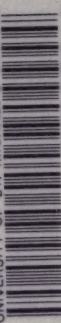


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THE TRAVELLER

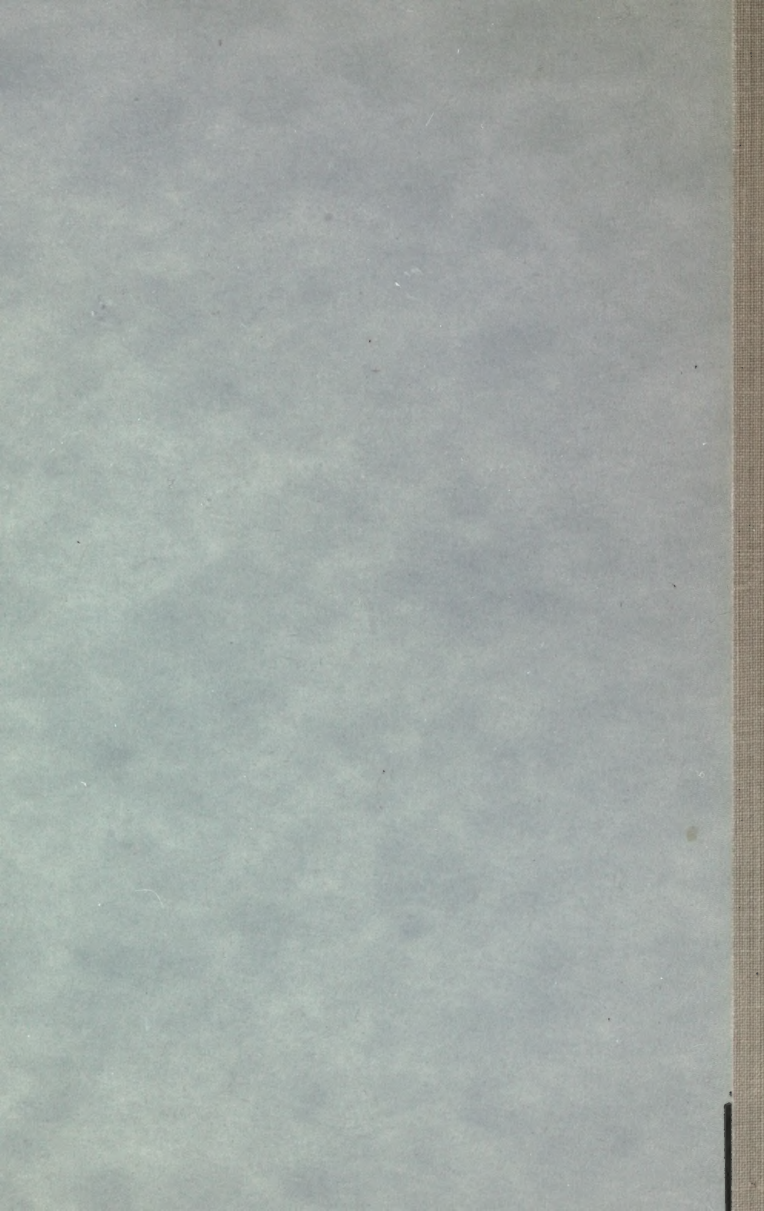
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THE TRAVELLER

(Oliver Goldsmith)



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OUTLINE STUDY

NO. 70

THE TRAVELLER

(OLIVER GOLDSMITH, 1728-1774).



- A. PREPARATORY WORK.—Character of Goldsmith's Literary Era: Character of THE TRAVELLER.
- B. FIRST READING.—Outline of the Poem: Study of the Text.
- C. SECOND READING.—The Execution of the Poem: Its Literary Merits.
- D. SUPPLEMENTARY WORK.—Oliver Goldsmith: Theme Subjects.

A. PREPARATORY WORK.

CHARACTER OF GOLDSMITH'S
LITERARY ERA: CHARACTER
OF "THE TRAVELLER."

I. CHARACTER OF GOLDSMITH'S LITERARY ERA.

Note 1. That period in the history of English Literature, of which Goldsmith is one of the representative writers, extends from the year 1750 to the year 1800 and is known as "The Age of Johnson".

Among the prose writers, we find Johnson, Goldsmith, and Burke; the poets are represented by Burns, Goldsmith, Gray, and Cowper.

In poetry the improvement of this period over the preceding (See Outline Study of Pope's "Rape of the Lock") is very marked. "The artificialities of Pope and his imitators were abandoned, and there was a gradual return to nature and the human heart as the true source of poetic inspiration. The improvement was begun by Thomson in the preceding age and was carried to a glorious consummation near the close of this period by Burns, Goldsmith and Cowper".

II. CHARACTER OF "THE TRAVELLER".

Note 2. "THE TRAVELLER", a philosophical poem of great literary merit, is constructed on a most simple and effective plan:—the poet, an English wanderer, seated on a crag among Alpine solitudes, near the point where three great countries meet, looks down

on the kingdoms spread out before him and wonders if there is any spot wherein perfect happiness reigns, where man and nature are in complete harmony. Following out this train of thought, he reviews his own wanderings, recalls the varieties of scenery, of climate, of government he has encountered, the different types of character he has seen, and comes to the conclusion that although the inhabitants of each nation think their own kingdom the best, there is really no place on earth where man and nature are in complete harmony — a necessary condition of absolutely perfect happiness. He decides, too, that the amount of happiness existing among different nations varies but little: each ill has a compensating advantage; each advantage has a balancing disadvantage. The lesson taught by the poet's philosophical discussion and by the facts advanced to illustrate and prove his assertions is that one's happiness depends little upon political institutions and much upon the temper and regulation of one's own mind.

"THE TRAVELLER" was published December 19, 1764, and its appearance at once altered Goldsmith's intellectual standing in the estimation of society, placing him in the first rank of poets then living. Irving says in his *Life of Goldsmith*, "His associates were lost in wonder and astonishment that a *newspaper essayist* and *bookseller's drudge* should have written such a poem. They knew not how to reconcile Goldsmith's heedless garrulity with the serene beauty, the easy grace, the sound good sense and the occasional elevation of his poetry. They could scarcely believe that such magic numbers had flowed from a man to whom in general, says Johnson, 'it was with difficulty they could give a hearing'".

The poem "vibrates with personality", since its chief source of inspiration was the personal experiences of the author.

B. FIRST READING.

OUTLINE OF THE POEM:
STUDY OF THE TEXT

I. OUTLINE OF THE POEM AND STUDY OF THE TEXT.

1. Introduction.

Note 3. "THE TRAVELLER" is dedicated to Goldsmith's brother to whom the first sketch was sent from Switzerland, many years before the date of the finished work.

a. The Solitary Traveller, 1-10.

Suggestion 1. Study the picture of the homeless wanderer. Note the force of the word *slow* in line 1. Study that portion of the poet's life which inspired these lines. Discuss line 7, which is an especially beautiful line. Give the full force of the epithet *untrav-elled*. Discuss the metaphor of line 10. What picture arises in your mind as you read this line? Find on your map the river Scheld (pronounced *Skelt*), the river Po, and *Carinthia*. Justify the epithets used in this connection.

Note 4. The picture of the solitary poet, presented by line 1, is a most impressive one. The line is a true climax, as the epithet *slow* evidently means that slowness of motion which results from the heaviness of heart implied in the preceding adjectives.

Note 5. The first ten lines of the poem justify its title. The geographical names inserted with great poetic art signify the extent of the traveller's wanderings.

Note 6. By *Campania*, Goldsmith must mean the *Campagna*, or plain of Rome. This low tract of country, surrounding the city of Rome, is almost uninhabitable by reason of the malarial fever which infests it.

Suggestion 2. *Campania* properly signifies what? Could it be called "*a weary waste*"?

b. The Poet's Eulogy of his Brother, 11-22.

Suggestion 3. Note the devices used to bring about the effect produced by these few simple lines:—(1) The contrast between lines 1-10 and lines 11-22; (2) The ideal of hospitality presented; (3) The beauty of rhythm, etc.

Suggestion 4. An early review of this portion of the poem reads as follows: "The poet addresses his brother in the opening lines of his poem in as beautiful language as was ever inspired by genius and affection combined". *To what extent do you agree with the reviewer quoted above?*

c. The Homeless Wanderer Looks Down on the Vast Expanse of Country Stretching Before Him, 23-30.

d. The Plan and Purpose of the Poem Announced, 31-44.

Suggestion 5. Paraphrase lines 33-36; 41-44. Study Note 7. What modern English adjective expresses the idea of *thankless* in line 38?

e. The Poet's Apostrophe to the Scene Spread out Before Him.

(1). Climax of the introductory lines.

Note 7. Nothing could be more impressive than the conclusion of this introductory portion of our poem. The sympathy of the reader has been aroused by the melancholy condition of the homeless wanderer, who, in the midst of populous towns and well-tilled lands, gives utterance to the pathetic line,

"And find no spot of all the world my own".

"How finely is this line contrasted with the sentiment which follows! No spot his own! It is all his! He has taken sympathetic possession of the whole;

'The world, the world is mine!'"

is now his exultant cry."

In this philosophical mood the poet applies himself to the carrying out of the plan of his poem.

2. The Body of the Poem.

a. Survey of the Several Regions of the Earth and the Nations of Mankind.

(1). The poet would fain find unalloyed happiness and contentment, 51-62.

(a). The inhabitants of each realm think their own the best, 63-73.

a¹. The sentiment of the true patriot.

Suggestion 6. How does the poet characterize and describe the cold and the hot regions of the globe? What does he consider the advantages of each climate?

(b). An equal proportion of good and evil in every clime, people, and government, 74-98.

Suggestion 7. *Idra*, see *Idria*. What is the meaning and significance of line 84? Paraphrase lines 85, 86.

Criticise the philosophy of lines 91-92. At this point make a special study of the "Heroic Couplet". What impression does this form of versification make upon you as you read these lines to yourself? as you hear them read? as you read them aloud?

Note 8. A different good, etc.—This is merely a ponderous way of saying that the human race can adapt itself to all circumstances and find comfort and happiness everywhere.

Note 9.

(1). *Wealth and freedom, etc.*—i. e., the aspirations inspired by unlimited opportunity tend to make the less successful dissatisfied.

(2). *Honour sinks, etc.*—The mediæval idea that honor is an exclusive attribute of a military caste and that men engaged in commercial pursuits are necessarily cringing and mean died out among English speaking people with the eighteenth century.

(2). Manners and Government of Italy.

(a). Picture of Italy, 105-110.

Suggestion 8. Give a word picture of the scene spread out before the Traveller. Expand the expression *gay, theatric pride*.

Note 10. Some temples mouldering tops, etc.—The half-ruined towers and pinnacles of the churches belonging to towns of which the lower buildings were hidden from view by the foliage.

(b). What Nature has done for Italy, 111-122.

Suggestion 9. Put into your own words lines 111-122 and study carefully the poet's expression for each thought.

(c). The evils that counterbalance Nature's good.

a¹. Effect of commerce and consequent wealth upon the Sons of Italy., 123-144.

Note 11. The Italians known to the poet were slaves of petty tyrants (who were themselves dependent upon foreign despots) and were crushed beneath the weight of an intolerably burdensome ecclesiastical organization. Under such circumstances, the Italian character was harshly criticised by foreign, and especially by English, travellers. Since the Italian race has thrown off its shackles, it has proved itself inferior to none in energy and capacity.

Suggestion 10. Expand the expression *contrasted faults*. Explain the line, *not far removed the date*. Put into your own words the meaning of lines 135-138. Reproduce Goldsmith's arraignment of Italian civilization in lines 123-144.

Note 12. *Not far removed the date*.—The glories of the Italian city-republics had passed away before the middle of the 17th century.

(d). Compensations for the loss of wealth and industry, 145-154.

Note 13. *Pasteboard triumphs, etc.*—Love of pageantry and parade is a prominent trait of the Italian character. The degenerate Italians whom Goldsmith knew, amused themselves by mimicking the splendid ceremonial triumphal procession of their ancestors.

(e). Deterioration of the country, 155-164.

Suggestion 11. How have these lines proved the author's conclusion (See Note 2) that happiness exists not in material things but in the mind? How have they proved his statement that there is an equal proportion

of good and ill in every clime, people, and government?

(3). Reflections upon the condition of Switzerland and the Swiss.

(a). Character of the country, 165-174.

Suggestion 12. Note the force of the epithets *bleak, churlish, torpid*. Describe the physical aspect of Switzerland in your own words, stating the facts that Goldsmith has stated. Compare the prose and the poetical descriptions.

Note 14. Man and steel:—In the seventeenth and eighteenth centuries, Swiss soldiers found ready employment in all the countries of Europe as body guardsmen, and in all stations where faithfulness, steady courage, and a tall, well-built figure were requisite. As the money brought back to Switzerland was the only outside wealth which ever came into the country, in those days, it might well be said that the armed man was an article of export.

(b). Compensations for the natural disadvantages of the country.

a¹. Character of the Swiss Mountaineer: his simple wants: his patriotism, 175-208.

Suggestion 13. Enumerate these compensations, stating the facts in your own words. Paraphrase *Content can . . . redress the clime*. Give the full force of the argument which Goldsmith sums up in the line,

And sees his little lot the lot of all.

Paraphrase line 187. Enumerate the different word pictures of these lines. What impression do they give you of the Swiss mountaineer? Note the beauty of lines 199-208. Why do they impress you as being especially beautiful.

b¹. The poet's reflections upon the effect of this simple life, upon character, 209-238.

Suggestion 14. Put into your own words the argument of these lines. How far do you agree with Goldsmith?

(4). Manners and Customs of France.

Note 15. "Perhaps the happiest of all the national portraits in Goldsmith's "TRAVELLER" is that of France. He sympathized with the French; his pen is often employed in defending them from absurd attacks, and combating the prejudices of the Englishman of his day."

(a). Character of the land and its people, 239-280.

Suggestion 15. Quote two lines in which Goldsmith characterizes France. What personal allusion is made in these lines? Is there any justification for the rhyming in lines 243, 244? What idea does Goldsmith express in line 246? Give the word picture of lines 251-254. What idea is suggested to you by the expression *idly busy*? What do you think Goldsmith means by lines 259-266? (See Note 16). Expand line 266, giving your own views on the subject. Put into your own words Goldsmith's arguments in proof of the assertion in lines 269, 270. Explain in full the expression *solid worth of self applause*. Note the beauty and excellence of the last four lines of this passage. Explain what is meant by the criticism that in these four lines "*there is a refinement of analysis expressed in the most graceful diction*".

Note 16. *Honor, that praise, etc.*—That is, distinction and praise are the rewards most highly valued by a Frenchman and he is willing to pay others in the same coin. In Goldsmith's time, the English regarded

the French as their natural and inveterate enemies and it was fashionable to speak disparagingly of the French character.

(5). The Poet's reflections upon the condition of Holland.

(a). Character of the country, 281-296.

Suggestion 16. Put into your own words the description of Holland contained in these lines. Compare your description with that of the poet. Give the force of the adjectives *patient* and *amphibious*. Put into a prose description the picture of lines 293-296. How does line 290 impress you?

Note 17. Patient sons:—The Hollanders were, and still are, famed for phlegmatic persistency.

Note 18. Amphibious world.—A region which may be dry land or sea, as its inhabitants will.

(b). The good and the ill effects produced by opulence upon the character of such a people, 279-316.

Suggestion 17. Put into your own words the argument of these lines. Study *Notes 19, 20, 21, 22.*

Note 19. Craft and fraud.—In the keen commercial rivalry between England and Holland at this period, the advantage was usually on the side of the Dutch. Consequently, the English virtuously deplored the sordid commercialism of their rivals and their addiction to tricks of trade.

Note 20. Land of tyrants.—The Netherlands were, at this period, (1764), ruled by the great commercial corporations (we would call them "trusts") which dominated the politics of the "seven provinces". The lines are, however, a gross libel on a brave people who for three hundred years had maintained their inde-

pendence at a cost of which the English people, never seriously threatened by foreign enemies, could form no conception.

Note 21. Belgic sires.—The swamps where the industry of later ages created the seven provinces of the Netherlands were included in the region named by Julius Caesar, Belgic Gaul. The Romans were never able to subdue or exterminate the inhabitants of these forest-covered morasses.

Note 22. “Our poet is determined to find an equal proportion of good and evil in every clime; and sometimes he is guilty of a little overcharge in this or that particular, in order to keep the balance even. Only thus can we account for the very severe language with which he takes leave of Holland. He had found the people of that country so very comfortable that it was absolutely necessary to abuse them as—
‘A land of tyrants and a den of slaves.’”

(6). England.

(a). The Poet’s estimate of the Briton, 317-334.

Suggestion 18. How does Goldsmith manage his transitions from one theme to another in his poem? How does the poet describe England and the English? Explain the expression *courts the western spring*. What are the characteristics of such a people as line 327 describes? To what social condition does Goldsmith ascribe the English character?

Note 23. Western Spring.—(a). An allusion to the mythological fable of ever vernal islands in the depths of the western ocean. (b). *Arcadian pride.*—Arcadia was the one district of ancient Greece where cities were unknown and where people lived in rural simplicity. To Greek poets, Arcadia or *Arcadian*

suggested unspoiled nature; this idea was further developed in the pastoral poetry and romance of later ages. (c). *Hydaspes*.—The river Indus or one of its tributaries. The name was known in Europe as the eastern limit of the conquests of Alexander the Great. All the stories which reached the Greeks and Romans of the wonders of the great rivers of India were applied by them to the *Hydaspes*, the only one which had a Greek name.

(b). The Social evils produced by Freedom,
335-359.

Suggestion 19. Explain line 338. What is the chief advantage of freedom, according to Goldsmith? Explain and expand line 341. Reproduce the argument of lines 349-359, after studying Note 25. How is England characterized in this passage?

Note 24. Self dependent lordlings.—That is, every man whose social position gave him influence felt free to use that influence as his own judgment or whim might dictate. Englishmen had never known the necessity for keeping a united front against the world—a necessity which, in other countries, eliminated the spirit of faction, or, at least, kept it hidden.

Note 25. As nature's ties decay.—In common with most literary men of his day, Goldsmith deplored the passing of the feudal basis of society, "service for protection", and the substitution for it of the modern spirit of commercialism which made the natural dependents of the great their tenants or employees and reduced the military vassals of the crown to the position of mere taxpayers. He sincerely believed that this tendency would result in a mad scramble for wealth in which the successful contestants would lose all sense of honor and responsibility and the defeated would forfeit their self respect and personal freedom.

Experience has proved the groundlessness of this fear. No one would defend commercialism as an ideal basis for human society; but from the standpoint of the masses of civilized men it has proved the best basis which society has ever had.

(c). Apostrophe to Freedom, 361-376.

Suggestion 20. Study this passage with the aid of Note 26.

Note 26. Those who think etc.—Under the commercial system, no one is exempt from toil or forbidden to think. The feudal system assigned the thinking to one class of the community and the toiling to another.

(d). The Poet's reflections on the political and social condition of England, 377-432.

Suggestion 21. What is the historical allusion in line 381? in lines 387, 388, 404? Paraphrase lines 401, 402. Reproduce Goldsmith's views on depopulation. Study Note 27 in this connection.

Note 27. Stern depopulation.—It is difficult to justify this statement, which was repeated a few years later in the "Deserted Village", by any facts that could have come under Goldsmith's observation. There never was any wholesale emigration from England to America, and the great migrations from Ireland and the western islands of Scotland belong to a later generation. We can only suppose that the poet accepted as an accomplished fact what was nothing more than an alarmist's prediction. ↓

Suggestion 22. What portions of America are designated by lines 421-432? Did Goldsmith know anything about the country described? How is *Niagara* pronounced here? Note that line 432 is one of the few stilted and affected lines of the poem.

Note 28.

- (1). *Contending chiefs*—i. e., Party leaders. At the time "THE TRAVELLER" was written, King George III was making the last stand of the kings of England for the right of personal participation in the government.
- (2). *Pillaged from slaves, etc.*—The wealth brought home by the conquerors of India figured prominently in the shameless corruption of British politics at this period.
- (3). *Till half a patriot, etc.*—That is, "Regal power may be abused; and I know not whether it is patriotism or cowardice which prompts me to risk despotism as an escape from the violence and turmoil of party government."
- (4). *When first ambition, etc.*—An allusion to the English revolution of 1688 which established the principle that the kings of England reigned by consent of the nation and not by "divine right".

Note 29. *Oswego* and *Niagara* were probably selected at random from the American geographical names known to the poet.

3. Conclusion, 433-448.

Suggestion 23. What two lines here sum up the conclusions reached by Goldsmith in his discussion? Learn the last eight lines of the poem. Study Note 2. Explain the allusions of line 446.

Note 30. *Luke's iron crown.* George and Luke Dosa headed an unsuccessful revolt against the Hungarian nobles in the early part of the sixteenth century. Luke (according to Goldsmith) underwent the torture of the red-hot iron crown as a punishment for allowing himself to be proclaimed king. History says it was *George*, not Luke.

Note 31. Damiens' bed of steel.—Damiens in 1757 attempted the life of Louis XV. He was taken to the conciergerie; an iron bed, which likewise served as a chair, was prepared for him, and to this he was fastened with chains. He was then tortured, and ultimately torn to pieces by wild horses.

C. SECOND READING.



THE EXECUTION OF THE POEM: ITS LITERARY MERITS



I. THE EXECUTION OF THE POEM.

1. Epithets Used in the Poem.

Suggestion 24. State the significance of each word printed in italics. Note that each single word serves to bring to the mind a long train of thought. Quote the line in which each expression occurs.

- a. *Unfriended, lazy Scheld, wandering Po, heart untravelled, a ready chair, the ruddy family, thankless pride, palmy wine, sea-born gale, gelid wings, bleak Swiss, stormy mansion, torpid rocks, finny deep, level life, tuneless pipe, amphibious world, stern depopulation, giddy tempest.*

2. Passages to Paraphrase.

Suggestion 25. Note the phraseology of each sentence. Put each sentence into simple words and compare the prose version with the poetical. Be careful to express the author's exact meaning.

- a. Trim their evening fire.
- b. Ye lakes, whose vessels catch the busy gale.
- c. Ye bending swains that dress the flowery vale.
- d. Shuddering tenant of the frigid zone.
- e. These rocks by custom turn to beds of down.
- f. Let us try these truths with closer eyes.
- g. Whose bright succession decks the varied year.
- h. Sea-born gales their gelid wings expand.
- i. To winnow fragrance round the smiling land.
- j. The pregnant quarry teemed with human form.
- k. Winter lingering chills the lap of May.
- l. With patient angle trolls the finny deep.
- m. Love's and friendship's finely pointed dart,
Fall blunted from each indurated heart.
- n. Where the broad ocean leans against the land.
- o. Where Britain courts the western spring.
- p. Her useful sons exchanged for useless ore.

3. Characterizations.

Suggestion 26. Identify each.

- a. Where the rude Carinthian boor, etc.
- b. The circle bounding earth and skies.
- c. Kinder skies where gentler manners reign.
- d. Gay sprightly land of mirth and social ease.
- e. The wave-subjected soil.
- f. A land of tyrants and a den of slaves.
- g. The land of scholars and the nurse of arms.

- h. Thou transitory flower alike undone,
By proud contempt or flavor's fostering sun.
- i. Lords of human kind.
- j. Where beasts with man divided empire claim.

4. Word Pictures from the Poem.

Suggestion 27. Enumerate all the details which enter into the composition of the following word pictures in the "Traveller".

- a. The wandering Po.
- b. The shuddering tenant of the frigid zone.
- c. The negro panting at the line.
- d. Italy seen from the summit of the Apennines.
- e. Those domes where Caesars once held sway.
- f. Switzerland.
- g. The Swiss mountaineer.
- h. The murmuring Loire.
- i. Holland, Lines 293-296.
- j. The pensive exile bending with his woe.

II. THE LITERARY MERITS OF THE TRAVELLER.

1. The Versification of the Poem.

- a. Written in "heroic verse".

Note 32. Heroic verse is an iambic of ten syllables. It is written in rhyming couplets.

- b. In spite of the fact that heroic measure is usually stilted and artificial, the versification of **THE TRAVELLER** is characterized by harmony, sweetness, and grace.

2. Quoted Criticisms of THE TRAVELLER.

Suggestion 28. Explain the meaning of each paragraph, illustrating your explanation with extracts from the poem under discussion. State your opinion of each criticism.

- a. When THE TRAVELLER was published (December, 1764), the most skillful critics of the time agreed that nothing finer had appeared in verse since the fourth book of the "Dunciad".—Macaulay.

Suggestion 29. Give the full force of this criticism, taking into account the time in which it was written.

- b. In one respect THE TRAVELLER differs from all Goldsmith's other writings. In general his designs were bad and his execution good. In THE TRAVELLER the execution, though deserving of much praise, is far inferior to the design. No philosophical poem, ancient or modern, has a plan so noble, and at the same time so simple.

- c. "There is not a bad line in the poem".

Suggestion 30. Do you agree unreservedly with this statement?

- d. There is perhaps no other poem in the English language which combines an equal amount of ease and polish — which preserves a juster medium between negligence and constraint. The sentiments and language are of the same mild and equable cast. There are no bold flights of fancy, no daring metaphors, no sublime ideas or penetrating maxims. The charm is in the happy selection of the particulars

which compose Goldsmith's pictures of men and nature in the different countries of Europe, and in the almost unvarying elegance, and often the exquisite felicity, of the language in which these particulars are embodied. Many single lines are unsurpassed for gentle beauty of expression, and for the distinctness of the image which they place before the mind."

- e. Goldsmith excels in those artifices of style by which the repetition of words and phrases adds melody and force.
- f. No man ever put so much of himself into a book as Goldsmith. His recollections color THE TRAVELLER and "The Deserted Village".
- g. The principal name of his literary period is that of Goldsmith, than which few names stand higher or fairer in the annals of literature. As a poet, he is the most flowing and elegant of our versifiers since Pope, with traits of artless nature which Pope had not, and with a peculiar felicity in his turns upon words, which he constantly repeated with delightful effect, such as:

"———His lot, though small,
He sees that little lot, the lot of all."

Suggestion 31. This criticism was written in 1818. Has the criticism the same value and force to-day?

D. SUPPLEMENTARY WORK.

OLIVER GOLDSMITH:
THEME SUBJECTS

I. OLIVER GOLDSMITH.

Note 33. That exhibition of serio-comic sprightliness and naive simplicity which gives a peculiar charm to Goldsmith's works, showed itself equally in his life. In his writings it amuses us. But when we think of the poverty and hardship and drudgery which fell to his lot, we cannot smile at the man with the same hearty good will. Still the ludicrous element remains. Even in his outward appearance his biographers have to admit it, and make the best of it. "Though his complexion was pale, his face round and pitted with the smallpox, and though a somewhat remarkable projection of his forehead and his upper lip suggested excellent sport for the caricaturists, the expression of intelligence, benevolence, and good humour predominated over every disadvantage, and made the face extremely pleasing."

At school and college he showed all the symptoms of a dunce, and many of those of a fool. Then, after idling some time, he succeeded in failing utterly in a very fair number of attempts to set up in life, as much out of sheer negligence and simplicity as incapacity; and when his friends had pretty well given him up, he set out, with a flute in his hand, and nothing in his pocket, to see the world. He passed

through many countries and much privation; and finally returned, bringing with him a degree in medicine, some medical knowledge, and that wide experience of manners which ever fed his genius more than reading or books. Now he became usher in a school, apothecary's journeyman, poor physician, press corrector, and other things, alternately or simultaneously starving and suffering; finally he became a reviewer. He made one attempt more to escape from bondage; obtained an appointment as medical officer at Coromandel; lost it, and then finally settled down to the profession of author. Fame soon came to the side of Sorrow, and Pleasure often joined them; till death, fifteen years later, took him away. He was buried in the Temple burying ground, and his epitaph, written by Johnson, was placed in Westminster Abbey.

Undoubtedly Goldsmith's greatest works are those which were labors of love. *THE TRAVELLER* and "The Deserted Village" stand first, with their graceful simplicity without humor. Then the "Vicar of Wakefield", which joins shrewd humor to simplicity. His comedies proved most remunerative. In all his works, self chosen or dictated by necessity, his style remains attractive.

As to his character, Goldsmith has accurately sketched himself: "Fond of enjoying the present, careless of the future, his sentiments those of a man of sense, his actions those of a fool; of fortitude able to stand unmoved at the bursting of an earthquake, yet of sensibility to be affected by the breaking of a teacup." Prosperity added to his difficulties as well as to his enjoyments: the more money he had the more thoughtlessly he expended, wasted, or gave it away. Yet his heart was right. He squandered his money quite as often in reckless benevolence as in personal indulgence. In private life, or at the famous

Literary Club, where he figured both in great and little, in wisdom and in wit, his friends who laughed at him, loved and valued him. When he died, Burke wept. Reynolds laid aside his work. Johnson was touched to the quick. "Let not his failings be remembered: he was a very great man", he said.—*Chambers' Book of Days.*

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