiram Porter was completing this last glorious sentence, one saucy little Miss of our party impertinently interrupted him. The great orator looked confused for a moment, in endeavoring to recall the completion of the sentence, but then gave up the attempt and began the speech anew at his opening sentence.

But Hiram Porter McGinniss had yet another talent to display before our departure; for as we were about to leave the observatory he produced an old cracked fiddle, and squeezed the tail-piece so mercilessly between his chin and shoulder that the instrument fairly shrieked for deliverance. I think most of the selections the musician played that day must have been either composed or arranged by Hiram Porter McGinniss. For although he performed as much as an hour, I could not recognize one familiar tune in the concert, except once, when I did think I heard a new arrangement of "My country, 'tis of thee" transposed to a minor scale.

As we turned once more to go, Hiram accompanied us to the gate, incessantly wriggling the bow of his fiddle all the way. At last we bade the man farewell, and then, seating himself upon the top rail of the gate, he struck up a melancholy tune for our departure, as soberly as if he were playing a postlude for some great cathedral. In this ludicrous position we lost sight of our curious host as we pursued our way. But the harsh tones of his instrument followed us farther, and long after we had left the old gateway of "Cold Spring and Grand View Park," fragments

of the fiddler's strains were wafted to us by the wind. But as we neared the historic town once more, the shrill notes died away in the more melodious song of the rustling trees, and our ears were again restored to the harmonious melodies of nature.

ALFRED BELDEN RICE.

## The Ethan Allen Monument

From my earliest days, graveyards have presented but little attraction to me; the damp walls of their vaulted tombs have excited but little of my interest; and I am accustomed to choose fairer fields for my moonlight rambles than the melancholy cities of the dead. And yet among these mournful burial places there is occasionally one whose artistic beauties or historic interests tempt me to enter its doleful dominions. Such an exceptional place is the "Green Mountain Cemetery" of Burlington, Vermont. This extensive city of tombs lies on a miniature plateau to the east of the village, and affords a pleasant view of the fertile Winooski Valley, and the famous Green Mountains of Vermont.

Buried beneath the soil of this suburban cemetery, there rests amid the mountains he loved so well in life, the body of Ethan Allen, the hero of Ticonderoga. And above the dust of his remains there rises the tall and stately monument which occasioned my visit to the melancholy place.

There extends about the pedestal of the rising shaft of stone a dusky fence of antique iron, whose pointed pickets are the bayonets of Revolutionary rifles, and whose bases are the butts of guns. Within this unique enclosure, and surrounding the base of the great monument, are the graves of Allen's near relations. Each grave supports a gloomy slab of slate, and each slab tells its simple story of the dust below. In the center of this group of clustered tombs stands a highly polished pedestal of Barre granite. Upon its face is held a figured brazen tablet, and upon this tablet is inscribed an earnest tribute of the "Green Mountain Boys," to their celebrated leader. There rises far above this memorial pedestal, a stately shaft of glassy smoothness, terminating in a second graceful pedestal of stone. Mounted upon this, some thirty feet above his mouldering dust in the grave, stands out the dauntless figure of Ethan Allen.

He is not clad in the brilliant costume of a dress parade; he is not posing as a model for an artist's brush; he is not conscious of the admiring crowds that lift their eyes to him. No. His well worn hat is cocked upon his head with little care; his coat has witnessed fiercer scenes than those of the tailor's ware-room; and his military boots have lost much of their dazzling luster, in the service of their master. But upon his contracted brow we read determination, his outstretched arm reveals a commanding will, and in his deep set eyes is fixed a dauntless



purpose. Every muscle in his frame seems contracted to the last degree, and every nerve sensitive to the slightest sound. His lips are tightly drawn together, and his expression, grave and resolute. And yet upon that stern, commanding face, I almost faintly read a softer line, I seem to see a tenderer light gleam a moment in those deepset eyes. But in another instant, it is gone, and as I stand beneath the irresistible man, I feel that I am the unfortunate Captain de la Plaine holding the valuable fort of Ticonderoga, and as my enemy demands my stronghold, I tremblingly ask "By whose authority?" But the dauntless Allen thunders out in audacious tones, "By the authority of the Great Jehovah, and the Continental Congress!" I yield my fort and all is lost!

## Wordsworth

Few men of the literary world have enjoyed a longer period of activity than Wordsworth. Few men too have been so fortunate in the chronological setting of their activities. Born as he was in 1770 Wordsworth came into the world at a time when as John Morely puts it "most of the great lights of the 18th century were still burning, though burning low." Pope, it is true, and all the other Queen Anne poets were gone. But Gray lived on until 1771; Goldsmith died in 1774, while Johnson passed away when our poet was already fourteen years of age. Hume died in 1776 and Voltaire and Rousseau both followed him two years later. Although Cowper was some forty years older than Wordsworth it was not until 1780 that Cowper seriously began to write. Crabbe (to whom Wordsworth is indebted for his choice of themes from rural life) was really his contemporary, his career extending from 1754-1832. The two great contemporaries of Wordsworth were Scott and Coleridge, born in 1771 and 1772 respectively. But Wordsworth lived to see yet other illustrious men spring up around him. Byron was the first of them who came in 1788, Shelly and Keats followed in 1792 and '95. Still later in 1812 Browning came into the world; and in 1830 Wordsworth could read the first volume of Tennyson's poems.

Such men as these then represent the literary environment and companionship of Wordsworth. Yet with all these at his very elbows the poet of Nature stood apart, alone. Though he admired Scott and Southey as friends, he cared little for their poetry. What little merit he would allow Byron he thought was largely due to his stealing from himself. "Goethe," he said "tried the universal without ever being able to avoid exposing his individuality, which his character was not of a kind to dignify." Crabbe we have said gave the poet certain suggestions relative to themes, but Coleridge was the only man with whom Wordsworth had any close poetical communion. But his admiration for Coleridge never extended to servitude in his art, and it still remains true that Wordsworth had "no teachers nor inspirers save nature and solitude." (John Morely.)

How then we must ask did Wordsworth differ from his predecessors, and what is the quality of his distinctive note which gives him his place in literature? We cannot take Wordsworth's own answer as adequate. For he held that he was nothing unless he was a teacher, and didacticism however high

it may place a man in the realm of utility cannot give him a permanent position in poetry. Wordsworth's merit rather lies in his new interpretation of nature, his simple portrayal of common life, and his representation of the simpler and universal feelings of man. And we say this at the risk of differing from Mr. Swinburne who if I understand his essay thinks that Wordsworth has hitherto been admired for everything he does not possess and for little or nothing which he has in the highest degree. Thus in Mr. Swinburne's estimation Wordsworth is the great heroic poet of England but Crabbe easily equals him in the portrayal of common life while Burns far distances him.

Wordsworth's attitude toward nature was, we have said, new. Perhaps more strictly it might be said to be a revival of the old. In early days poets had put their ears to nature and written their poems at her dictation; thus was Wordsworth's attitude. But after the days of those early poets, men had given up the old method and studied nature through books. With the conventional phrases of such men Wordsworth had no patience and his revolt against this kind of nature study he well expresses in his "Expostulation and Reply." "Up, up, my friend, and quit your books," etc. Wordsworth is thus preeminently a poet of nature; but nature with Wordsworth does not mean mere external nature; it includes human nature. In this he differs widely from Byron. For when Byron seeks a "pleasure in the pathless woods," it is a pleasure of a creature coming into contact with something of which he is separate. But in Wordsworth this is not so. Nature, in Wordsworth's conception and poetry is full of souls, as Mr. Pater I think puts it, and when man comes into contact with external nature it is but the addition of another soul. Of this however I shall speak in a moment when considering the philosophy of Wordsworth.

The portrayal of common life and of simple feelings are also peculiar marks of Wordsworth's genius. And these show at the same time the merits and defects of the poet. This leads us back to the old statement that Wordsworth's sphere is limited, that his audience is not universal. The man who paints the shepherds and lowly men of the world has not given us an entire picture of life though he has given us a very pleasing one, and Wordsworth, in telling us of the simple feelings of humble men has a wonderful power. His sphere is paternal affection, brotherly and sisterly love, and his success in this is displayed in such poems as "Michael," the "Reverie of Poor Susan," "The Brothers," etc. That he had little talent in portraying the more violent passions of man he proved too well in his dramatic effort "The Borderers" a story of unmatched horribleness and improbability.

But even if Wordsworth had written nothing more than "Michael," I think Mr. Swinburne would stand refuted in his

statement concerning the inferiority of Wordsworth's portrayal of simple life. Nothing in Crabbe or Burns has appealed to me through its directness, pathos and simpleness so much as this little poem of "Michael."

Let us pass on to consider the philosophy and religion of Wordsworth poetry. In both spheres it seems useless to try to frame from his poetry any extensive schemes or theories of Wordsworthean philosophy or religion, because none existed in the poet's mind. But he does at times give us hints of his beliefs which are exceedingly interesting and cannot be overlooked. In looking into the philosophy and religion of Wordsworth we are led to a consideration of the poems "Intimations of Immortality," "Ode to Duty" and "Lines written Tintem Abbey." The first of these contains most philosophy; the second and third most morality and religion.

The "Intimations of Immortality" is a modern expression of the old Platonic argument that man must live after death because he lived before he was born. Plato you remember reasoned that certain intensive ideas such as those of time, space, right God are merely "reminiscences of things learned in a previous state of being." This old theory, though it appears ludicrous to many of us at the present day, has found many advocates among philosophers, theologians and poets. Philo and Origen supported it; Kant and Julius Muller have held it in Germany, and Edward Beecher in America. And as Prof. Strong in his "Religion of the Poets" adds "it may not be generally known that a sort of metempsychosis has been favored in Scotland and in our own day by Prof. Knight, the editor and biographer of Wordsworth. Perhaps it is worth while to read again a stanza of Wordsworth's poem in order to sum up the consideration of Wordsworth's philosophy.

In speaking of the religion of Wordsworth it is very important to recognize that a poet's religion is to be judged by what he says, not by what he does not say. We cannot condemn Shakespeare as atheistical because we cannot discover his particular creed; neither must we lay aside Wordsworth because he has failed to write church hymns for our denomination. It has been said that Wordsworth is not a Christian poet. That is perhaps true; yet he is nowhere antagonistic to Christianity. His faith is in the great truths of natural religion, in a nature all pervaded by the Spirit of God and as Prof. Strong again remarks "men will not believe in supernatural revelation, unless they first believe in a God from whom such supernatural revelation may come." In Tintem Abbey we find Wordsworth's whole religion well set forth; in it we can see that Wordsworth regarded Nature as Goethe phrased it "the living garment of the Deity." When we put ourselves in this Wordsworthean atti-

tude toward Nature we can appreciate the poet when he says

To me the meanest flower that blows can give  
Thoughts that do often lie too deep for tears.

and we shall not commit the folly of saying with John Morely that it is nonsense to suppose that "one impulse from a vernal wood can teach you anything of moral evil and of good or of anything else."

To sum up then this brief report it may be said that though Wordsworth was limited in his sphere, yet in that sphere all of his powers seem to have perfectly harmonized. His intellectual and moral sides formed perfect symmetry. As Prof. Dowden has remarked, Byron's nobler impulses were met and baffled by his baser passions; with Keats sensation sometimes tyrannizes over reflection; in Coleridge the will failed to sustain the imagination, but in Wordsworth there exists a complete harmony of faculties. In interpreting nature for us Wordsworth has done what no other poet has done so well. Though he was not alive to the fragrances of nature; though he had not the sense of smell of Keats and Herrick his eye and ear were keen to see and hear what none had perceived before what perhaps few would have perceived today were it not for their volume of Wordsworth.

THE END





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