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The House of Hanover

Queen Anne, dying without heirs, was succeeded by her cousin, GEORGE, Elector of Hanover. This descendant of James I, by his daughter Elizabeth, whose daughter, Sophia, had married the elector of Hanover---this George was "suddenly thrust" upon the English people and proclaimed George I of England. The mass accepted him with stolid indifference. It was not likely that he would interfere with existing conditions. The romance of kingship was at an end.

So the new King reluctantly took up his abode in his new capital. "This is a strange country", he said. The ways of the English were strange to him. The heart of George the First was never in England. It was in Han-

SIR GODFREY KNELLER paints His Majesty's portrait

-over. His remote Hanoverian line was persona grata, because it was Protestant. The Act of Settlement was even more precise in requiring the ruler of England to be a Protestant of the Anglican persuasion----and so it came to pass that Sophia's son inaugurated the Hanoverian line as George I.

New characters enter the foreground as a new era opens for a united Britain under an alien ruler!

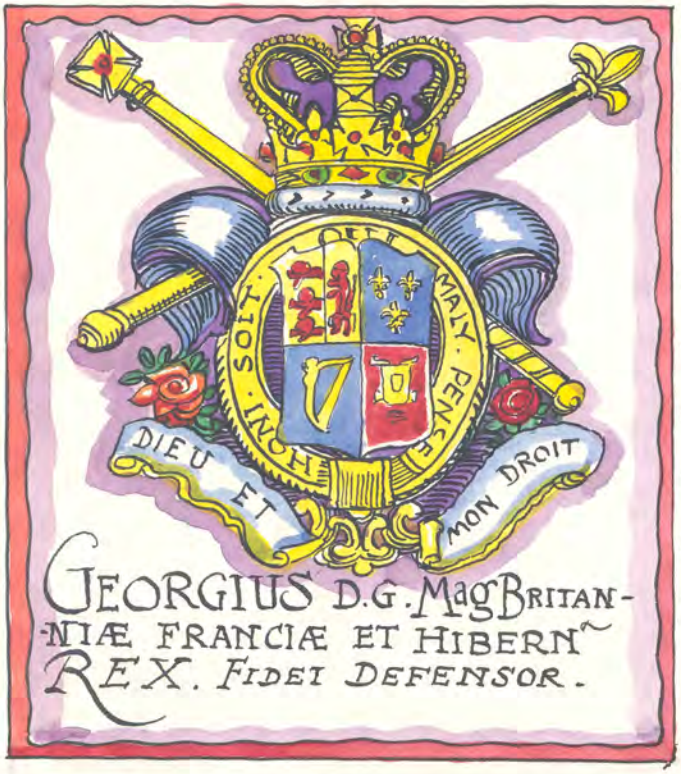
The year 1714 marks more truly than most percise dates a point where one period ended, and another began. The German Hanoverians succeeded the Stuarts.

Both English and Scottish Tories remained sore for many years; always with half an eye to "the King over the water---James Stuart, the Pretender". But the Whigs got their King.

George I was a dull, honest, heavy fellow; and Parliament allowed him no power whatever. All the offices of state were divided among a few great Whig families. George, however, cared nothing for England. He was more interested in his native Hanover. The Churchmen growled. The country gentlemen growled.

But the merchants and the Dissenters rejoiced. The merchants made haste to become very rich. Ordinary quiet persons agreed to accept George I---but without enthusiasm. Affection for King and Crown entirely died away.

We have already given two sketches of King George I; the one made from the official portrait by the Court painter, Sir Godfrey Kneller, and the other made by a contemporary caricaturist. Between the two one may get some idea of the personal appearance of the new monarch. However, it may not be out of place to quote Lord Chesterfield, who described the first monarch of the House of Hanover as "lazy and inactive even in his pleasures, which were lowly sensual....His views and affections were singly confined to the narrow compass of his Electorate. England was too big for him".



As a matter of fact, when the English Crown came to George, he was in no hurry about putting it on. He waited at home for a while. Then, taking an affecting farewell of his dear Hanover and Herrenhausen, he set out in the most leisurely manner to

The Electress Sophia of Hanover mother of George I, and Grand-daughter of James I. — She was one of the handsomest, the most cheerful, sensible, shrewd, accomplished of Women.

ascend "the throne of his ancestors", as he called it in his speech to Parliament.

George was not young, and he was never an impulsive man. The weight of his fifty-four years and the natural slowness of his German character cooperated perhaps with a certain measure of policy that dictated looking before leaping. He had been a sovereign prince for sixteen years, ruling as Elector of Brunswick-Lüneburg. His mother, the Electress Sophia, was the daughter of Elizabeth, daughter of James I, and Frederick, the Elector Palatine. During almost the whole of Queen Anne's reign, the Electress Sophia was the legal heir to the throne of England; but two months before the English throne became vacant, the Princess Sophia dropped dead of heart disease.

Princess Sophia Dorothea of Zell, wife of George I

The new King arrived in England with a household of about a hundred persons--- but without his wife, the Princess Sophia Dorothea, who, for her coquetry and foolness, had been consigned to the castle of Aldhen, where she remained a prisoner for no less than thirty-two years.

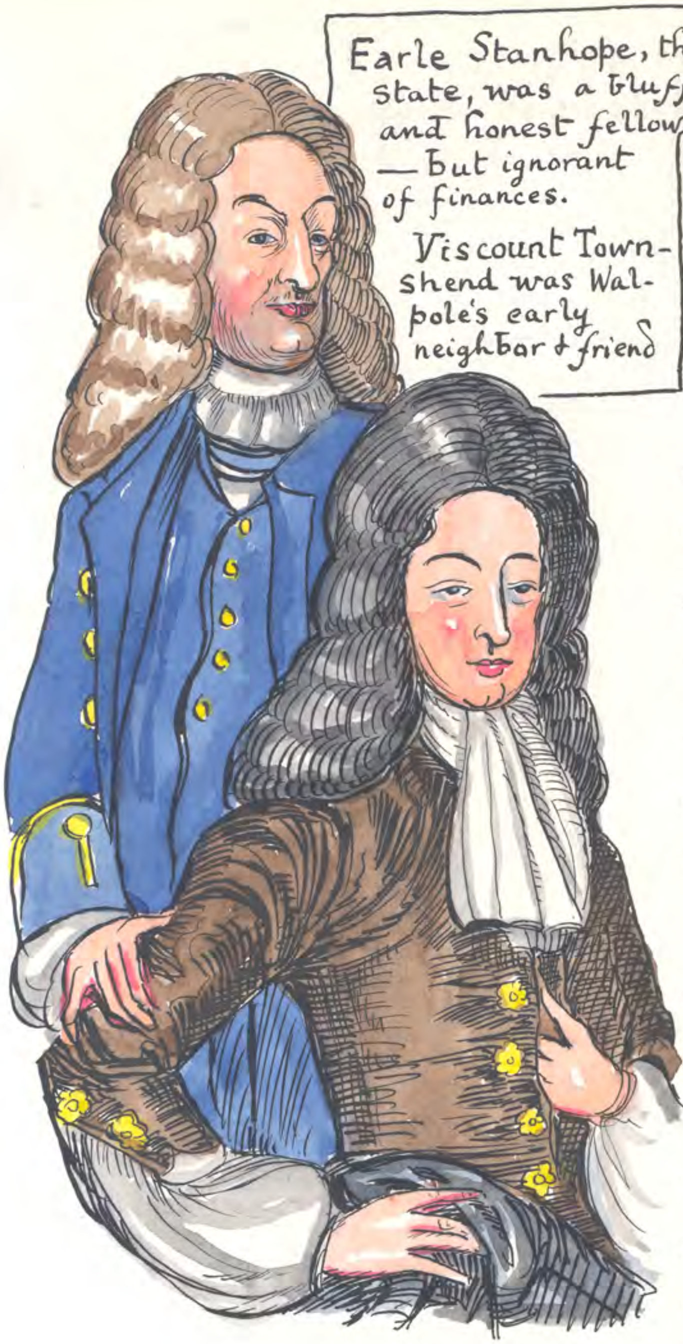
The King brought with him a compact body of Germans, whose society he loved, and whom he kept around his royal person. Says Thackeray:

"He had his faithful German chamberlains; his German secretaries; ...and his two ugly elderly German favorites, Mesdames of Kielmansegge and Schulenberg, whom he created respectively Countess of Darlington and Duchess of Kendal. The Duchess was tall and lean of stature, and hence was irreverently nicknamed the Maypole. The Countess was a large-sized noble-woman, and this elevated personage was denominated the Elephant. Both these ladies loved Hanover... and at first would not quit the place.

Eventually, the Elephant packed up her trunk and slipped out of Hanover, unwieldly as she was. On this the Maypole straightway put herself in motion, and followed her beloved George Louis.

When, at long last, they arrived at Greenwich pier, the London citizens cried "Hurrah for King George"---although the enormous absurdity of the scene was mirth-provoking. The Archbishop of Canterbury prostrated himself to the head of his Church (George I, "Defender of the Faith"), with Kielmansegge and Schulenberg (like comic-opera characters) grinning behind their little fans.

The King could not speak a word of English, and was past the age of learning. (As a matter of fact, he did not think it was worth



while to try to learn it). And so the King and ministers stammered on as well as they could in the best Latin they could muster!

It was all very different from Whitehall in the days of the Stuarts. The King did not like to be bored by matters of state,and he left everything to his Prime Minister. The king simply signed whatever Bill the chief advisers managed to get passed by Parliament.

The rest of the King's time was spent in eating,drinking,playing cards, and in being amused in a slow,cumbersome fashion at whatever jests any one would take the trouble to explain to His Majesty. In a letter,Lady Mary Wortley Montagu says:"Our customs and laws were all mysteries to him(the King),which he neither tried to understand,nor was capable of understanding if he endeavored it". Indeed,George I knew so little about England and the English people that he left the selection of the royal cabinet to his Prime Minister,Sir Robert Walpole. (That is why today the Prime Minister selects the Cabinet,and the King does not meet with them).

Sir Robert Walpole

after the picture by Van Loo

During the reign of George I (1714-1727), the affairs of the government were under the domination of one able man, Sir Robert Walpole. Sir Robert was the brother-in-law of Viscount Townshend, the leading Whig of the day, and high in the favor of the King. Both Walpole and Townshend were Norfolk men, and had been educated at the same school. They were long united in the prosecution of the Whig policy.

Walpole was one of the hardest working of Britain's long line of public servants; yet he found time for jolly companion-

ship and a merry time. He is,indeed,credited with having "invented the parliamentary "week-end" in order to satisfy his own insatiable desire for the hunt. (He is said to have always read his game-keeper's report before opening his official mail). A typical Norfolk squire was Sir Robert--- a stoutish person,of complacent appearance, with keen eyes,coarse in speech and lacking in the refined interests of a Bolingbroke.

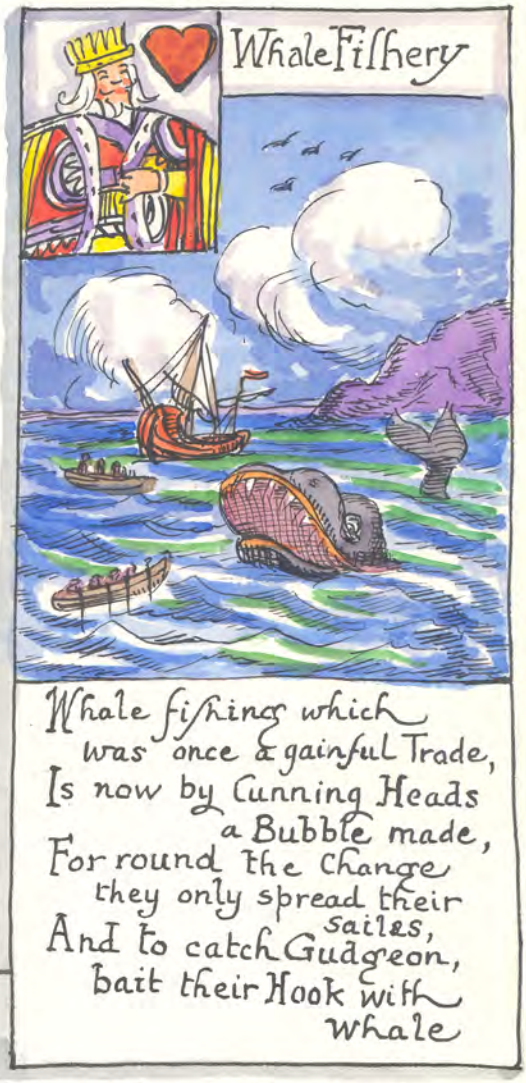
Sir Robert was not at home in a world of books.and nothing seemed so anomalous than the dominance of a person so lacking in brilliant parts as a leader of Early Eighteenth century English society.

However,the secret of Walpole's success lay in his keenness of judgment of both men and measures. He had at heart a deep concern in the good of the nation. He was a stubborn believer in the wisdom of a peaceful policy as against the blatant "patriotism" of war-mongers. He was thoroughly convinced that Britain's best course was as a Protestant State under the harmless Hanoverian rulers. As chief minister for twenty years,he gave his country peace,prosperity and freedom.

Sir Robert was the representative of the great middle-class, with ideas and tastes not very dissimilar from their own. And during the first quarter of the century the middle-classes became more powerful, and more distributed (so to say) along those lines from which they had before been rigidly excluded. This was reflected, first of all, in the composition of the House of Commons, where men rose to power and position, and, then again, in the social and public gatherings in London and other important cities. The King ceased to attend cabinet meetings, and at the same time left governmental matters to

his Cabinet---and Sir Robert Walpole. Although the House of Commons was so corruptly selected as to make it hardly a representative body, it soon became (under Walpole's shrewd leadership) "the driving wheel of the British system of government."

The island, rich in itself, became richer in commerce. Moneyed interests found an opportunity such as never before was presented for the expansion of trade and commerce.



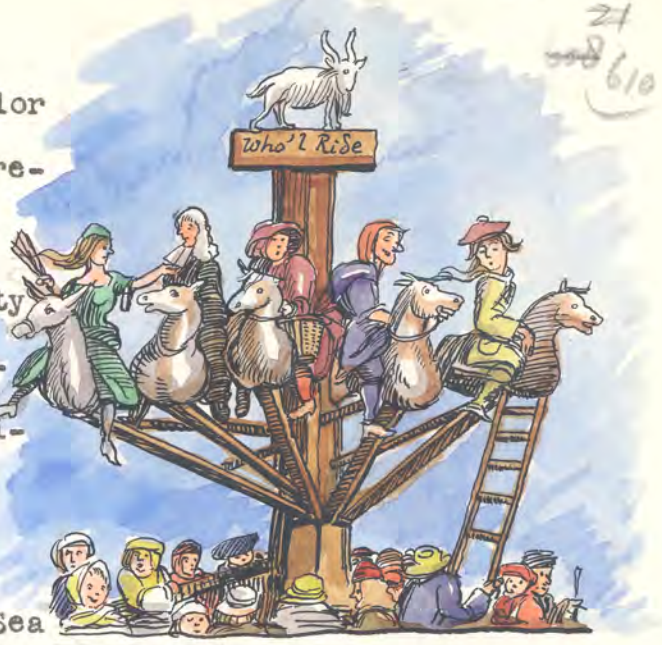
The South Sea Company was soon busy securing special privileges to trade in the remote regions of the South Seas. The Company became enormously rich. It took over floating debts of ten thousand pounds from the Government as capital, and created a boom in speculation. As a result of the gambling fever that gripped every class, issues of South Sea stock were eagerly ab-

Lloyd's of London

-sorbed at rising prices. By the end of May (1717) £100 stock stood at £890. Change Alley became a roaring Hell-porch of insane and dishonest speculation. The most transparent impostures were daily floated. In imitation of the South Sea Company, other companies were formed, and plenty of other money was invested. A veritable craze for gambling in fabulous profits was developed; proposals to transmute quicksilver, to make wheels of perpetual motion, to found hospitals for bastard children, to import jackasses from Spain, to carry on an "undertaking of great advantage, but nobody knows what it is", ---and so forth!---found ready and credulous investors. South Sea stock touched its highest point on June 25, ---£1060.

And then---all of a sudden---all in a flash, came the crash! The bubble burst. Thousands of business houses and individual investors were reduced to desperate bankruptcy. Many men and women were caught in the panic and havoc. Every class suffered heavily.

Sir Robert Walpole, as Chancellor of the Exchequer, managed to retrieve the situation in the best way possible. He confiscated the property of the directors of companies, and endeavored to re-establish public confidence. But the political effects of the crash were immediate.



The Whigs who backed the South Sea Company were completely discredited. Some of them were expelled from the House of Commons. Sir Robert, who became the indisputable master of the situation, remained in power for the next twenty years.

Characters from Hogarth's Sketches of the South Sea Bubble

King George liked to be out of England as much as ever he could. When in London, he passed all his time with his Germans.

Though a despot in Hanover, the King was a moderate ruler in England. His aim, says Thackeray, was to leave it to itself as much as possible, and to live out of it as much as he could.

When taken ill on his last journey, as he was passing through Holland, he thrust his livid head out of the coach-window and gasped out, "Osnaburg, Osnaburg". He died in Hanover, June 14, 1727.

GEORGE II in Royal Robes

On the afternoon of June I4,I727,when King George I passed away at Osnaburg,his son and heir,the Prince of Wales, was asleep after dinner at Richmond Lodge. A man in jackboots entered the room and knelt before him. In the strongest of German accents the Prince asked who had dared to disturb his repose. "I am Sir Robert Walpole", was the reply. "I have the honor to announce to your Majesty that Your Royal Father, King George I,died at Osnaburg on Saturday last". To which the new monarch answered,"Dat is one big lie!"

The Prince of Wales was but a slight improvement on his father. Nevertheless,the accession of George II made little difference to the social and political life of England. The new king could speak English indifferently well,and with a strong accent. Like his father,he did not trouble to attend Cabinet meetings. As before,Walpole the

Prime Minister,was a more influential person than George II.

George the Second has been sketched in well-known terms by salacious scandal-mongers(like Lord John Hervey,Horace Walpole,and George Selwyn);although,as a matter of fact,His Majesty's understanding was not near so deficient as it is imagined. Lord Hervey said that George's "faults were more the blemishes of a private man than those of a King"; and Walpole declared that the King was "consistent in himself, and uniformly meritorious and absurd". Frederick William of Prussia satirically styled George II as "My brother,the Comedian".

We have given the whole page to a sketch of the King,because he was a pompous person. Actually,he was a short,ridiculous,red-faced man,with great goggle-eyes. When he was young, he fought bravely for Marlborough;and was always longing to fight somebody.

Sometimes,he found himself in an absurd situation. He swore in English---which was an improvement

on his father. Nevertheless he swore, and he shook his fist in the face of his father's courtiers, and kicked his coat and wig about in his rages, and called everybody "thief", "liar", "rascal", with whom he differed. But he was shrewd enough to reconcile himself with Sir Robert Walpole, but for whom the Second George may have lost his throne, and (as Thackeray observed) "we should have had the Pretender back".

Bonnie Prince Charlie after a sketch by John Pettie

Many a Scot was singing:

I swear by moon and stars sae bright,
And the sun that glances early,
If I had twenty thousand lives,
I'd gie them a' for Charlie!

Charles Edward Stuart, who was called "Bonnie Prince Charlie", and "The Young Pretender", landed on the north of Scotland, and rallied all his Scottish supporters and admirers around his standard, in an effort to regain for his father the crown that James II had lost. But the terrible battle that was fought at Culloden brought defeat to his cause, and the Bonnie Prince had to flee (with the aid of a faithful and loyal Highland lass named Flora Macdonald) to France. And that was the end of the Jacobite attempts to restore the crown to the Stuarts. Any stray enthusiasm that still exists in the Stuart Pretender's behalf is manifested chiefly in placing wreaths at the statue of Charles I, on January 30, the anniversary of his execution!

Flora Macdonald who helped to convey the Prince to the island of Skye

The new Queen was Caroline, who acted as regent of Britain whenever George II was away in Hanover. She was well-known for her beauty, learning and good temper, and was "one of the truest and fondest wives ever prince was blessed with". Her devotion to her husband is, according to Thackeray, "a prodigy to read of". Why did this Caroline, this lovely and accomplished German princess, take a little red-faced staring princling for a husband, and to her last hour love him so? We shall never know. We must give her a prominent place on this page, and hope the reader will admire the pretty dress in which we have fixed up Wilhelmina Caroline of Brandenburgh-Anspach, the Queen-consort, who is also reported to have been an intelligent patron of men of letters. The Prime Minister (Sir Robert Walpole) ruled Queen Caroline, and, through her, ruled the King---who was vastly her inferior in intelligence and capacity. But, as the rhyme-book says:

QUEEN CAROLINE
of Brandenburg Anspach
wife of GEORGE II.

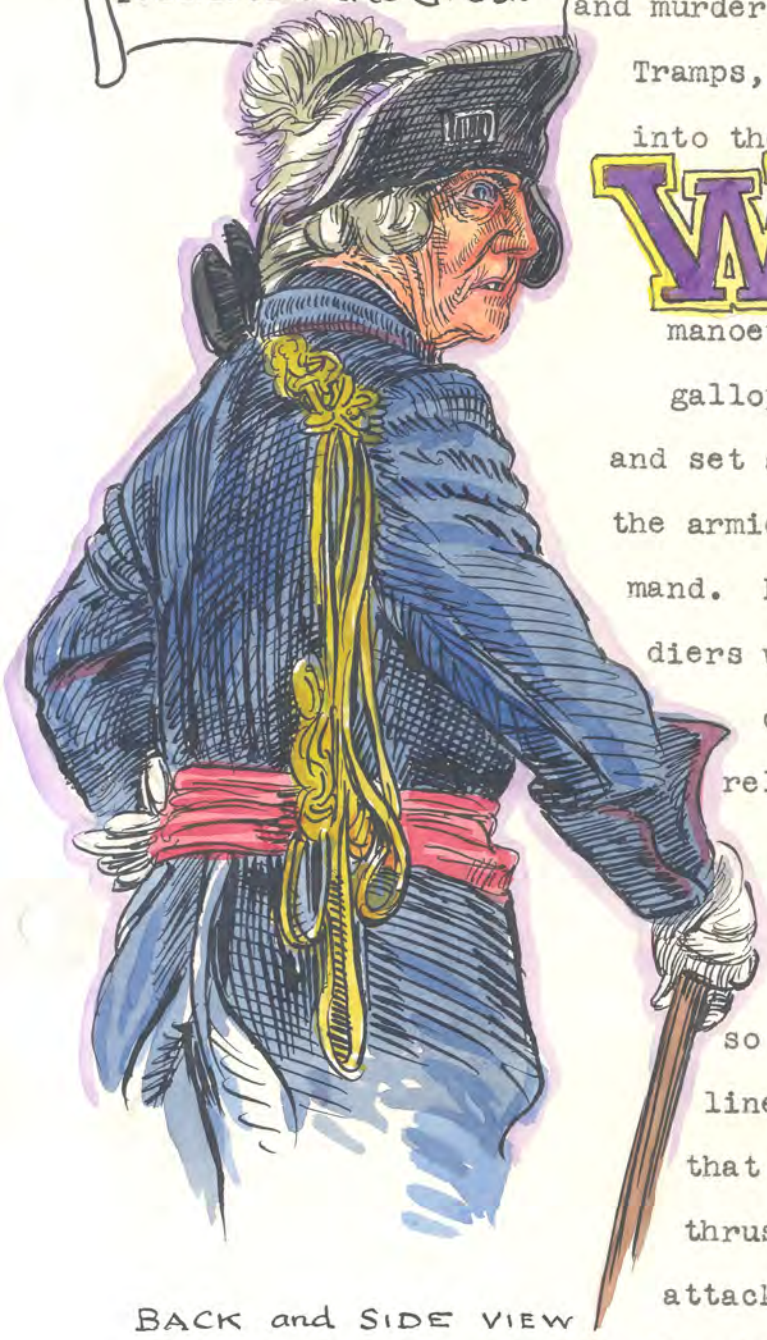
Though peaceful Walpole ministered,
He could not stop the war
In which George helped Theresa
Gain the Crown of Austria.

The dogs of war, so long kept in leash by Walpole, broke loose in 1739, and remained at large for a quarter of a century. This stretch of British history was dominated by the idea of aggressive expansion, colonial and commercial. Foreign affairs became once again, as in the days of King William and Queen Anne, of leading importance.

To begin with, George II was afraid that his Hanoverian possessions would be in danger, and suffer considerable harm, if Maria Theresa were not helped against Frederick II of Prussia. In going to Maria's aid, England was drawn into the War of the Austrian Succession, which is also called the Seven Years War. The army was increased to 62,000 men, and a corps of 16,000 British troops was despatched to the Continent, once more to face the French upon the plains (already blood-stained) of Flanders. These British soldiers were in bad condition. According to General Wolfe, they lacked discipline and valor. "They frequently kill their officers through fear,

AFTER THE SKETCH BY CAMPHAUSEN.

Frederick the Great



BACK and SIDE VIEW

and murder each other in the confusion".

Tramps, loafers, and jail-birds were pressed into the ranks of the British army.

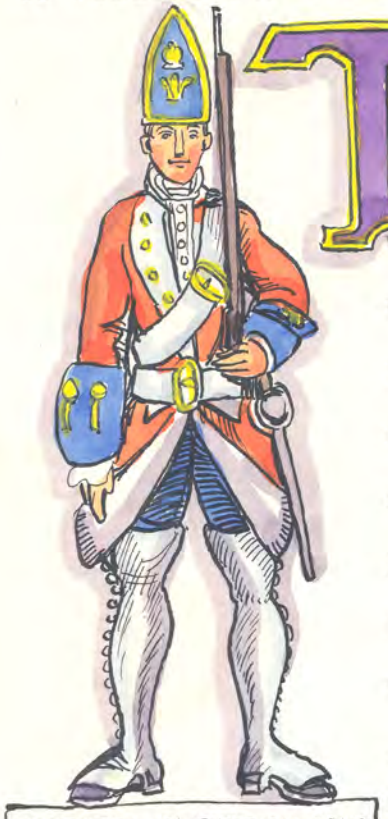
When Frederick the Great reorganized his army---taught his cavalry to manoeuvre at full speed, and charge at the gallop---the British generals took notice and set about to improve the armies under their command. Frederick's soldiers were taught to discard firearms and rely for victory on shock action and the cold steel. His infantry were so perfectly disciplined and drilled that he could thrust them to attack in line.

FRONT VIEW

Also, his artillery were so efficient that they could change their position rapidly, as the varying phases of the battle required. These innovations suited the genius of the English so well, that they became part of the system of tactics of the British army.

Frederick the Great, by his rare combination of military genius and administrative ability of the first order, gave Europe a new conception of kingship---"the absolutism of

the enlightened and royal expert"---which served as a challenge to the ideals of liberty, law, and self-government (ideals which Englishmen, after their own fashion, were struggling to realize for Britain).



The chief gain to England in the Seven Years War was made in America, where the ancient rivalry of England and France for the possession of the American continent became more appropriately known as the French and Indian War. In 1758, the mighty war minister William Pitt, with all the available resources of the British Empire well in hand, won three successive campaigns---Louisbourg, Quebec, and Montreal---that sealed the fate of France. In particular, the victory of Quebec was made glorious by the leadership of the British forces under General Wolfe. Above the town of Quebec, the cliff of Abrahams Heights was carefully guarded by the French under General Montcalm. Up this cliff, Wolfe took his men and captured Quebec. Both Wolfe and Montcalm lost their lives in the heroic battle (September 13, 1759).

EUROPEAN POSSESSIONS IN NORTH AMERICA 1750

The taking of Quebec gave England the control of Canada, and put an end to the long struggle between France and England for the supremacy over North America.

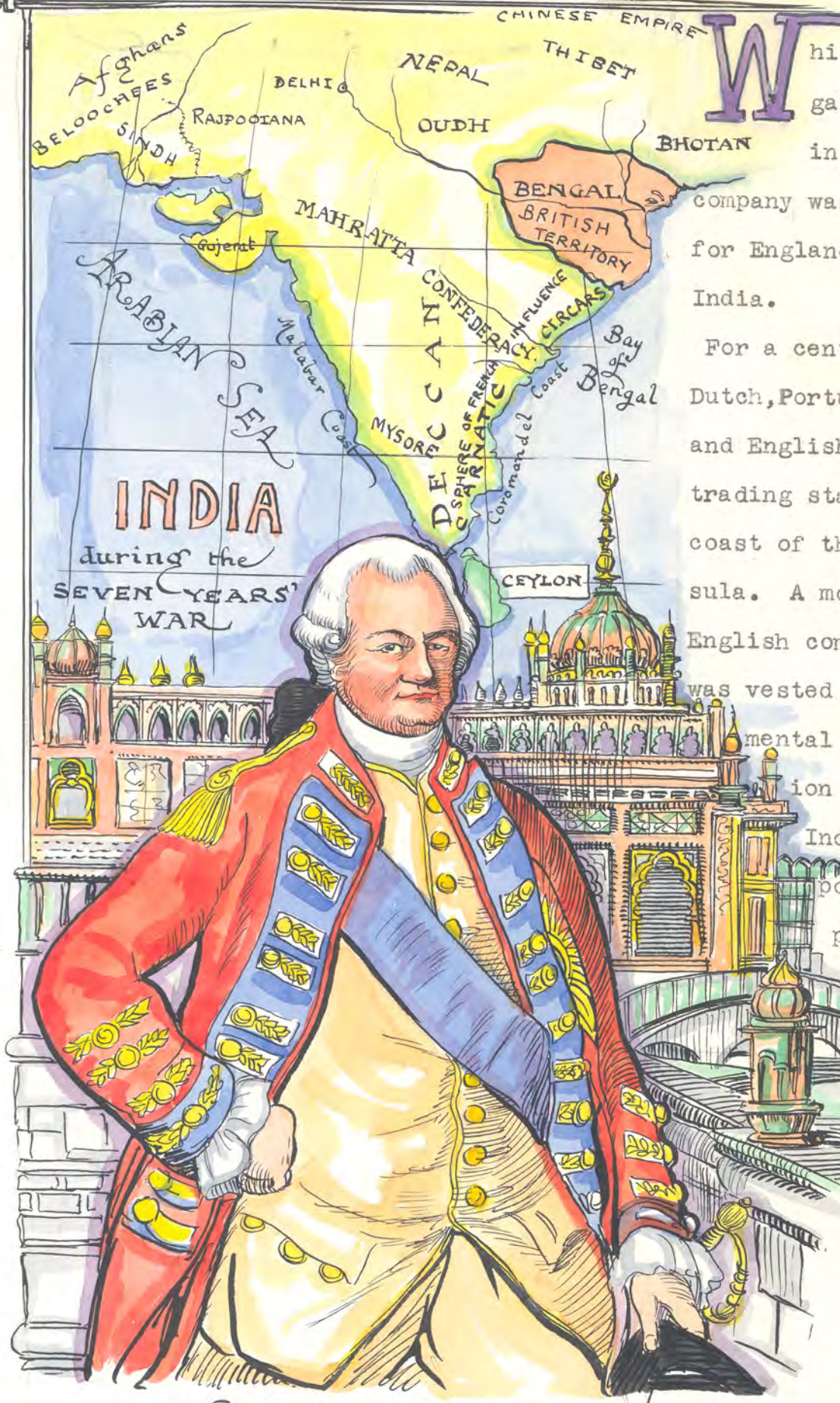
In order to realize the significance of the fall of Quebec, we should take a peep at the map on this page. In 1753, the red splash of England's empire looked pretty thin. The English colonies were stretched out on the eastern sea-coast. On one side was the Atlantic, and on the other three sides lay the extensive possessions of France and Spain. At the top of the map was the "haggard wolf-preserve of Canada", which was Indian with a dash of French. For seventy years, Quebec had been the stronghold from which parties of French and Indians issued from time to time to terrorize the frontier. With the fall of Quebec, the fears of New Englanders and other American colonists who had suffered from the horrors of border raids, were relaxed. In England, the news of Wolfe's victory was received with wild

and unbounded enthusiasm. Great bonfires blazed, bells pealed their triumph, and there were prayers of gratitude to God in all the churches.

A look at the map on this page will at once give us an idea of the territorial gains for the British resulting from the capture of Quebec. France was completely swept off the map! All the imperial ambitions of France in Canada and the valley of the Mississippi folded up! After the signing of the Treaty of Paris in 1763, the English colonists in New Hampshire and what was to be Vermont, built their cabins and cleared their fields with some assurance that the French raiding parties would not again lay waste their settlement. Far to the south, the people of Georgia saw with satisfaction the Spaniards depart from Florida.

EUROPEAN POSSESSIONS IN NORTH AMERICA after the Treaty of 1763

With the Treaty of Paris, the North American colonists joined the forces of the British King, and prepared to take up again the tasks of peace.



ROBERT, BARON CLIVE

While England was gaining an empire in America, a trading company was gaining another for England in distant India.

For a century or so, the Dutch, Portuguese, French and English had maintained trading stations on the coast of the Indian peninsula. A monopoly of the English commercial interests was vested in a semi-governmental trading corporation known as the East India Company. This powerful concern possessed a small army of its own, and a fleet of ships in India. It made treaties with the native rulers. In England, the company had a legal monopoly of silks, teas, spices, woods, camphor---and

in practically all the products of the Orient. But in India, the company's position was weak---its power did not extend beyond its trading posts on the coast. Sometimes a capricious rajah from the interior would despoil the company's warehouses and murder its servants.

The French, too, wished to secure a monopolistic trade in India. They, too, had established trading posts and made treaties with the native rulers. Sometimes they joined with a capricious rajah in opposition to British interests. And it began to look as if the English company would be driven out of India.

At first there was no English leader competent enough to deal with the situation. But soon one appeared, though from the desk of a clerk---the last place where one would look for a military leader! Young Robert Clive, an employe of the Company, persuaded the authorities in India to let him repulse the French and their native allies. To cut a long story short, they did, and Clive was eminently successful. Clive's conquest of India, which he accomplished almost singlehanded, is a story that belongs to the Arabian Nights. It colored the whole fabric of English life in the latter half of the eighteenth century,

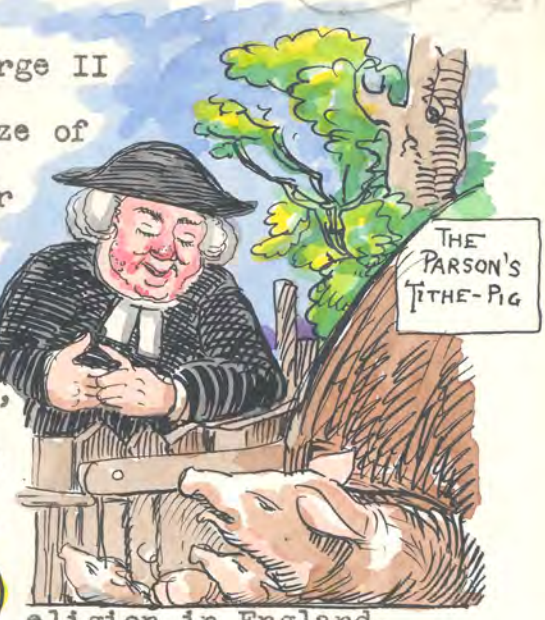
and led to all sorts of evils, of which we shall speak when we take up the trial of one of the Company's officials, Warren Hastings, later on. In 1751, Clive boldly attacked the capital of the Carnatic, Arcot, where French influence had been uppermost, and captured the place with a ridiculously small force. He walked through warlike Indian states as one walks through a cornfield!

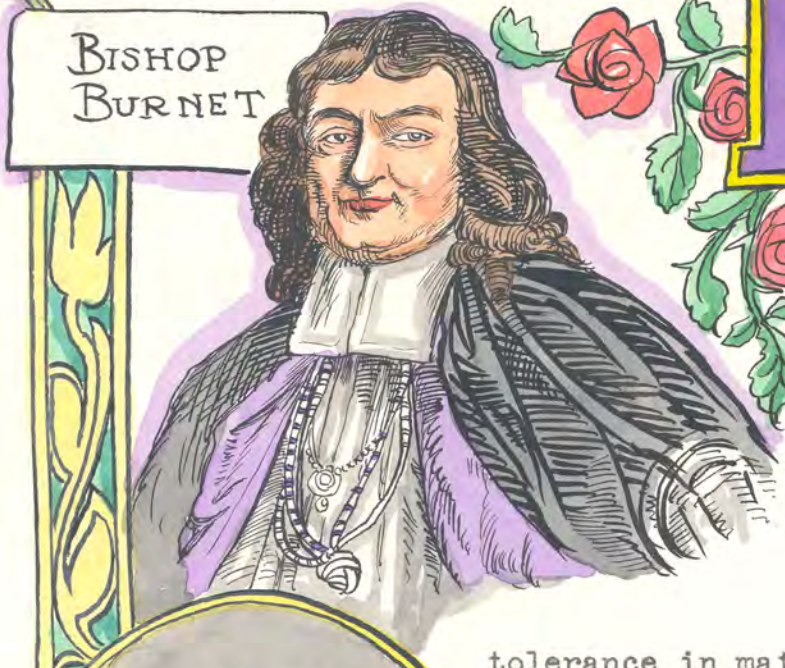
In all this activity in distant spheres of interst, we have lost sight of Walpole. His enemies, who had forced him into war against his better judgment, soon began to blame him for the failure of the Austrian succession. In 1742, the great Prime Minister resigned. The king's ministry then passed into the hands of Lord Carteret, and later to the leadership of Henry Pelham, one of Walpole's lieutenants, who, like his famous predecessor, was an advocate of peace.

Pelham struggled manfully against the prevalent war-spirit, and his efforts in the interests of peace proved futile. When he died in office in 1755, the King declared, "Now I shall have no more peace!"

It was under Pitt that the final years of the Seven Years War turn-out to be (as we have seen) the most brilliant in the annals of England's history.

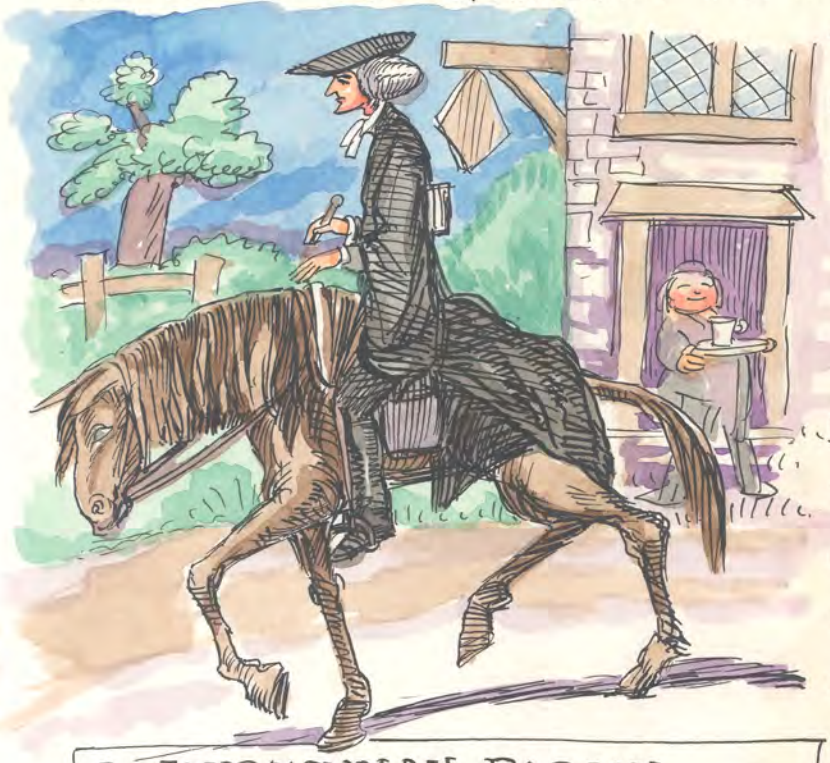
The final years of the reign of George II were more or less dazzled by a blaze of military glory. But peace hath her victories, says the poet, and these victories are no less renowned than war. To those who know how rightly to appraise events, the "new reformation" which took place during this reign may seem as important as the great victories of the Seven Years War.





Religion in England, says the historian Edward Morris, was in a "very languid state" through the reign of George I, and even more so in the first decade of the rule of George II. Of course, one of the characteristics of the age was its pride in Reason, its tolerance in matters of religion. The most powerful school in the Church of England was the "Latitudinarian" group, and its members ---among them great men like Burnet, Tillotson, Warburton, and others---addressed themselves to reason, never to passion. Broadmindedness was their chief boast. Nevertheless, there was a considerable amount of scepticism on matters of faith, and a very undogmatic deism was popular. Among the educated, the large-

THE CONTRAST BETWEEN THE POOR HARD-WORKING CURATE and THE PROSPEROUS, ARROGANT INCUMBENT.



A JOURNEYMAN PARSON GOING ON DUTY.

A MASTER PARSON RETURNING FROM DUTY

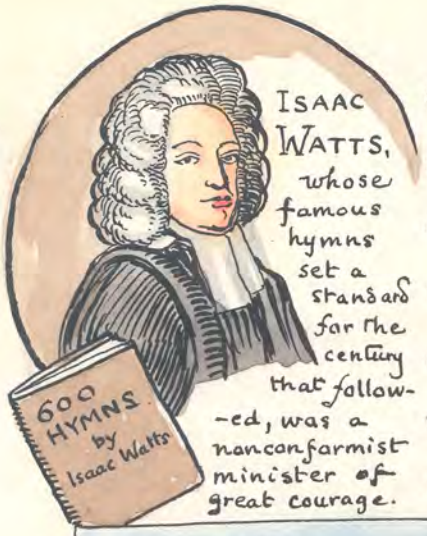
from caricatures by R. Dighton.

-hearted, comprehensive conception of Pope's Universal Prayer seemed to find favor:

> Father of All, in every age,
> In every clime adored;
> By Saint, by Savage, and by Sage,
> Jehovah, Jove, or Lord!

However, the religious life of the century was condemned as cold, listless, and barren. And there was ample justification in the charge, for Religion that is unemotional is apt to be phlegmatic.

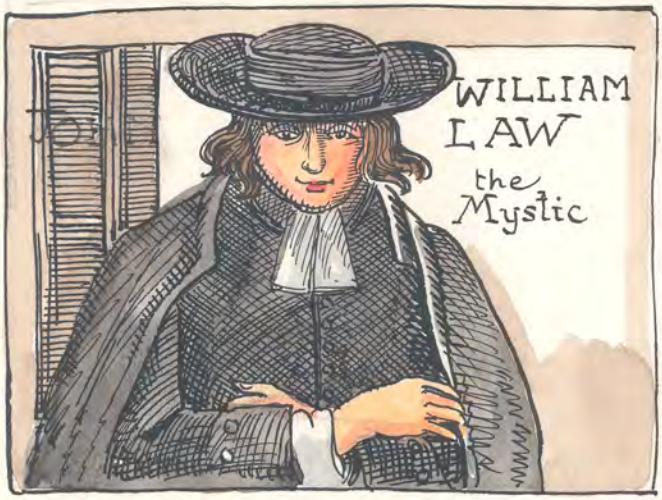
Many clergymen, no doubt, in country villages were zealously and quietly doing their work. But, on the whole, it is quite fair to say that the majority of the clergy were worldly and lethargic, and even ignorant and vicious. There was little faith or interest in their ministry. In Milton's words, "The hungry sheep looked up, and were not fed" by their pastors. The most distinguished bishops and higher dignitaries of the Church of England, after the



accession of the Georges and the ascendancy of the Whigs, were often more interested in the literary and academic world than in the organization of a diocese and the supervision of parochial activities. They were expert controversialists, not inspiring teachers or leaders.

They were often better witnesses of the "reasonableness of Christianity" than of its spiritual force.

Pluralism, with its inevitable accompaniment of absenteeism, was one of the crying abuses of the day.



At the lowest ebb of true religion in England, a new event ---a new force---came into being. The need for a much higher standard of diocesan and parochial work had been realized in earlier days by the saintly Bishop Wilson, who labored with zeal and devotion. But the inspiration for a more general religious revival was to come from William Law, whose "A Practical Treatise upon Christian Perfection" and "A Serious Call to a Devout and Holy Life" was to lead to the new event.

John Wesley, whose father's father, and grandfather were among the "ejected ministers" of 1662, founded an association of students at Oxford, at first for serious study, soon afterwards for prayer, for visiting the sick and the prisoners in gaol, and for weekly communion. This group were the first Methodists.

This event was the rise of Methodism, a spiritual awakening inaugurated by the Reverend John Wesley in I738.

For nine years previous to this date Wesley had passed through the fires of a great spiritual struggle, without which, says the historian C.Grant Robertson, "no great religious leader has ever climbed to the awful conviction of a divine mission". His "conversion" followed, and with it began the wonderful ministry and organization of a movement that swept through the land. In his "Journals", Wesley reveals much that is interesting and useful to the student of the life and manners of the century. In the Journal(May I738), we read:

"When I was about twenty-two, my father pressed me to enter into Holy Orders. At the same time, the Providence of God directing me to Kempis's Christian Pattern", I began to see that true religion was seated in the heart, and that God's law extended to all our thoughts as well as to words and actions....I set apart an hour or two a day for religious retirement. I communicated every week. I watched against all sin, whether of word or deed. I began to aim at, and pray for, inward holiness. I applied myself to closer study. In I730, I began visiting the prisons, assisting the poor and sick in town, and doing what other good I could, by my presence or my little fortune, to the bodies and souls of men. .....

Wesley would never admit that he left the Church of England. Whatever his followers might say or do, he lived and died a devoted son of the

Church into which he was baptized.

The great crowds of people---multitudes of the ignorant, the destitute, and the degraded folk in the larger cities---with neither church nor state to help them, flocked to hear John Wesley preach a gospel of faith, comfort, and redemption.

The influence of the Moravian (the name means "the Lord's protection") doctrine of the simple and strict Christian life is very much in evidence in the life and teaching of John and Charles Wesley. From the strictness of their daily routine (they rose early every morning, planned out every hour of the day for some studious, pious or beneficent use), they acquired the name of "Methodists", a name given in mockery, but retained as a name of honor in widely scattered parts of the world. John Wesley's travels as an itinerant preach-

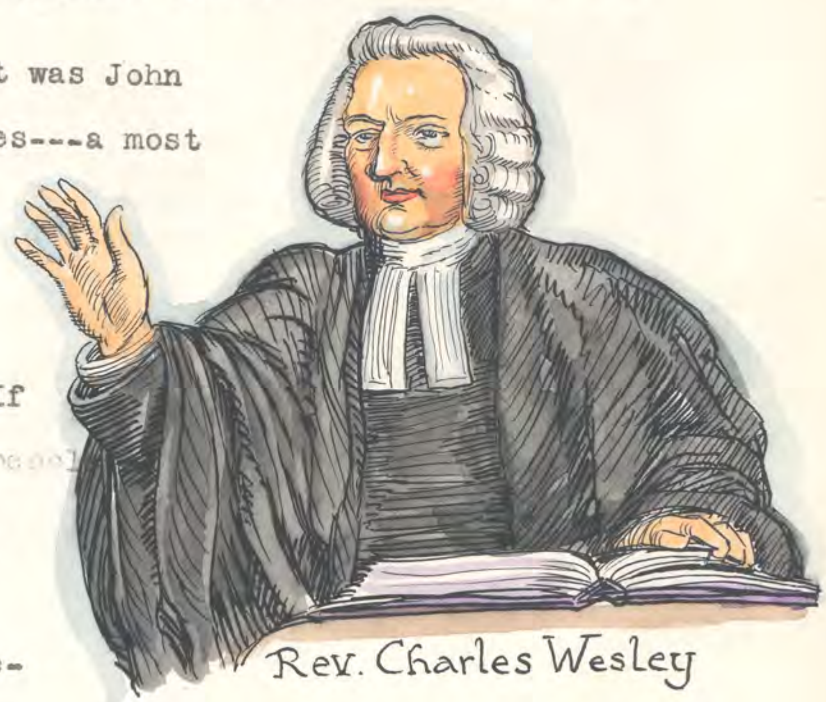
Extract from JOHN WESLEY'S Journal, March 19, 1742. "I rode once more to Pensford, at the earnest request of several serious people. The place where they desired me to preach was a little green near the town. But I had no sooner begun than a great company of rabble (hired, as we afterwards found, for that purpose) came furiously upon us, bringing a Bull which they had been baiting, and now strove to drive in among the people. But the beast was wiser than his drivers, and continually ran either on one side of us, or the other, while we quietly sang praise to God, & prayed for about an hour.

er(sometimes he preached four or five times a day)were made on horseback,until old age forced him to use a carriage. In a year he would travel 4,500 miles---studying,reading and writing on the way. His literary output,besides sermons,included a variety of miscellaneous subjects,ranging from grammars and biographies to an English dictionary and manuals on logic and medicine.

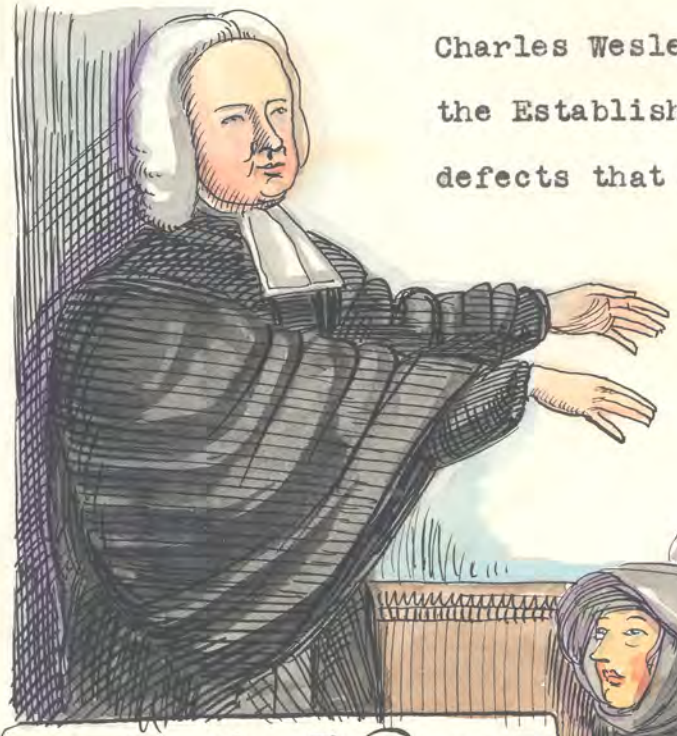
OUT-DOOR PREACHING, 1739

John Wesley was described as a good talker and a charming man who was never ill at ease. And his numerous friends were found among all classes.

The poet of the movement was John Wesley's brother,Charles---a most amiable and gentle character. Charles Wesley helped with his hymns,as John with his sermons and his power of organization. If it be true that the making of a people's songs is more important than the making of the laws,the work of Charles Wesley must be remembered in estimating that of his brother. As a result of John and



Rev. Charles Wesley



The Rev. George Whitefield began his career as a Methodist preacher in 1736, and for the next 34 years preached no less than 18,000 sermons. When the pulpits of churches was denied him, he took to field-preaching.

Charles Wesley's ministry, it became evident that the Established Church of England had two leading defects that called for urgent reform. It neglected the poorer classes, especially in the crowded towns, the collieries and the industrial districts; and it discouraged all forms of religious zeal and spiritual enthusiasm. The zeal of these first "Methodists" was opposed to the "reason" of the Augustans. Wesley borrowed from the Moravians the doctrine that conversion comes as a sudden personal assurance of salvation. This revivalist doctrine, in the sermons of the Wesleys and the Reverend George Whitefield, had enormous power. But the indecorous field-preaching to vast audiences, the convulsions, the agonies, and the raptures of the converted were odious to the "respectable" classes, clerical and lay. It was natural that the Bishops and clergy should ostracize these Methodist proceedings. Since the Toleration Act only tolerated registered Dissenters, the Wesleyans had to choose whether they should register as Dissenters or cease to save souls. Their design to form a church within the Church proved impossible. In the days of George II, the movement was carried across the Atlantic, to the American colonies; and in the future United States it became a force of great potency and numerical strength.

The slumbers of the Church of England, to which reference has just been made in our inadequate description of the Methodist Movement, were not any more scandalous than the slumbers of the Universities in England in the Eighteenth century. At both Oxford and Cambridge, the poor quality of the teaching was deplorable.

OXFORD UNIVERSITY

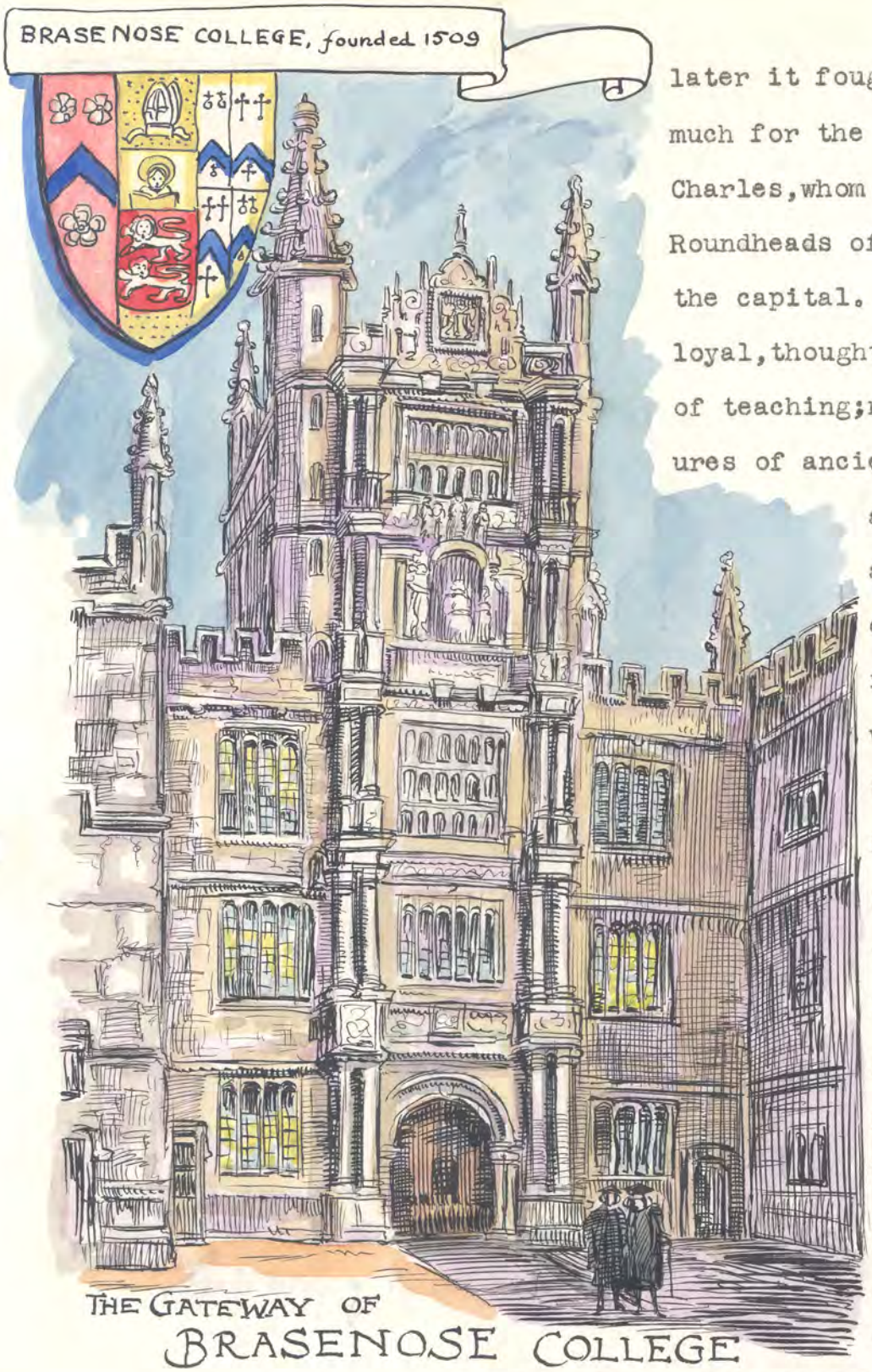
CLARENDON BUILDING and SHELDONIAN THEATER

The Clarendon was completed in 1724, from the profits of Lord Clarendon's "HISTORY OF THE REBELLION", the copyright of which was presented to the University by his son. This Building housed the University PRINTING PRESS till 1830.

Since we have already given some space to an account of Cambridge, we shall confine our remarks to Oxford in the pages that follow.

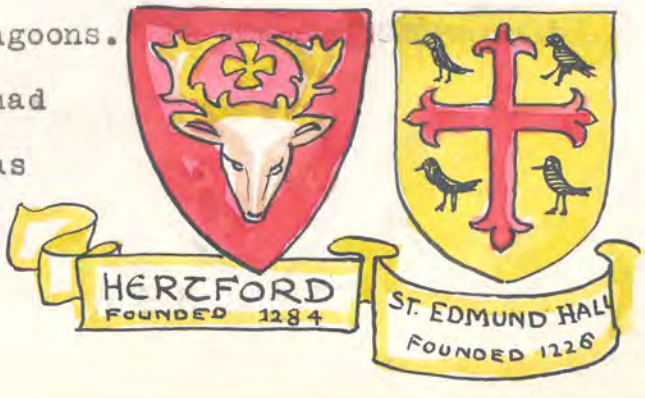
The Great Quadrangle ALL SOULS COLLEGE

In the midst of the Valley of the Thames, Oxford, chief city of the shire, and "gorgeous with high-built colleges,
And scholars seemly in their grave attire,
Learned in searching principles of art"--
has always been conservative. The beautiful Martyrs' Memorial marks the spot where "at the ditch over against Balliol College" it burned the heretic bishops who dared, in the persecuting days of Queen Mary, to stand for religious liberty. A century



THE GATEWAY OF
BRASENOSE COLLEGE

later it fought hard and suffered much for the "lost cause" of King Charles, whom it welcomed when the Roundheads of London drove him from the capital. The colleges, stoutly loyal, thought more of fighting than of teaching; nearly all their treasures of ancient plate were melted and poured into the royal coffers; one of the colleges (New Inn Hall---now a part of Balliol), was turned into a mint, to coin money for the King's soldiers. Another (Magdalen) still flies the colors (three white lilies on a crimson ground) which Charles I gave her as a reward. Under the Hanoverian sovereigns, the sentiment of Oxford clung to the exiled Stuarts; and there were so many rumors of Jacobite plots that George I garrisoned the town with a considerable force of dragoons. Conservative as Oxford's traditions had always been, the Eighteenth century was certainly the University's period of greatest stagnation and reaction.



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MERTON, FOUNDED 1264.

The honor of being the oldest college in the University goes to Merton(founded in I264 by Walter de Merton, Lord High Chancellor to Henry III,and afterwards Bishop of Rochester).The Chapel,built between I264 and I300,is one of the finest pieces of architecture in Oxford. In the library are the chained folios,and memories of Duns Scotus.

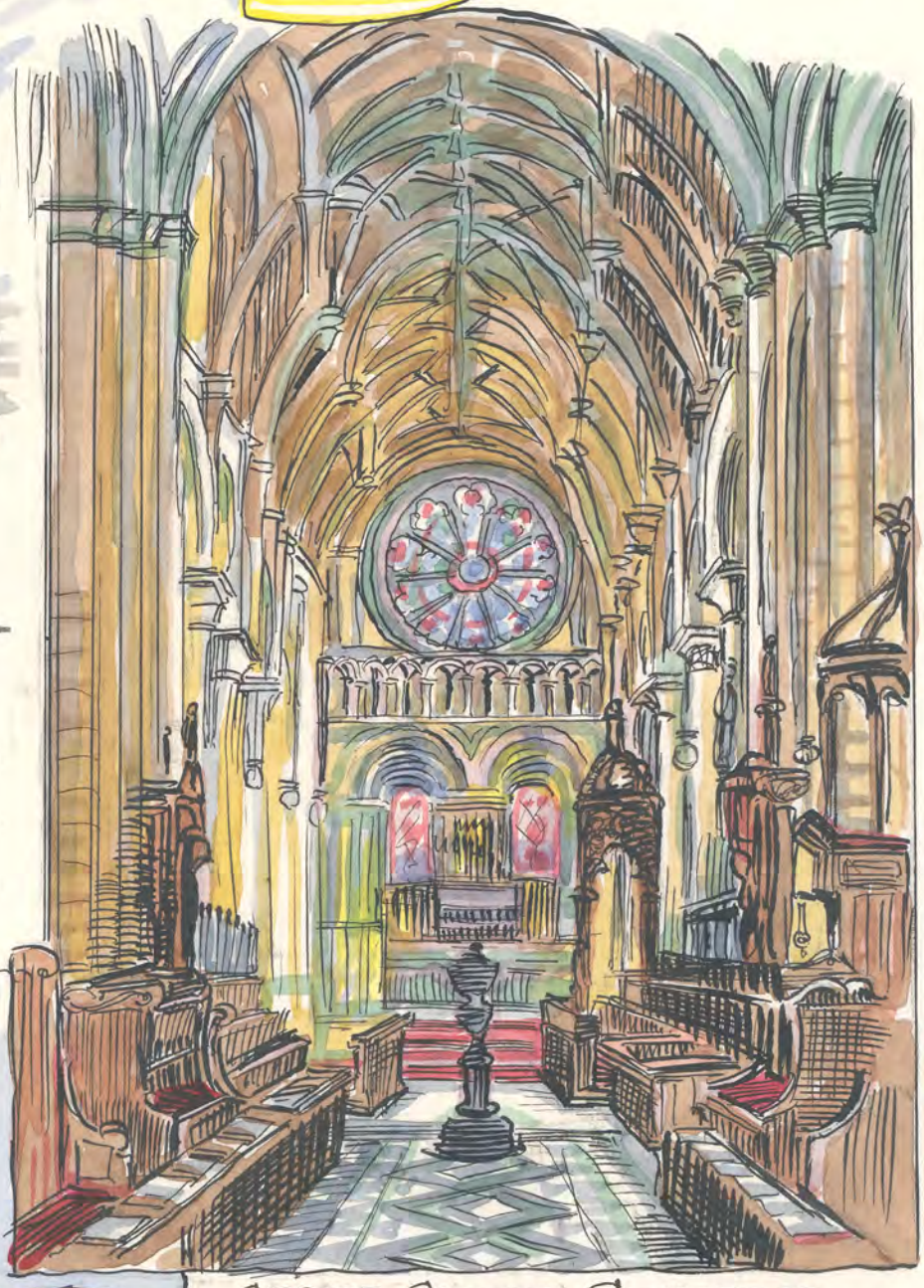
Merton Chapel, ONE OF THE FINEST PIECES OF ARCHITECTURE IN OXFORD

Each of the other twenty colleges has its notable marks of individuality. Christ Church,for example, is known as "the House", in recognition of her primacy(in former times unquestioned),her large buildings and her rich endowments. Her chapel is the Cathedral Church of the Oxford Diocese. Her hall is the finest extant medieval refectory. "Tom" Tower, so-called because it contains "Great Tom",a bell weighing I8,000 pounds,tolls a curfew of IOI strokes as a signal for the closing of the college gates. The great Quadrangle(264 feet by 26I)is the noblest and most spacious in

CHRIST CHURCH COLLEGE FOUNDED 1680.

Oxford.

Rivalling Christ Church in numbers of students are Balliol and New College. To Balliol is conceded an intellectual pre-eminence in the scholastic arena.



CHRIST CHURCH CATHEDRAL

In the Balliol Library there are many scarce copies of the Bible, with other valuable illuminated manuscripts. The Garden which adjoins the Chapel is shaded by chestnuts and elms.

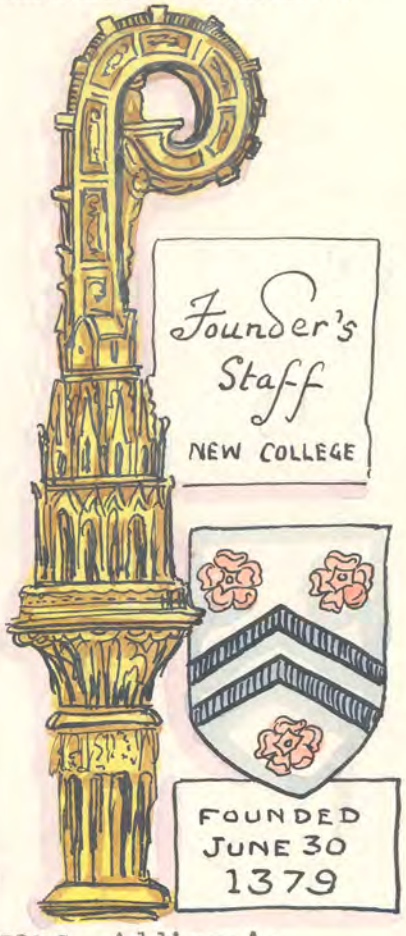
New College was

MARTYRS' MEMORIAL
and Balliol College West Front

BALLIOL COLLEGE
FOUNDED IN 1260.

OLD ENTRANCE GATEWAY, NEW COLLEGE.

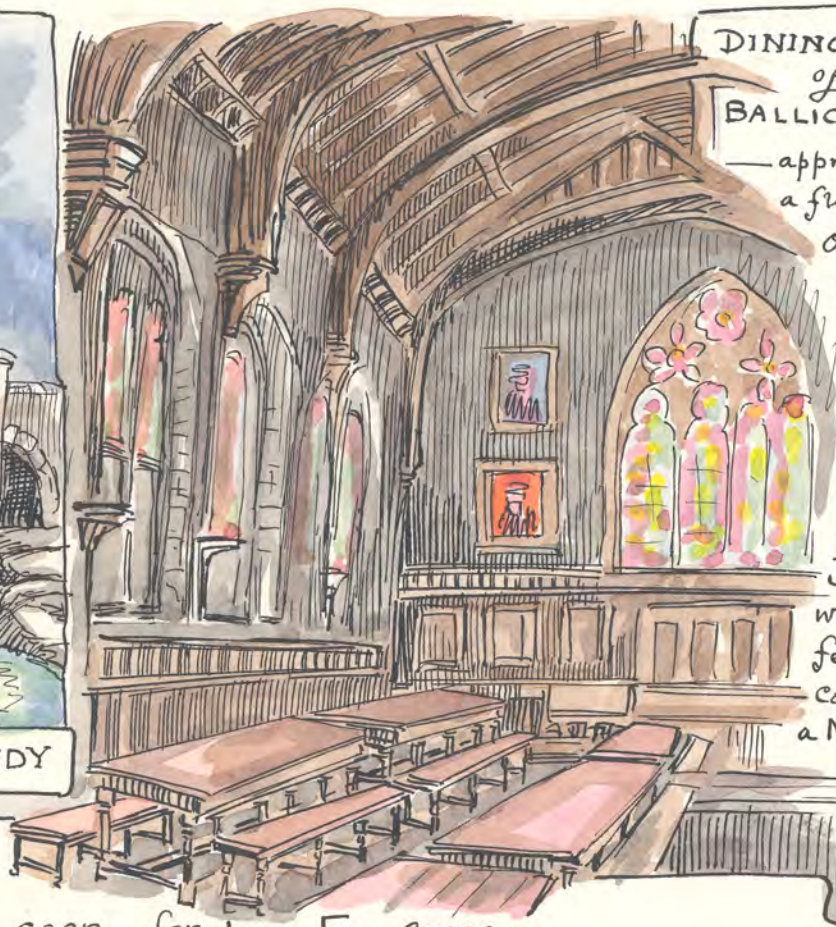
founded in I379 by William of Wykeham, the famous Bishop of Winchester; and, after all the centuries of time, most of the buildings remain to this day as they were designed by their munificent founder.



Founder's Tower
MAGDALEN COLLEGE

Magdalen College, second in wealth, is unrivalled in the beauty of her buildings and location. The Tower is the finest that rises from a city of Towers. Addison's name is still attached to the shaded meadow walk in the beautiful grounds of Magdalen. The Magdalen Bridge spans two branches of

FRIAR BACON'S STUDY



DINING HALL of BALLIOL COLLEGE — approached by a flight of steps. On the ground-floor are the Buttery, Common-room, and Kitchen. On left of screen is a portrait of JOHN WYCLIF, who was a fellow of this college, and a Master (1360).

He that hath
OXFORD seen, for beauty, grace,
And healthiness, ne'er saw a better place;
If God himself on earth abode would make, He OXFORD, sure, would for his dwelling take!

the Cherwell, a tributary of the Thames.

The medieval still haunts Exeter College; and Oriel College, founded by Edward II, who presented the institution with a large messuage known as "La Oriole" (French for small room more private and better ornamented than the others), is proud of her list of famous students, which includes the names of Sir Walter Raleigh, Barclay (who wrote "The Ship of Fools"), Prynne, Bishop Butler, and others. Queen's College (named in honor of Philippa, the consort of Edward III) so completely changed its fashion in George

EXETER, 1314

ORIEL, 1326

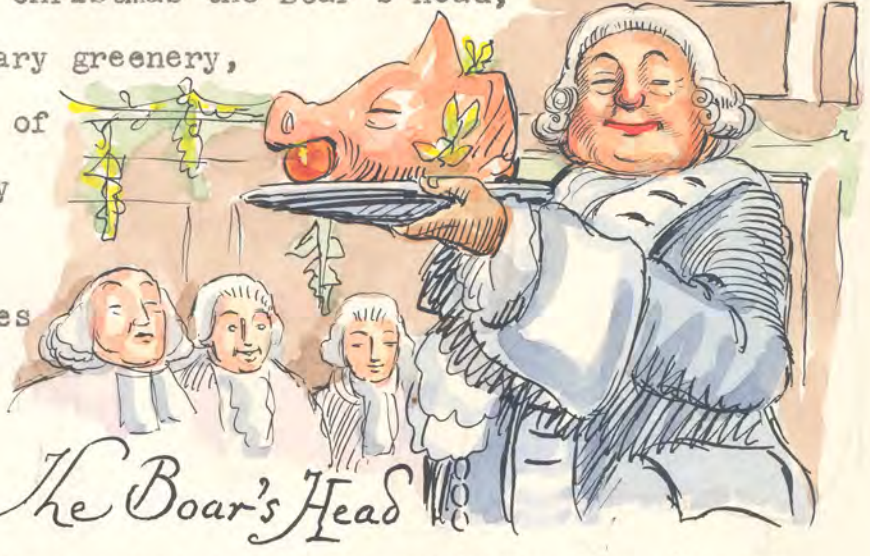
QUEEN'S COLLEGE
FOUNDED IN 1340

UNIVERSITY
FOUNDED 1634.

the Second's time that a figure of Queen Caroline was set upon the cupola. At Queen's, every evening the trumpet summons the men to

HIGH STREET (THE HIGH) OXFORD

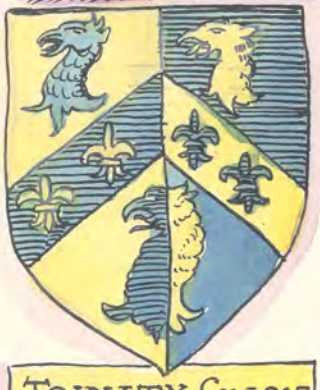
dinner in the Hall, and every Christmas the Boar's Head, garnished with the traditionary greenery, is brought in to the singing of an old-time carol. And every New Year's day, the bursar distributes thread and needles among the students, with the succinct advice, "Take this and be Thrifty!"



The Boar's Head

Of the six Tudor foundations, Trinity College occupies the site of a thirteenth-century Benedictine monastery suppressed by Henry VIII.

BRASENOSE COLLEGE

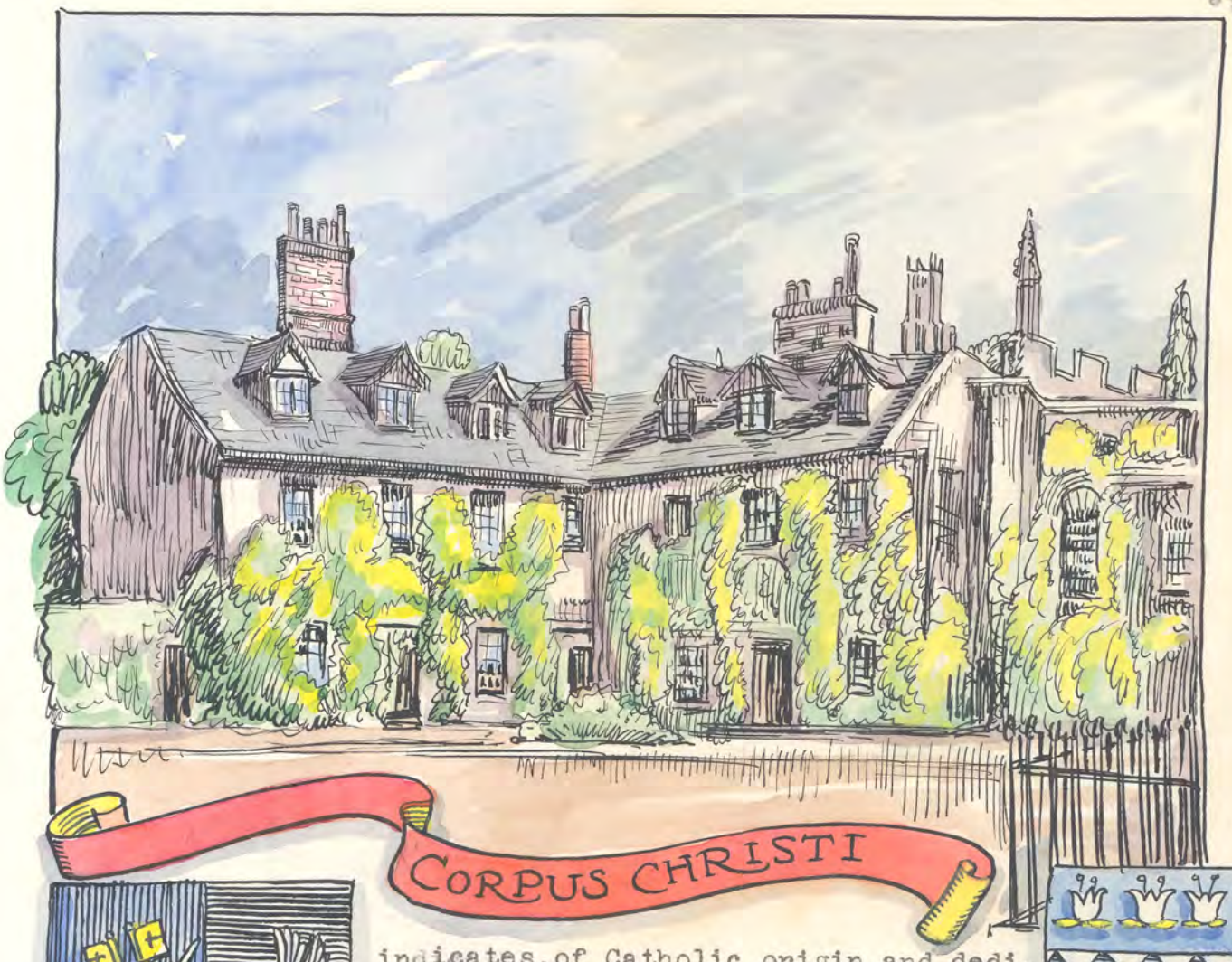


TRINITY COLLEGE
FOUNDED 1555

Trinity is conspicuous by its iron gates, adorned with the arms of the Earl of Guildford and the founder. St.John's grew out of a Cistercian monastery, and was founded in I436. Brasenose gets its name from "brasen-nose", or from "brasen-hus", meaning a brewhouse; and the college is celebrated for associations with John Foxe, who wrote the "Book of Martyrs". Jesus College, the first to be founded after the Reformation, was endowed by a Welshman for the increase of Welsh learning. Corpus Christi, founded in I5I6 by the Bishop of Winchester, is, as its name

JESUS COLLEGE
FOUNDED
1571

ST. JOHN'S COLLEGE
FOUNDED 1436

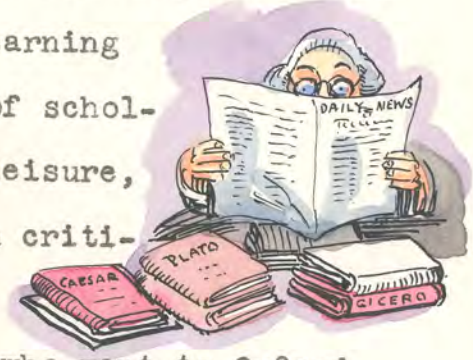


indicates, of Catholic origin, and dedicated "to the honor of the most precious Body of our Lord". Several objects of antiquarian interest (including the Founder's "Pastoral Staff") are treasured as relics of the college. From the earliest years, the college has had a reputation for "learning", numbering among her graduates many remarkable scholars,---conspicuously Bishop Jewel, and the "judicious" Hooker.

In spite of all the wonderful heritage of the past, it seems that in the Eighteenth century Oxford, and the other English Universities, failed

Dr. Adams, MASTER OF PEMBROKE COLLEGE, OXFORD. from a Wax portrait made in 1784 by ISAAC GOSSET the Elder.

to do a satisfactory job of teaching and learning. This, taken in conjunction with the low output of valuable works of learning by communities of scholars so rich in leisure, came in for much criticism.



Edward Gibbon, who went to Oxford "with a stock of erudition that might have puzzled a doctor, and a degree of ignorance of which a schoolboy would have been ashamed", says that he wasted his time at the University. Gibbon complains that he owed nothing to his academic career, and, together with such other distinguished alumni as Adam Smith and John Wesley, he pours the utmost derision upon the teachers and students of his day. Says Gibbon: "From the toil of reading or writing or thinking, the fellows had absolved their conscience"; ---"Their conversation stagnated in a round of college business, Tory politics, personal anecdotes, and private scandal. Their dull and deep potations excused the brisk intemperance of youth". Continues the famous author of the "Decline and Fall of the Roman Empire": "I spent fpurteen months at Magdalen

AN OXFORD DON

REV. JOSEPH SPENCE, author of the well-known ANECDOTES

College; they proved the fourteen months the most idle and unprofitable of my whole life.

The Bodleian Library, founded by Humphrey, Duke of Gloucester, 1445 — is a place of great learning and solemn stillness.

BIBLIOTHECA BODLEIANA

According to Lord Chesterfield, the conditions at his own University of Cambridge were no better.

At the "public schools" of the aristocracy (Eton, Harrow, and the like), a similar spirit of indifference to discipline and learning prevailed. There was considerable "bullying" among the students.

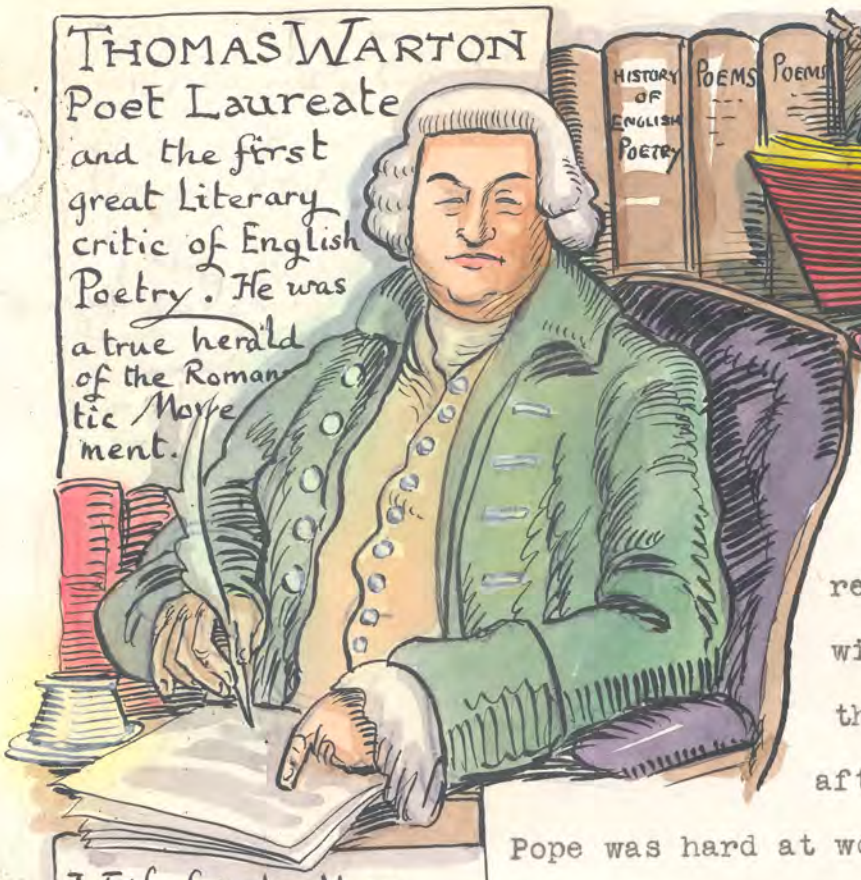
However, the product of genius per head of population in Eighteenth century England seems (by comparison with later years) to have been in inverse proportion to the education supplied.

The Lecture

from a Sketch by Hogarth

DATUR VACUUM

The discipline of the home, though milder than in former times, was still very strict for the child. Parents and schoolmasters still believed frantically in the virtues of the rod!



THOMAS WARTON
Poet Laureate and the first great Literary critic of English Poetry. He was a true herald of the Romantic Movement.

The age that preceded the accession of George I is famous in literature as the Augustan Age. But not all the poets and prose writers who flourished in the reign of good Queen Anne died with the Queen. In fact, some of their famous works were written after her death. For example, Pope was hard at work on his "Homer", and had not yet written his "Dunciad"; Swift had not written his "Drapier's Letters", nor his "Gulliver's Travels" when Queen Anne's reign terminated in 1714. The power and influence of the Augustans, however, continued during the reign of George I. The literary men of Anne's time continued to live on terms of intimacy with the politicians of the Hanoverian Court, at least for the first quarter of the century. And the days of George II may be described as lying betweeen the days of patronage by the great, and the creation of a genuine interest in literature on the part of the public.

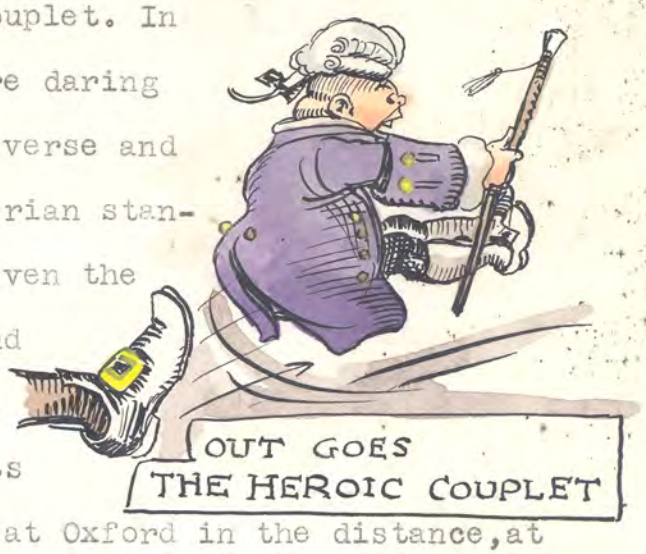
With his brother, JOSEPH WARTON, the poet Laureate led the revolt against the "correctness" of the 18th. Century School

HORACE WALPOLE, author of CASTLE OF OTRANTO, (the parent of the romantic novel), whose taste for literature and warm friends (including the poet Gray) is revealed in his LETTERS and REMINISCENCES and MEMOIRS.

after the sketch by George Dance in the National Portrait Gallery.

Among a handful of poets of the period---men who worked more or less in seclusion and away from the politicians---we find a certain reaction against the formal

style and spirit of the "classical school" of Pope. There is a reassertion of what is more natural to the English character, a return to the masters of literature before the days of Pope and the French influence---to Chaucer, Spenser, and to Milton. Certain minor writers began to show evidence of a breaking away from the tyranny of the heroic couplet. In fact, they were daring to use blank verse and the Spenserian stanza. Not even the didacticism of the school of Pope and the classicism of the Age of Reason, so it seemed, could keep certain poets from looking with wondering delight at Oxford in the distance, at sunsets and flowers, and from expressing the daily human sentiments that make ... men laugh with joy and grieve with sorrow.



As early as 1726, James Thompson began to write his "Seasons" in blank verse, and his "Castle of Indolence in the Spenserian stanza. Thus he

may be said to have revolted after a fashion against the stucco artificiality of an artificial age in poetry. In using blank verse, he reverted back to the manner of Milton--with, of course, none of Milton's genius. Thomson knew the countryside well and loved it. His love never found the dainty expression that has given Robert Herrick immortality. But it was real, and despite the occasional and probably inevitable lapses into the artificial, he certainly heard "strains of the fairy world and the fairy songs". In a sense, Thomson was the forerunner of Scott and Wordsworth (though Wordsworth sneered at his "false and sentimental commonplaces".

THE GLEANERS
Illustration by STOTHARD to Thomson's "AUTUMN"

JAMES THOMSON

James Thomson was a Scot, and was educated at Edinburgh University. With a part of his poem, "The Seasons" in his pocket, he came to London to seek his fortune as a poet. The first part of the poem ("Winter") was published in 1726, and Thomson realized immediate success. Here was the first important piece of Eigtheenth century blank verse, and the first long poem in which the interest is centered in nature instead of man. Although the vocabulary is highly Latinized, and

The Thames Valley from Richmond Hill

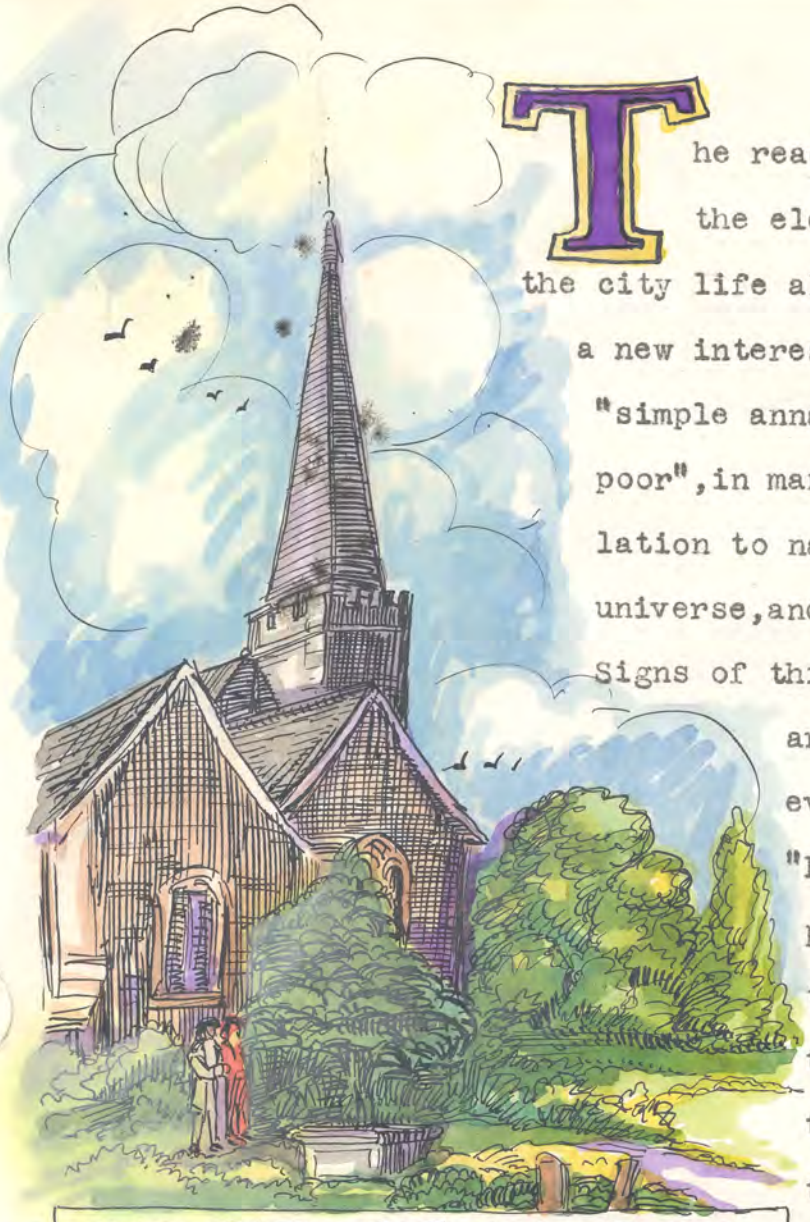
the style in general is ornate and rhetorical, the poetnone the less,writes as a genuine lover of nature,who has seen and appreciated nature at first hand and for himself. "His landscape is real landscape",says John Buchan,and his incidental touches often delight by their truth and felicity.

Thro' the hush'd air the whitening shower descends,
At first thin wavering; till at last the flakes
Fall broad and wide,and fast,dimming the day
With a continual flow. The cherish'd fields
Put on their winter robe of purest white.
'Tis brightness all,save where the snow melts
Along the mazy current. Low,the woods
Bow their hoar head; and ere the languid sun
Faint from the west emits his evening ray,
Earth's universal face,deep hid,and chill,
Is one wild dazzling waste,that buries wide
The works of man.

Richmond Church where James Thomson is buried

Here we notice another characteristic of the new poets. They returned to the open country for materials of composition. For a while it was a gentle rural interest; then it became a delight in really wild nature,untouched by man. All this was a change from the city-life of Pope,with its elegant gentlemen at the coffee-house,and its elegant ladies riding in sedan chairs.

Thomas Gray



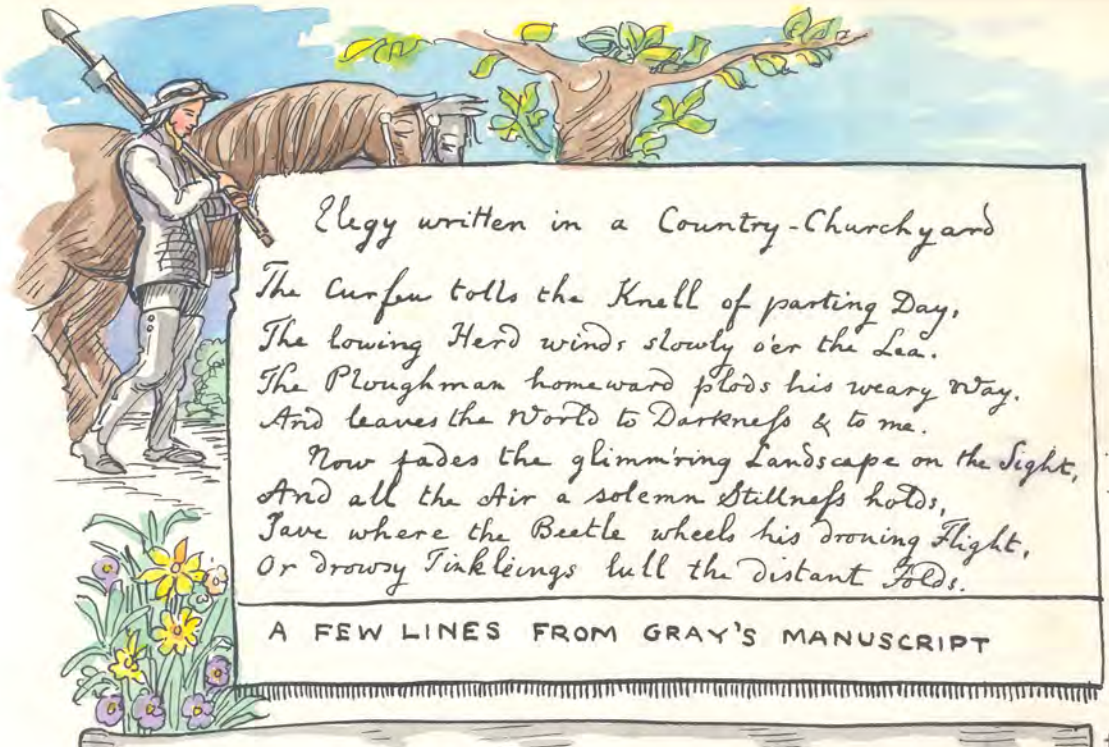
STOKE POGIS CHURCH
SHOWING GRAY'S TOMB

The reaction against the elegance of the city life also meant a new interest in the "simple annals of the poor", in mankind in relation to nature, to the universe, and to God. Signs of this new spirit are greatly in evidence in Thomas Gray's famous "Elegy in a Country Churchyard", published in I750,---which contains all the characteristics of the romantic reaction. There is, to begin with, a departure from the heroic couplet, a definite love of rural life, and an interest in the common folk. We note the introduction of a bit of English landscape.

Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mould'ring heap,
Each in his narrow cell forever laid,
The rude forefathers of the hamlet sleep.

* * * * * * *

Oft did the harvest to their sickle yield,
Their furrow oft the stubborn glebe has broke;
How jocund did they drive their team afield!
How bowed the woods beneath their stroke!

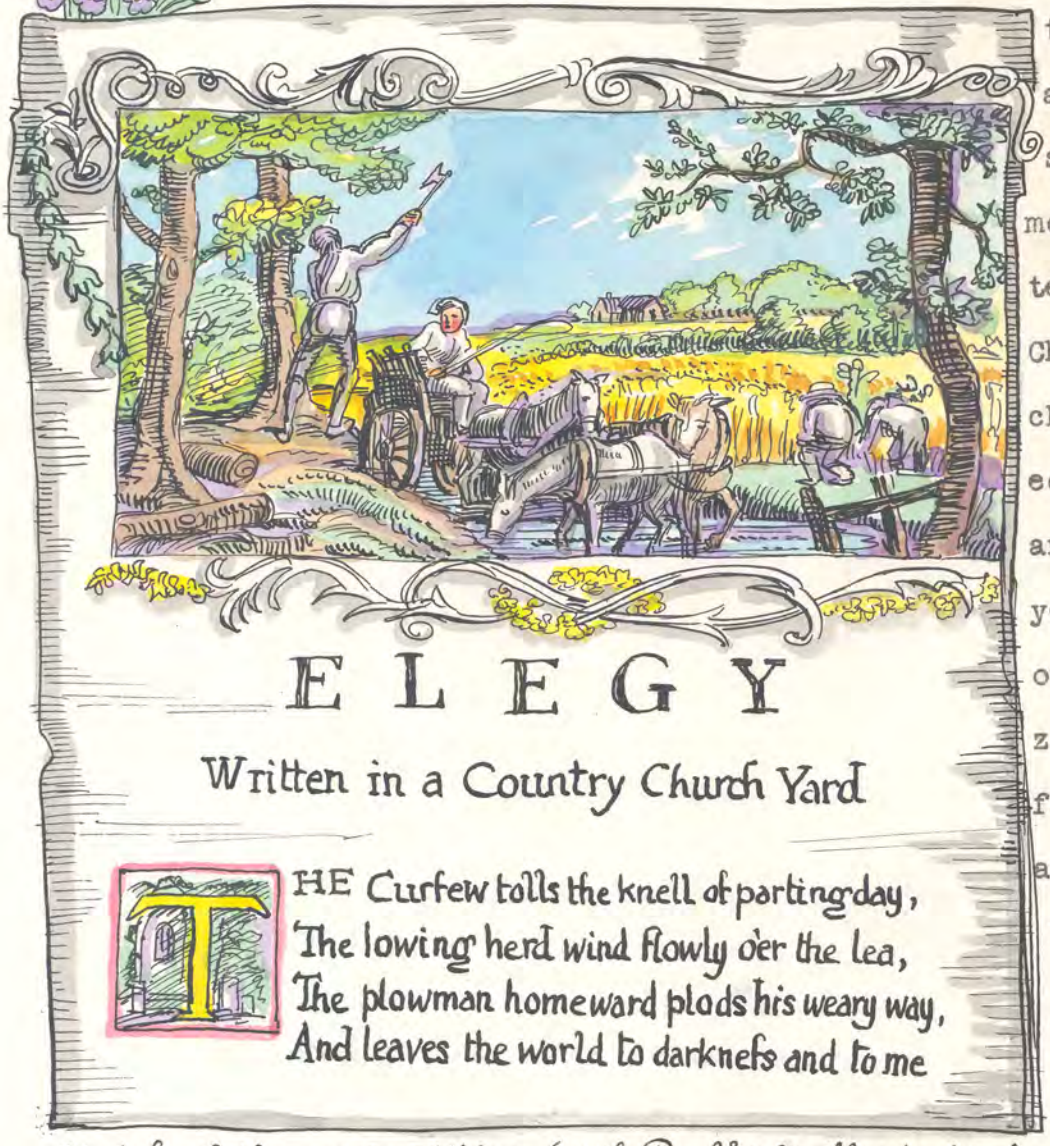


Elegy written in a Country-Churchyard

The Curfew tolls the Knell of parting Day,
The lowing Herd winds slowly o'er the Lea.
The Ploughman homeward plods his weary Way.
And leaves the World to Darkneſs & to me.

Now fades the glimm'ring Landscape on the Sight,
And all the Air a solemn Stillneſs holds,
Save where the Beetle wheels his droning Flight,
Or drowsy Tinklings lull the distant Folds.

A FEW LINES FROM GRAY'S MANUSCRIPT



ELEGY

Written in a Country Church Yard

THE Curfew tolls the knell of parting day,
The lowing herd wind flowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkneſs and to me

Sketch of the 1753 Edition (with Bentley's illustration).

It has been said of Gray that no man ever entered the company of poets with so small a volume in his hand. Indeed, if we may take a popular vote, that volume might as well contain a single poem, and no more: "The Elegy written in a Country Churchyard". As children, we learned the whole poem, and, through the years we retained our favorite stanzas. Who can ever forget such lines as:

Let not Ambition
mock their useful toil,
Their homely joys,
and destiny
obscure;
Nor Grandeur hear
with a disdainful smile
The short and simple
annals of the poor.

The boast of heraldry, the pomp of pow'r,
And all that beauty, all that wealth e'er gave,
Awaits alike th' inevitable hour:
The paths of glory lead but to the grave.

* * * * * * * * *

Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire;
Hands that the rod of empire might have swayed,
Or waked to ecstasy the living lyre.

But Knowledge to their eyes her ample page,
Rich with the spoils of time, did ne'er unroll;
Chill Penury repressed their noble rage,
And froze the genial current of their soul.

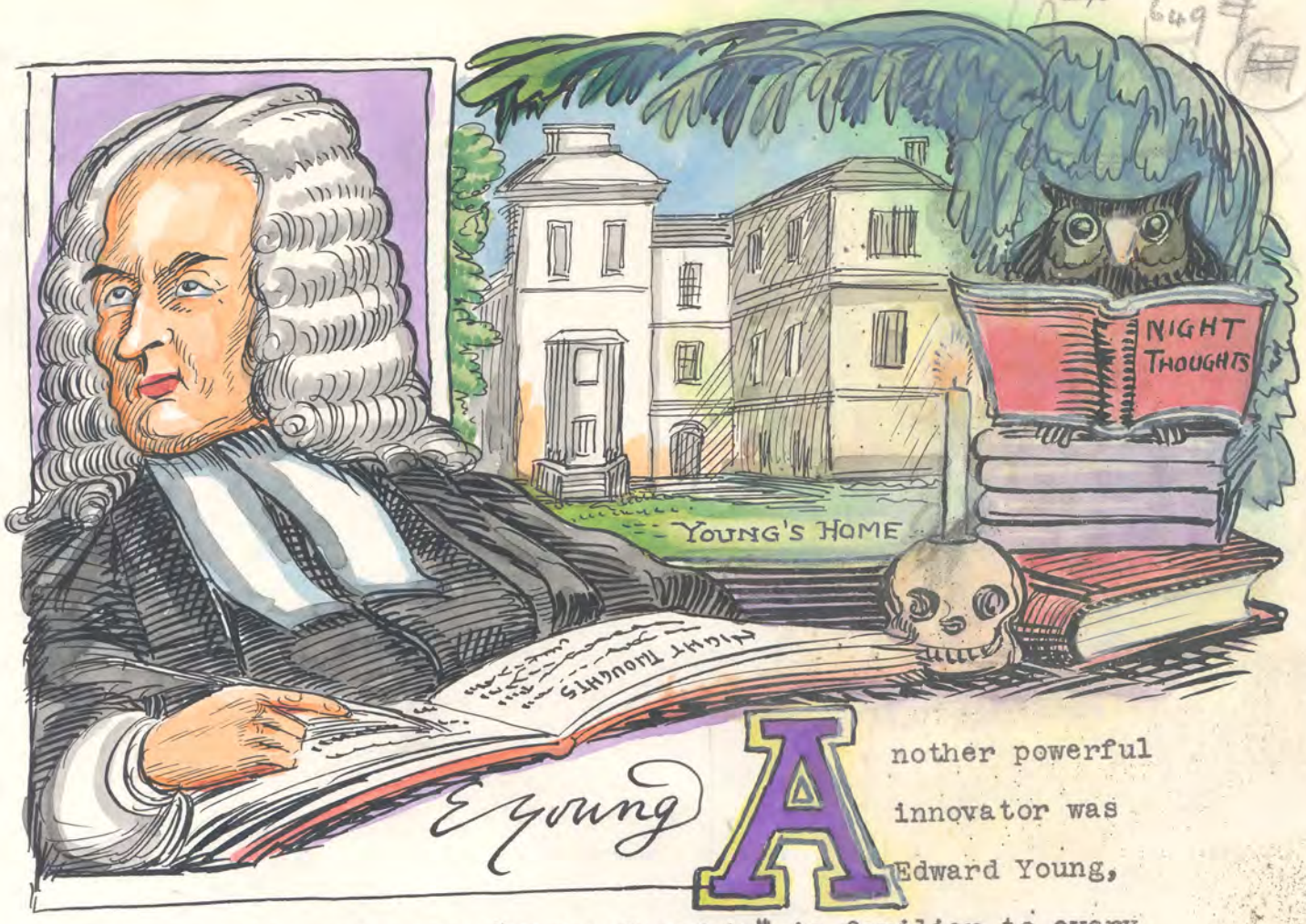
Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

Some village Hampden that with dauntless breast
The little tyrants of the fields withstood,
Some mute inglorious Milton, here may rest,
Some Cromwell guiltless of his country's blood.

(Also, as children we learned how General Wolfe recited the "Elegy" before the battle of Quebec, and how he declared that he would rather be the author of the poem than be the conqueror of the city).

Like Gray, another poet, William Collins, rebelled against the trim artificiality of the Augustan poets. Collins is best remembered for his "Ode to Evening", and his ode written to the soldiers who were killed at Fontenay and Culloden:

How sleep the brave, who sink to rest
By all their country's wishes blest!
When Spring, with dewy fingers cold,
Returns to deck their hallow'd mould,
She there shall dress a sweeter sod
Than Fancy's feet have ever trod.



Another powerful innovator was Edward Young, the opening line of whose "Night Thoughts" is familiar to every reader: "Tir'd Nature's sweet restorer,balmy sleep!" (But few now read further!) Born before Pope,and Gay,Young was a fellow of All Souls',Oxford,hobnobbed with Addison and his "little senate" at Button's Coffee House, and married an Earl's daughter when he was near fifty. As rector of Welwyn,a sleepy village about twenty miles north of London,he lived comfortably till the ripe age of eighty-three. At first he wrote in the manner of the Augustans without special distinction. Then,at sixty, taking advantage of a strange inspiration for "the funereal",he produced and Eighteenth century "In Memoriam" that was at once popular and effective "in ministering comfort to many a bereaved spirit". The general theme of "Night Thoughts" is im-

-plied in the verses

All,all on earth is shadow,all beyond
Is substance; the reverse is folly's creed.

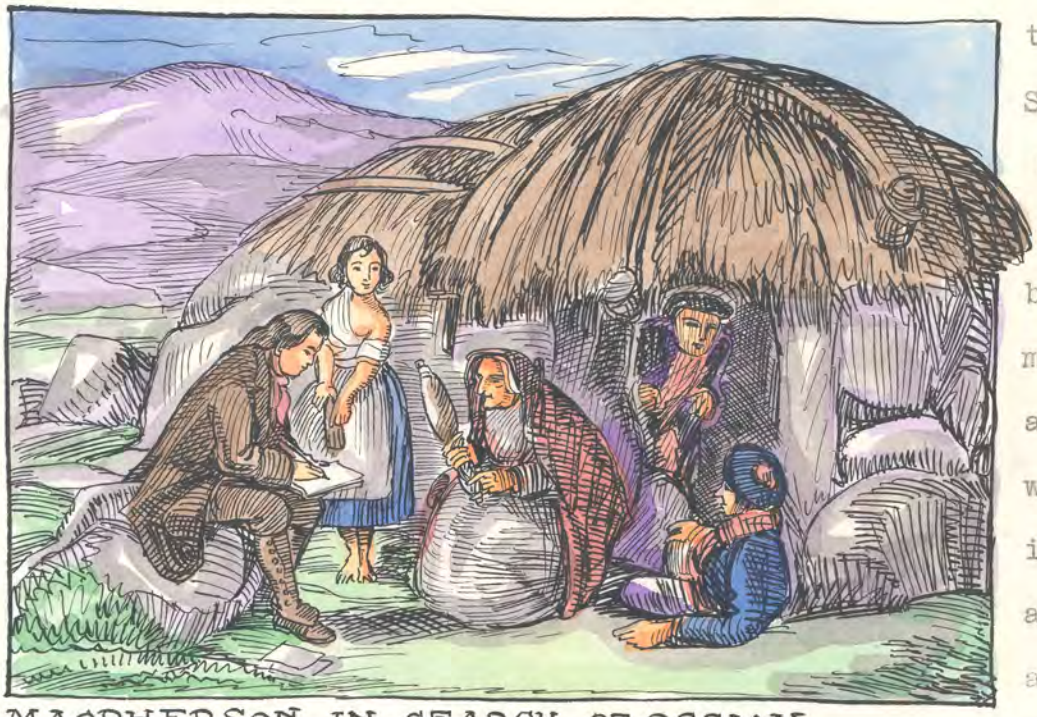
The bell strikes one. We take no note of time
But from its loss.

At thirty man suspects himself a fool;
Knows it at forty and reforms his plan;
At fifty chides his infamous delay;
Resolves,and re-resolves; then dies the same.

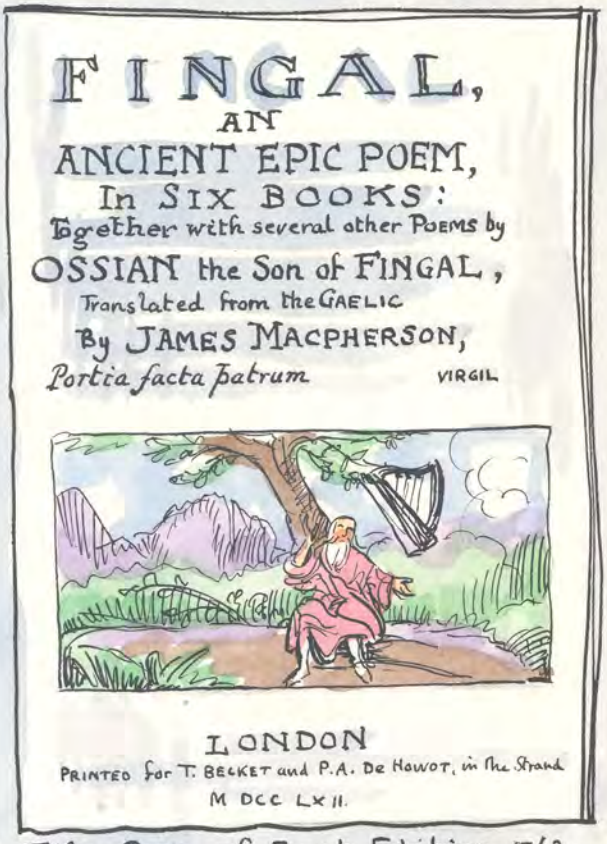
Young's sonorous blank verse greatly impressed his contemporaries,and his friendship with Voltaire did credit to the intellect of both men.

JAMES MACPHERSON
(from the portrait by Romney)

Three other conspicuous figures must be included in the van of the "Romantic Movement". The first of these is James Macpherson,whose "Ossian",published in I762,purported to consist of the poems "collected" among the islands of western Scotland,and supposed to be the work of an ancient Gaelic poet. "Ossian" was widely admired,since the times longed for relief from the commonplace to which the Augustans and their rules confined poetry. Ashamed to express its own emotion,the age turned eagerly to the outbursts of a primitive Gaelic poet,in rhythmic Scriptural prose. Ossian (Macpherson's shadowy and primitive poet) tells of the fights of the brave Fingal,king of Morven,who defends



MACPHERSON IN SEARCH OF OSSIAN



Title-Page of First Edition, 1762.

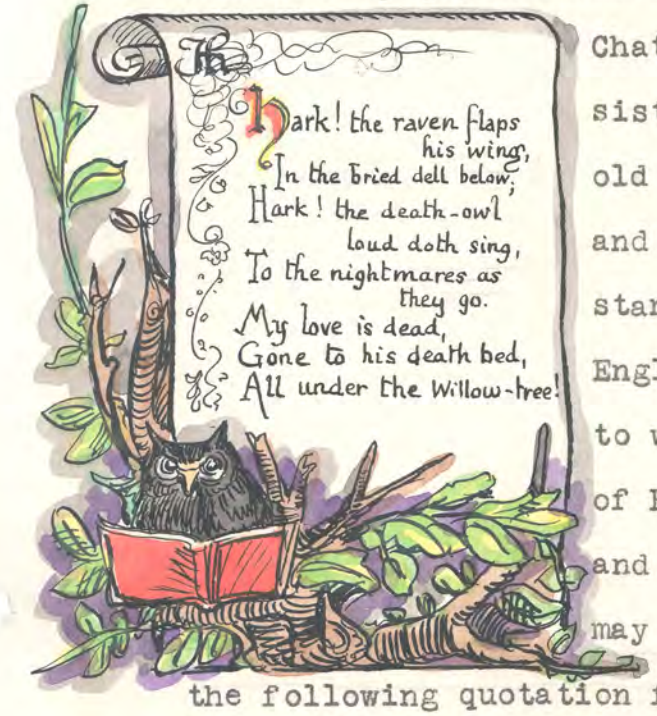
the Celts from Scandinavian and Roman invaders, against a dark background of mist and cloud and mountains, with overworked imagery of flower and star and fire and water. Enthusiastic Scottish patriots hailed "Fingal" as greater than Homer. Macpherson made a fortune by his publication---an epic in six books! He was even sent to Parliament, and in the end got himself buried in Westminster Abbey! Critics of the day (among them the poet Gray and Dr. Johnson) were suspicious. They attempted in vain to prove that Macpherson's epic was a forgery. Forgery or not, Macpherson's "Fingal" was widely popular, and perfectly in tune with the dark thrills of "Storm and Stress".

The youthful poet, Thomas Chatterton, did not have as much luck as Macpherson, although the Bristol boy's forgery was every bit as daring and interesting and romantic as the Highland schoolmaster's "Fingal". For generations, Chatterton's family held the office of sexton in the church of St. Mary Redcliffe,

Thomas Chatterton

"THE WONDER BOY"

in Bristol, and during Thomas's life his uncle occupied the family position. The boy spent his time roaming about St. Mary's, learning from his uncle the story of knights and ecclesiastics whose tombs are in the church, and spelling out old deeds and manuscripts which he found in the muniment room. He was a lonely precocious fellow, writing clever satires before he was twelve. He lived his real life in the bygone ages of chivalry and color. While he was still at school, he imagined the romance of one Thomas Rowley, a fifteenth-century monk and poet, whose patron was Master William Canynge, a famous Bristol worthy.



Chatterton's persistent study of old manuscripts and his eerie understanding of medieval England enabled him to write a queer kind of English, the merit and beauty of which may be gathered from the following quotation from his "The Storie of William Canynge":

Straight was I carried back to times of yore,
Whilst Canynge swathed yet in fleshly bed,
And saw all the actions which had been before,
And all the scroll of Fate unravelled;
And when the fate-marked babe acome to sight,
I saw him eager gasping after light.
In all his sheepen gambols and child's play,
In every merry-making,fair or wake,
I kenned a perple light of wisdom's ray;
He ate down learning with the wastel-cake:
As wise as any of the aldermen,
He'd wit enow to make a mayor at ten.

Realizing that if he said he was the author of poems written in an archaic jargon,no one would read them,Chatterton launched one of the most famous of literary masquerades. He pretended that his poems were the actual works of Thomas Rowley,and that he had discovered the manuscripts in a chest in St. Mary Red-cliffe. Here are a few verses from the Minstrel's Song in "Aella":

O SING unto my roundelay;
  O drop the briny tear with me;
Dance no more holiday,
  Like a running river be;
My love is dead,
Gone to his death-bed,
All under the willow tree.

HARK! the raven flaps his wing,
  In the briered dell below;
Hark! the death-owl loud doth sing,
  To the nightmares as they go.
    My love is dead,
    Gone to his death-bed,
    All under the willow-tree.

Chatterton,at seventeen,came to London,to seek a living by his writings. He received less than eighteen pennies for his poems. Desparate and disappointed,too proud to accept charity or to re-turn home,he poisoned himself in his garret. Of his genius there

has been no doubt. Dr. Johnson declared him to be"the most extraordinary genius of his years whom the world has ever seen." Wordsworth spoke of him as "the marvellous boy". Shelley honored him in "Adonais",and Keats inscribed "Endymion" to his memory.

DR. THOMAS PERCY, BISHOP OF DROMORE

The third figure of importance was Thomas Percy,whose "Reliques of Ancient English Poetry" appeared in I765. This most useful collection of old English ballads and songs soon became "the Bible of the Romantic Reformation". Although old ballads had not been wholly forgotten in England,this anthology made everybody(especially the poets) familiar with such English classics as "Chevy Chase","Sir Patrick Spens", "Edward",and "Barbara Allen's Cruelty".

Something may be said at this point about the songs that were sung in the English homes,for the English folk had an ancient fondness for tunes and words,especially at holiday time. In I729, two volumes of"Choice Songs,set to the Violin and Flute,by the most Eminent Masters", was published by John Watts. In I73I,three additional volumes were published. From this "Musical Miscellany",we shall take a few of the ballads that seem to have been popular.

Here's A Health to all Honest Men

1718 - 1728 - 1730

Moderate

2. Ma-ny years may he rule o'er this land . . And his
1. Ev-'ry man take his glass in his hand . . And

lau - rels for ev - er fresh spring,
drink to the health of our King
Let wrang-ling and jang-ling

straight-way cease, Let ev- 'ry man strive for his Country's peace, Nei-ther

Tory nor Whig, With your parties look big, Here's a health to all honest men —.

SALLY in our ALLEY

Moderate

She is the dar- ling of my heart, And lives in

our . . . . . Al- ley. There's ne'er a la- dy in the

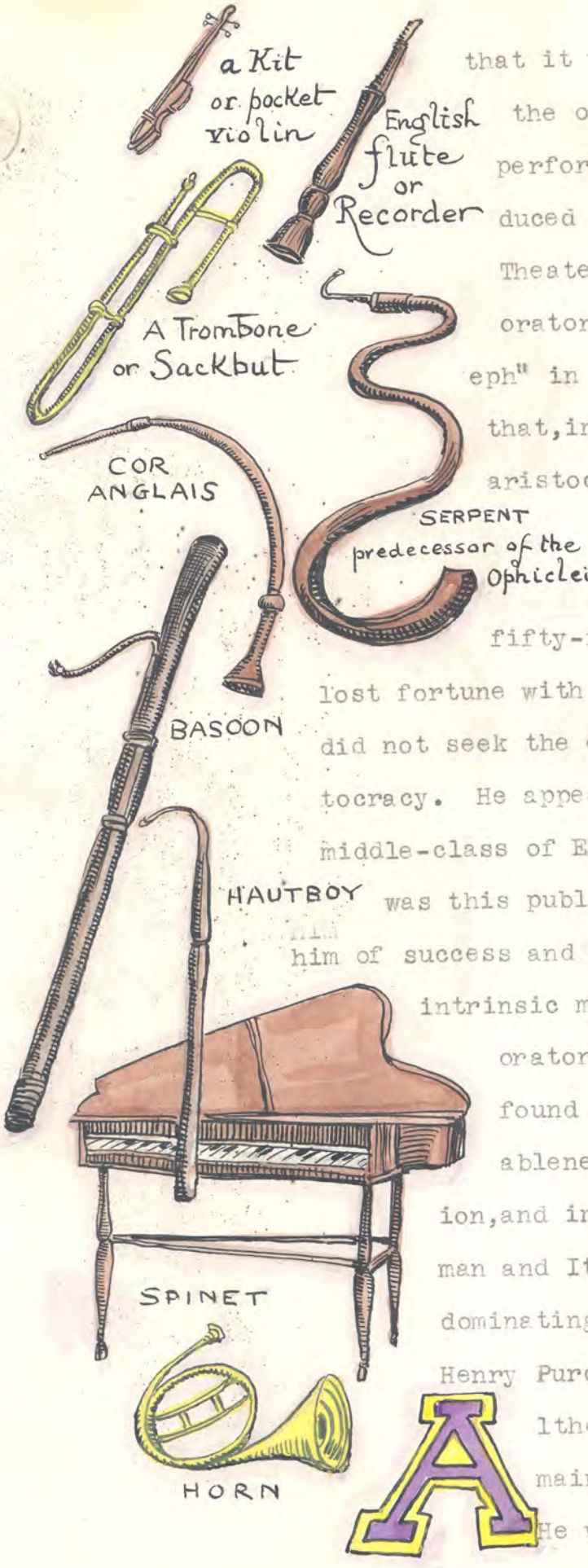
land... that's half so sweet as Sal- ly, She is the

dar- ling of my heart, And lives in our . . . . . .

after the portrait
By Sir James Thornhill

GEORGE FREDERICK HANDEL

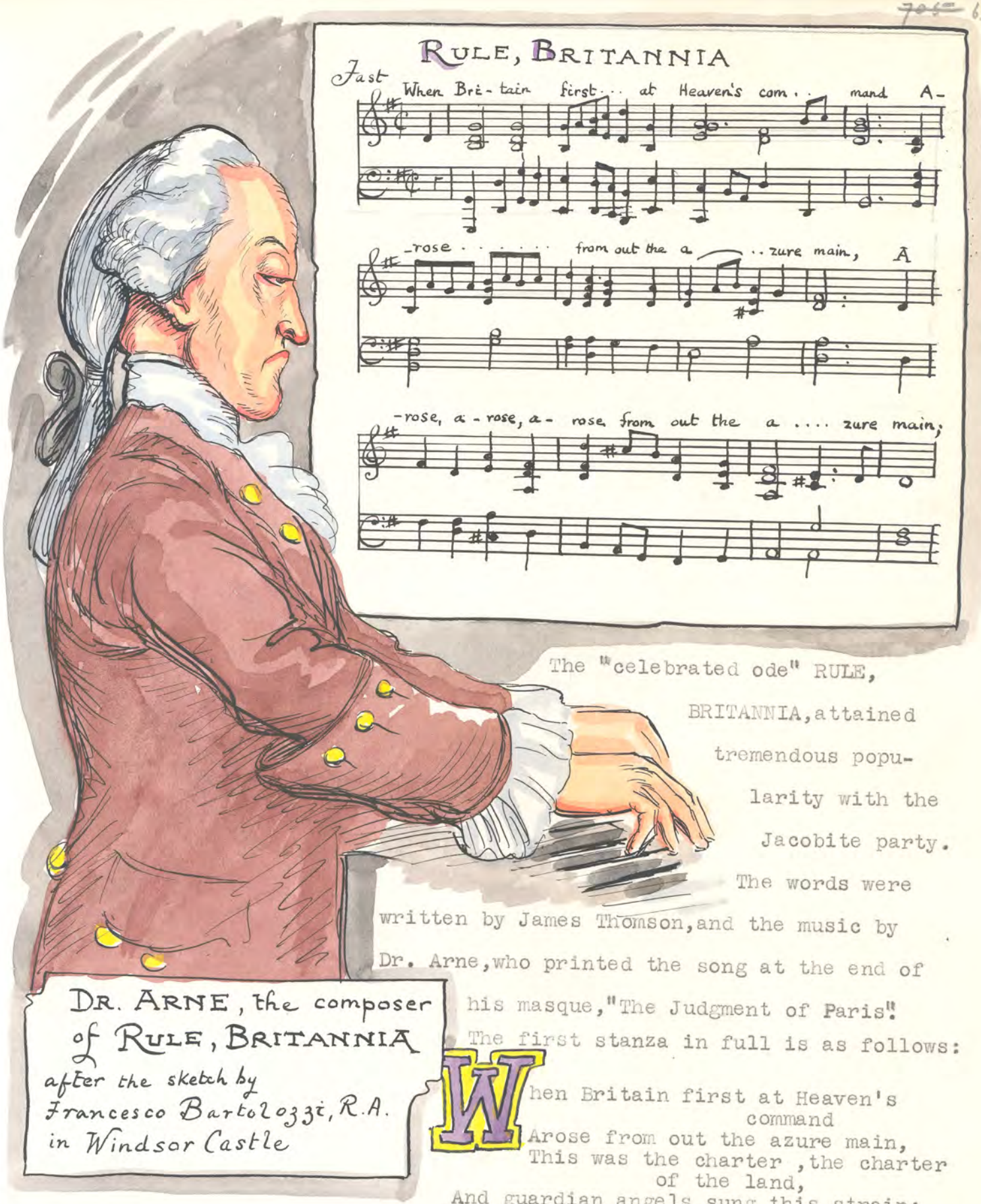
The most remarkable musical figure of the Eighteenth century was George Frederick Handel, who was capellmeister (that is, master of the band and music) to the Elector of Hanover (George I) in 1709. In the following year, Handel visited England, and was so impressed by the musical prospects of the country, that he determined to take up his residence permanently in England. For seven years he found ample opportunities for his talents at the Court and among the aristocracy. By 1721, he was an important man in English public affairs. When a group of noblemen decided to establish Italian opera in London, Handel was selected to take full charge of the enterprise. As manager and conductor of the Haymarket Theater, sometimes he was rough, but always thorough. "If you vill not sing vat I do write, I vill take you by ze vaist und throw you out of de vindow", was the kind of alternative with which he confronted those songstresses of his company who dared to disregard his wishes. Handel wrote forty-two operas, but his name is ever associated with his grander conceptions---the oratorios---with which he exercised his vast influence upon Musical England. The noble language of the Bible, and its solemn truths, seemed to the master to be alone adequate for his important adventure as a composer. The novelty of sacred music by Handel consists in the fact



that it was not for church or cathedral, as the oratorio had hitherto been, but was for performance in a theater. "Saul" was produced with marked success at the Haymarket Theater in I739; "The Messiah"---the king of oratorios---in I74I; "Samson" in I743; "Joseph" in I744---and so forth. It seemed amazing that, in the face of strong opposition from the aristocracy, who believed that Handel could compose only for the habitual pleasure-seeker, that the composer (now over fifty-four years of age!)-could restore his lost fortune with sacred music in a theater! But Handel did not seek the ear of the aristocracy. He appealed to the great middle-class of England. And it was this public which assured him of success and immortality. The intrinsic merit of Handel's oratorios is to be found in their reasonableness of construction, and in the masterly combination of the German and Italian styles. However, for their predominating flavor, Handel was wholly indebted to Henry Purcell.

HENRY PURCELL, the fine flower of a musical age, wrote beautiful Anthems.

Although Handel became blind in I752, he remained active until his death in I759. He was buried in the Poet's Corner in Westminster Abbey, among other distinguished men of song.



DR. ARNE, the composer of RULE, BRITANNIA
after the sketch by Francesco Bartolozzi, R.A. in Windsor Castle

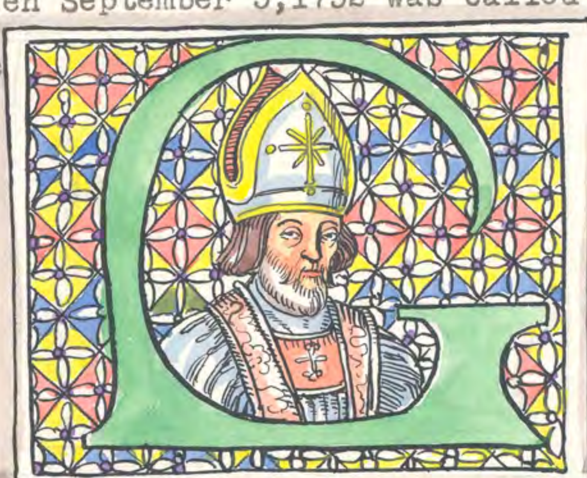
The "celebrated ode" RULE, BRITANNIA, attained tremendous popularity with the Jacobite party. The words were written by James Thomson, and the music by Dr. Arne, who printed the song at the end of his masque, "The Judgment of Paris". The first stanza in full is as follows:

When Britain first at Heaven's command
Arose from out the azure main,
This was the charter, the charter of the land,
And guardian angels sung this strain:
Rule, Britannia, Britannia, rule the waves;
Britons never, never, never shall be slaves!

Philip Dormer Stanhope, EARL OF CHESTERFIELD - an excellent Latin scholar, a perfect master of the French language. He supported the BILL for the REFORM OF THE CALENDAR, 1755

The thirty-three years of GeorgeII's reign,as we have seen,covered an important epoch in the national development of England. The struggle for commercial,colonial,and naval supremacy had started. The King died in the fifth of the momentous Seven Years War.

One peculiar fact about this reign should be mentioned here. It was really eleven days shorter than the dates of its beginning and end would seem to show! In reckoning time, the almanac year was longer than the sun's year. When January I, for instance,came around,the sun was a bit farther ahead than it had been on the preceding January I. In the course of centuries,that difference had amounted to about eleven days. And now England was willing to correct the error. Consequently,the day that would have been September 3,I752 was called September I4. (The Roman Catholic countries had made the change in Queen Elizabeth's time. It took about two centuries for the English to make up their mind!) Of course there was tremendous opposition to the change. Many



POPE GREGORY

660.1

Englishmen felt that in some mysterious way the politicians had cheated them out of eleven days' growth. (Never at any time was the country more subject to senseless scares and crazes than in the prosy middle of the Eighteenth century). Lord Macclesfield, afterwards President of the Royal Society, helped Lord Chesterfield to prepare the Bill for the reformation of the Calendar. The calculations were made by the Astronomer Royal, Dr. Bradley---who died ten years later of a lingering illness, the nature of which was somewhat obscure. (The gossips believed it was the judgment of heaven for his impious proposal to change the days on which the saints had their festivals.) The reform of the Calenday provided that the year 1752 (which would otherwise have begun on Lady Day, March 25.) should begin on January 1, and that eleven days be omitted in September). Dates for English history between the acceptance of the new calendar on the continent and its recognition in England and America are often given in both Old Style (O.S) and New Style (N.S).


Lord Macclesfield
President of the Royal Society


The flight of the Eleven days

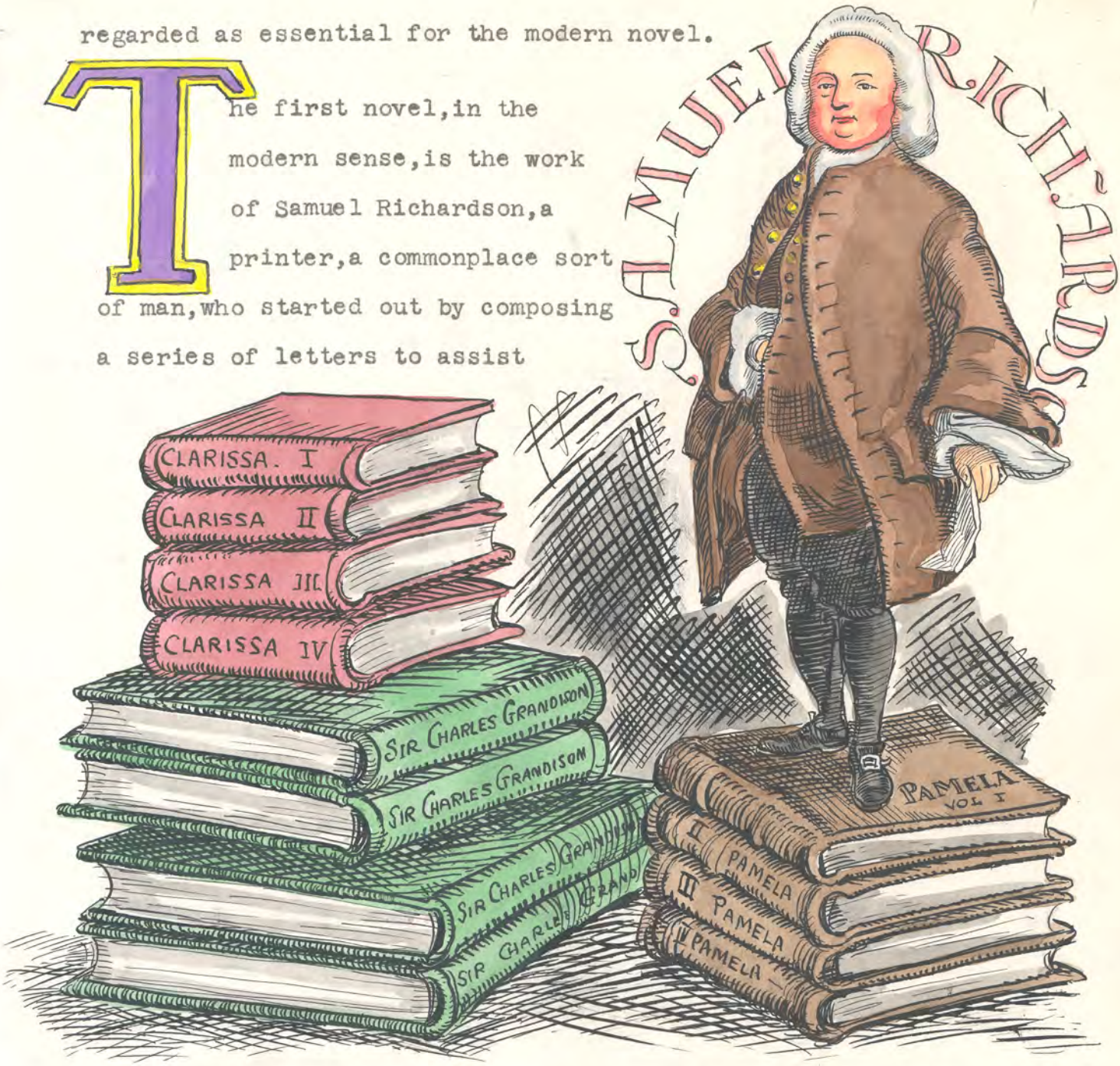
A YOUNG LADY
LEAVING A CIRCULATING LIBRARY
—from a mezzotint
of the 18th century

The Georgian age, with its low aims and ideals of life, could produce no great masterpiece in poetry. But in the humbler field of prose romance, great things were achieved. Daniel Defoe, whose "Robinson Crusoe" was written in 1719, should be given credit for stimulating a tremendous interest in stories of life-like reality. The story of Crusoe was followed by stories of "Captain Singleton", "Colonel Jack", "Moll Flanders", which soon became popular with middle-class readers. This exuberant literary activity served in the democratizing of "culture" among the English people. A reading public was growing rapidly, especially by the addition of women readers.

It is hard for us who are used to seeing thousands of novels about us, to realize that in 1711 we could not have bought a novel. That kind of book had not yet appeared! It is customary to speak of "Robinson Crusoe" as a work of fiction, or even as a novel. Still it lacks several ingredients that are

regarded as essential for the modern novel.

The first novel, in the modern sense, is the work of Samuel Richardson, a printer, a commonplace sort of man, who started out by composing a series of letters to assist



young women with models of composition, and---accidentally---invented the novel! As Augustine Birrell reminds us, this Fleet Street printer was, if you have only an eye for the outside, a humdrum person enough. Many have found it convenient to dub Samuel Richardson the "little printer". Undoubtedly he was (as you can see in the sketch on this page) short of stature, and, in later life, obese in figure. It is true that he preferred the society of ladies to that of his own

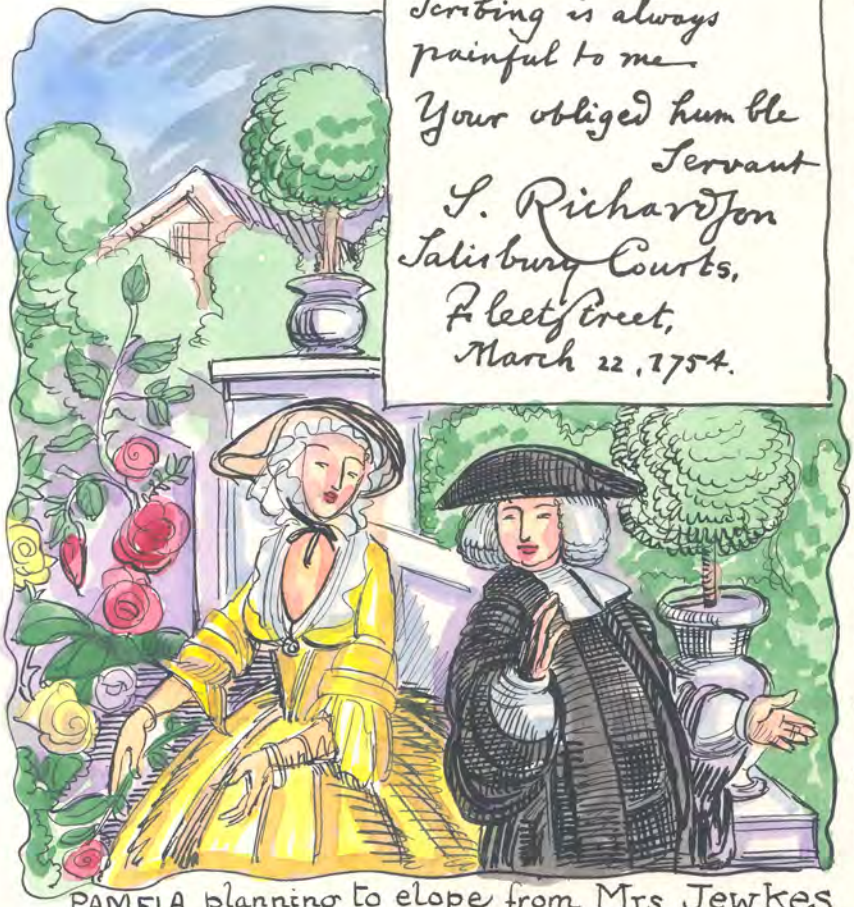
RICHARDSON READING HIS NOVELS TO ADMIRING WOMEN

sex,and liked to be surrounded by these (surely not strange) creatures in his gardens and grottos,first at North End,Hammersmith,and afterwards at Parsons Green. But the fact remains that, despite the taint of afternoon tea what clings to him,Richardson is hailed as the first important English novelist,and that he of all men might be suffered to live only in his works! And when we turn to these works,pray what do we find? His first novel,"Pamela",named after the heroine---a servant girl whose master falls in love with her,and learns to respect her uprightness and character---came out as a "serial". It was probably the longest serial ever read with such interest in England. Each number was awaited with feverish interest. Eventually the master married Pamela, and the serving maid became a lady! "Pamela"or Virtue Rewarded,was declared by thousands(including Alexander Pope)to "do more than many volumes of sermons".

PAMELA SURPRISED BY HER YOUNG MASTER

after the portrait by Mason Chamberlain

Excuse, Sir, my bad writing. Transcribing is always painful to me.
Your obliged humble Servant
S. Richardson
Salisbury Courts, Fleet Street, March 22, 1754.



PAMELA planning to elope from Mrs. Jewkes

"Pamela" made Richardson famous. Also the writing of it enabled him to discover a gift for facile writing. The story(in a series of letters alleged to have been written by Pamela Andrews)grew under his hand,and became terribly realistic. Intended for the Pamelas of that day,the experiences of the heroine are "bourgeois" to the very last degree. The language is simple. It abounds in vulgar phrases and vulgar thoughts,and,therefore, affected those who are not much in the habit of reading. There is a report that the novel was read aloud by a blacksmith round his anvil night after night, to a band of eager rustics ---all dreadfully anxious that good Mr. Richardson would only move on a little faster,and yet unwilling to miss a single one of

poor Pamela's misadventures. Pamela spoke a language understood by many, and if she was not romantic (actually she was a vulgar little thing,saucy withal!)or high-flown,there are so many in the Eighteenth century like her.

Encouraged by his tremendous success,Richardson outdid himself,ten years later, in a second novel,"Clarissa Harlowe", in seven volumes! A ghastly tale it is,but the middle-class readers "gulped it down". A young girl,Clarissa,desparate with the threat of marriage to a hateful family-picked man,appeals to her dissolute lover,Lovelace,who, after laying long and vain seige to Clarissa's virtue,gains his end by drugging his victim. The heroine dies in broken-hearted shame. Lovelace,the villain(whose name has been made proverbial by Richardson)is killed by Clarissa's kinsman in a duel. This moving story,with its endless epistles between the characters who are at pains to record every minute shade of their feelings,every tear,every gesture,---dissolved hundreds of readers in "lachrymose floods of sensibility". Clarissa was a new sort of

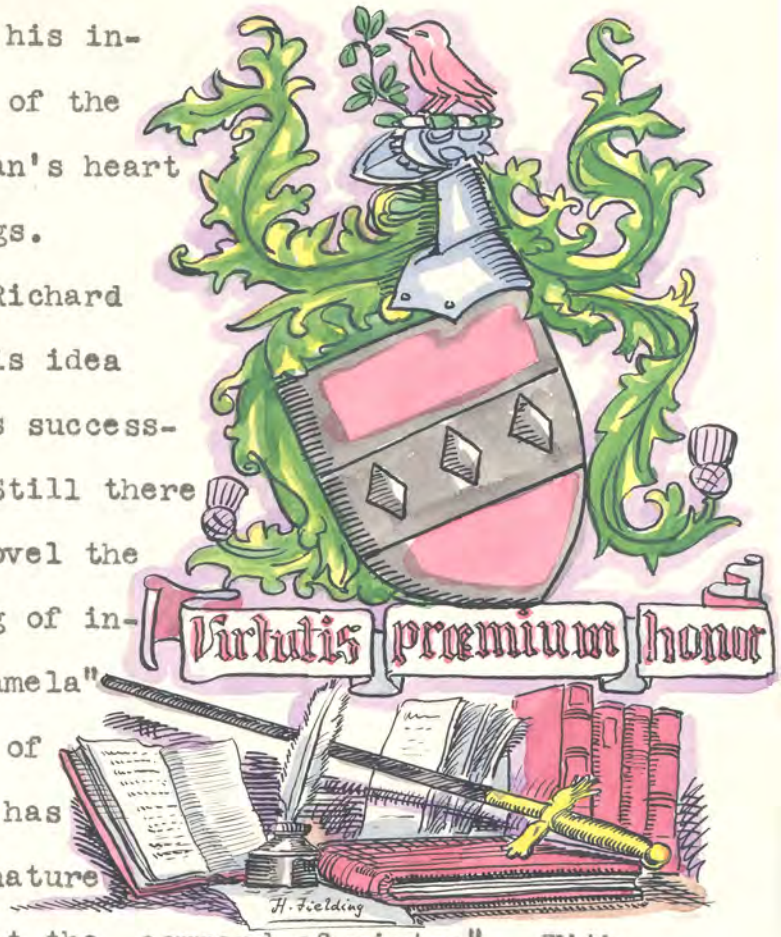
Lady Mary Wortley Montagu whose Letters are among the numerous brilliant Letters of the century. She introduced the practice of inoculation into England where small-pox was a popular scourge

heroine,who,not only in herself but by herself appears commendable and altogether lovely. She triumphs in her own right over the cruelest dishonor. She rejects with a noble scorn(new to literature)the hand in marriage of the villain who had done her wrong.

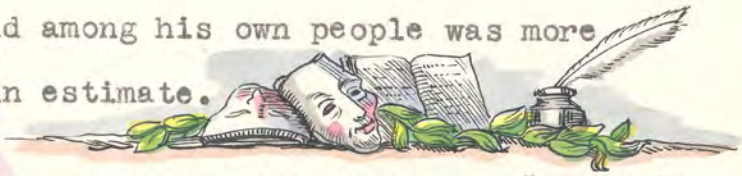
The book opened a floodgate of tears in England. The waters covered the earth! "I verily believe",says the wife of a Lancashire baronet,"I have shed a pint of tears,my heart is still bursting... When alone in agonies would I lay down the book,take it up again, walk about the room,let fall a flood of tears,wipe my eyes,read again,not three lines,throw away the book,crying out:"Excuse me, good Mr. Richardson,I cannot go on,it is your fault,you have done more than I can bear"; throw myself upon my couch to compose;again I read,again I act the same part..." Richardson was idolized by the ladies who deluged him with letters and with tears. Even such case-hardened persons like Lady Mary Wortley Montagu implored him to "please spare the beautiful Clarissa",yet confessing themselves in love with that wicked Lovelace. There is no doubt that the novel-

ist did a good job. Few novelists have equalled "the little printer" in his instinctive sense of the behaviour of the human heart---particularly a woman's heart ---under stress of strong feelings.

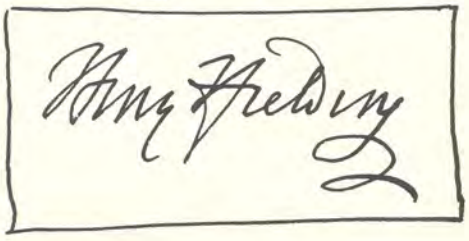
His final performance,"Sir Richard Grandison",embodying the bourgeois idea of a perfect gentleman,was not as successful as a literary performance. Still there is in the seven volumes of the novel the same minute and careful recording of incident that fill the pages of "Pamela" and"Clarissa". Dr. Johnson said of Richardson:"He was an author who has enlarged the knowledge of human nature and taught the passions to move at the command of virtue". With this tribute,we shall take our leave of the first English novelist,whose influence in his day and among his own people was more than we can estimate.



from Sketch by Hogarth



A mused at the defects of"Pamela", Henry Fielding wrote a parody on it; and the parody(which started in jest) turned into a novel with a virtuous hero who married a wealthy lady! The novel "Joseph Andrews",which began as a roguish satire upon Pamela Andrews,turned out to be a



most entertaining description of men and manners, of country inns and stables, with a half-dozen plots, and as many sub-plots---- a most wonderful performance indeed! (Quite naturally, Richardson was indignant that such a work should be brought into any contact with his own "Pamela"; but if Richardson invented the English novel, Fielding gave it, for the first time, absolute literary distinction).

The story of "Joseph Andrews" is remarkable for the delightful portrayal of Parson Adams, the lovable country curate, as distinguished for his poverty as his learning; his ignorance of the world, his zeal and absence of mind, his oddities and little predicaments. (Goldsmith copied the character when he wrote his "Vicar of Wakefield"). In 1749, soon after the appearance of Richardson's "Clarissa", Fielding published his "Tom Jones, or the History of a Foundling", for which he received seven hundred pounds from the

Great Master of the Human Heart,
Its follies, passions, sorrows, sins;
Who showed the world with wondrous Art,
How near to Evil Good begins

From a Tail-piece by Hogarth

THE
HISTORY
OF
TOM JONES
A
FOUNDLING

In Six VOLUMES.

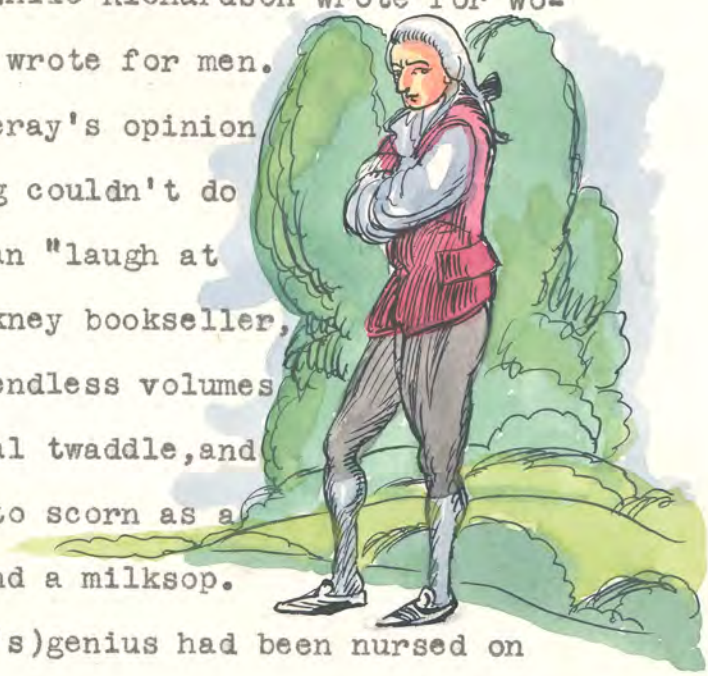
By HENRY FIELDING Esq

—Mores hominum multorum vidit—

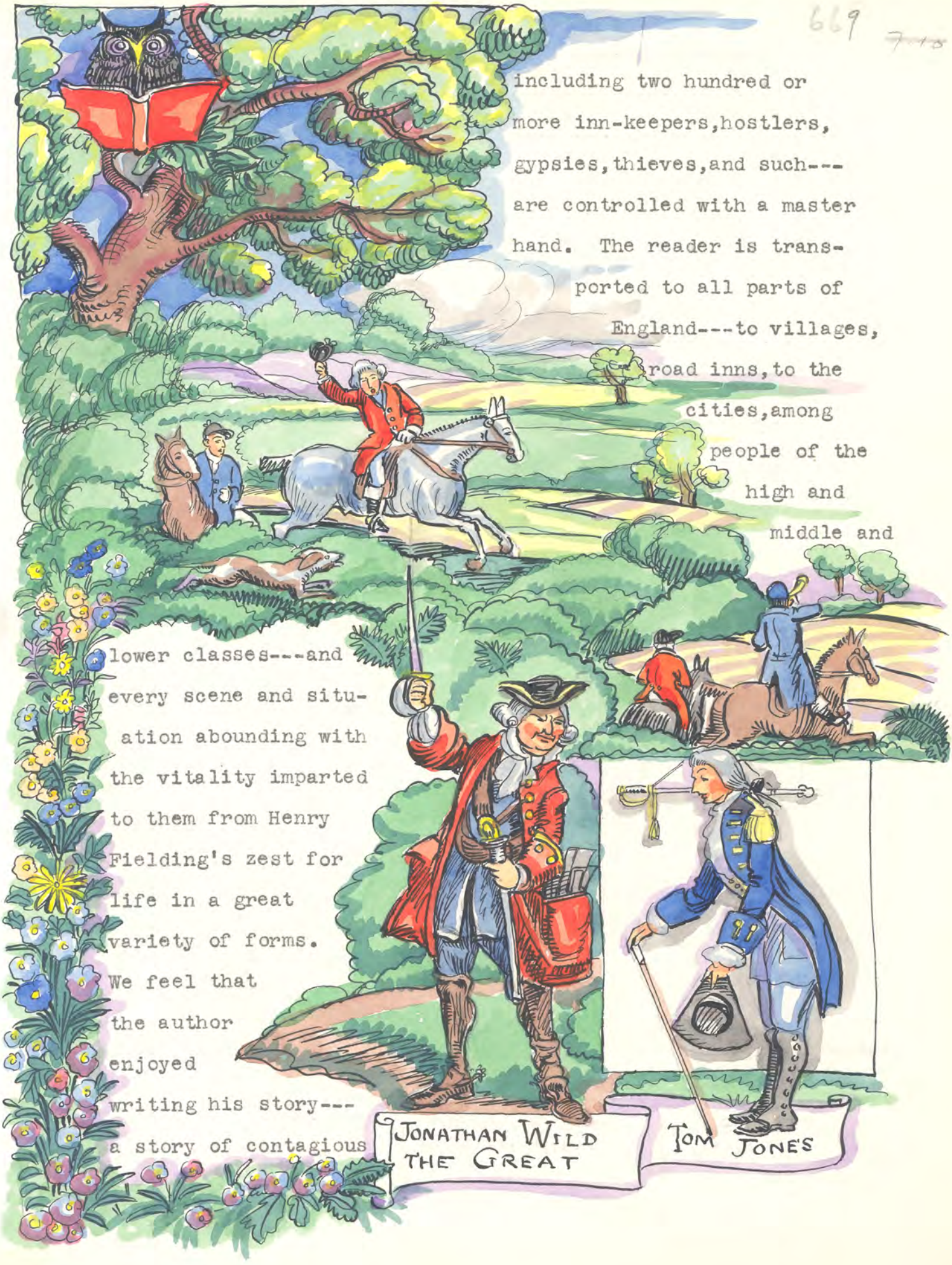
LONDON
Printed for A. MILLAR, over against
Catharine-Street in the Strand
MDCCXLIX

Title page of First Edition

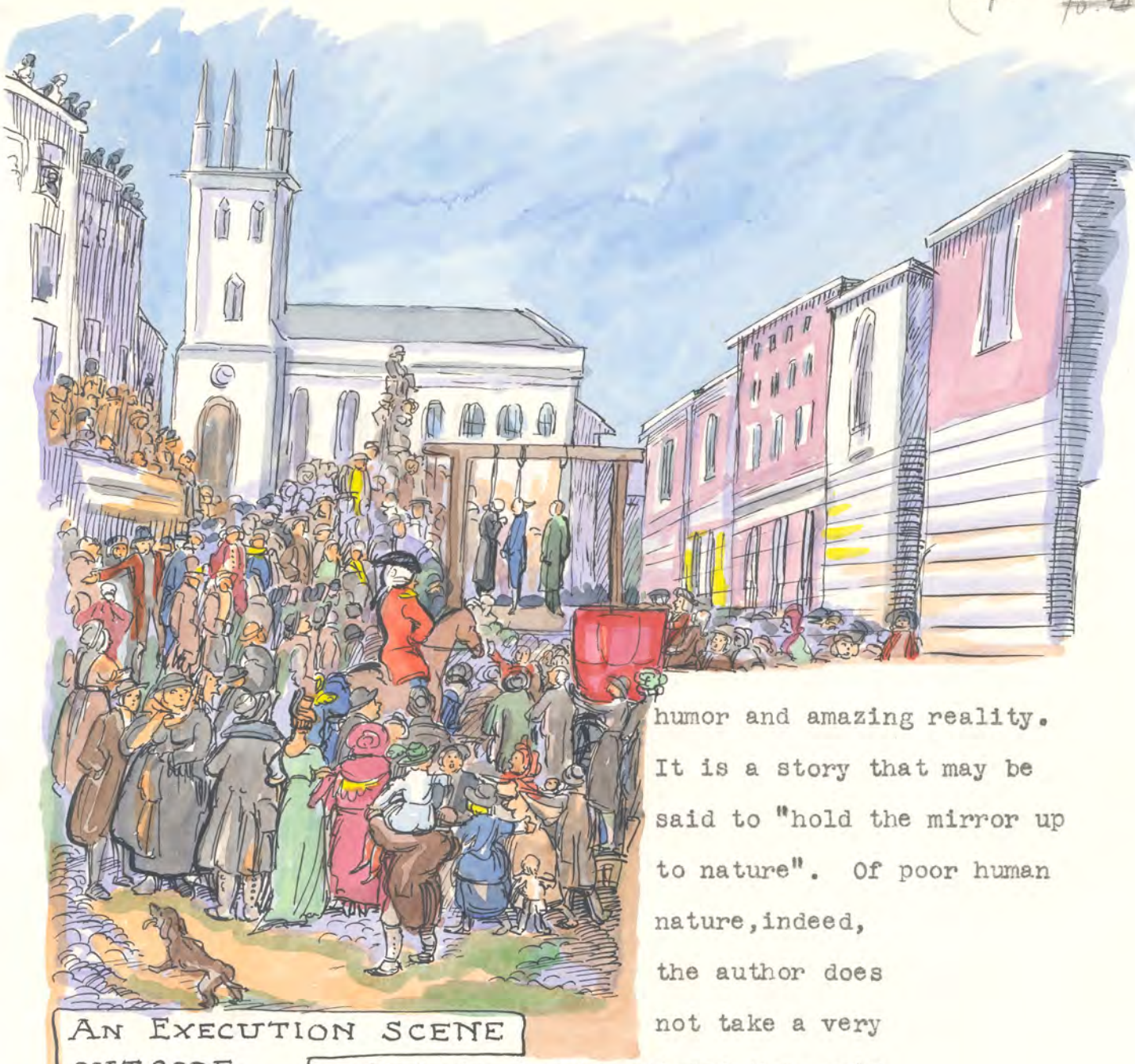
publisher. While Richardson wrote for women, Fielding wrote for men. It was Thackeray's opinion that Fielding couldn't do otherwise than "laugh at the puny, cockney bookseller, pouring out endless volumes of sentimental twaddle, and hold him up to scorn as a mollcoddle and a milksop. His (Fielding's) genius had been nursed on sack-posset, and not on dishes of tea."



There could be little doubt that Fielding, in "Tom Jones" showed himself a greater master than Richardson. There are some who hailed "Tom Jones" as the great novel of the century. (Some would have it the greatest novel in English literature! Its success from the day of publication has been incalculable). The mechanics of the story, the numerous characters---



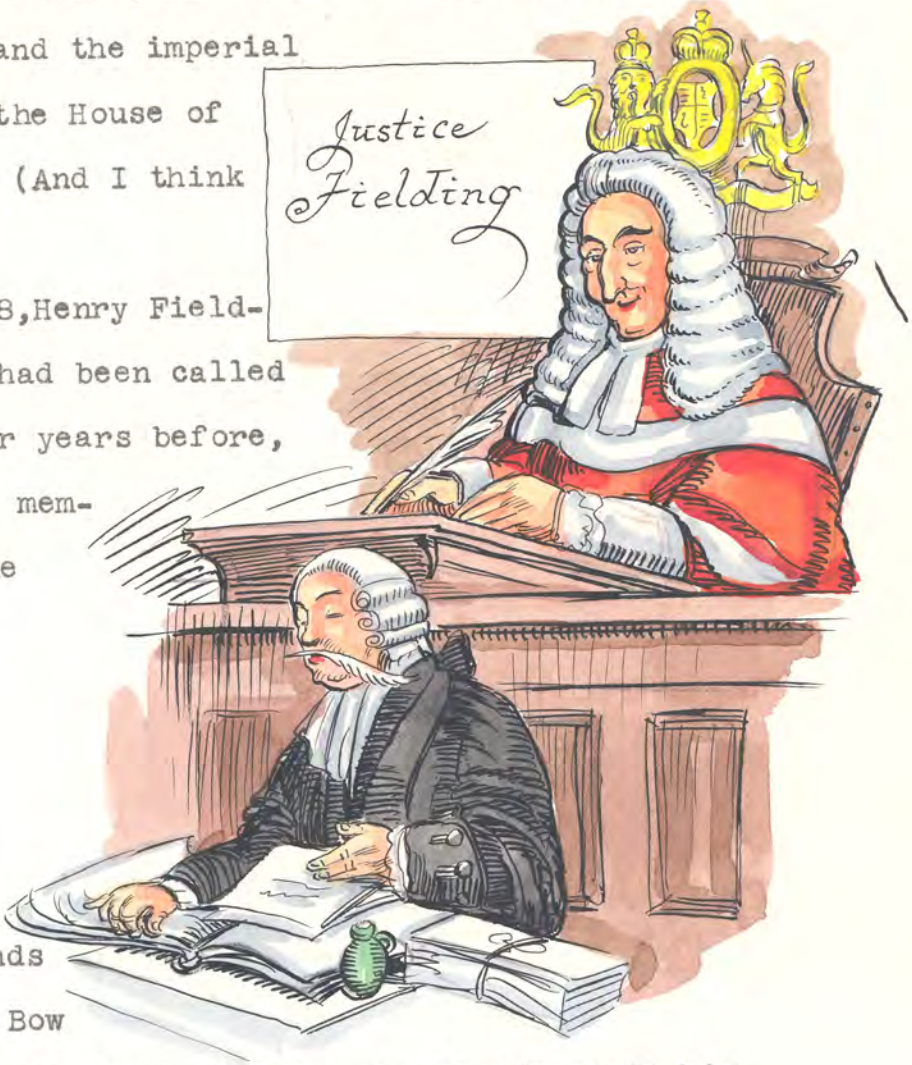
including two hundred or more inn-keepers, hostlers, gypsies, thieves, and such--- are controlled with a master hand. The reader is transported to all parts of England---to villages, road inns, to the cities, among people of the high and middle and lower classes---and every scene and situation abounding with the vitality imparted to them from Henry Fielding's zest for life in a great variety of forms. We feel that the author enjoyed writing his story--- a story of contagious



AN EXECUTION SCENE OUTSIDE NEWGATE after a sketch by ROWLANDSON

humor and amazing reality. It is a story that may be said to "hold the mirror up to nature". Of poor human nature, indeed, the author does not take a very exalted view, but he painted the world as he saw it around him. Complaint is commonly made of Fielding's coarseness. The truth is that he found coarseness in great abundance at the inns and in the taverns, in the homes of the great and the near great. Of all this he tones down nought, neither would he put a veil over it (as Richardson did). We feel that this fellow, Fielding (whose blood mingled those of an Irish and Welsh earl, yet rejoiced in many of the rank and file) slapped his knee and roared with laughter at the situations he created in his masterpiece. Edward Gibbon prophesied that

"the romance of 'Tom Jones',that exquisite picture of human manners,will outlive the palace of the Escorial,and the imperial eagle of the House of Austria". (And I think it has!)

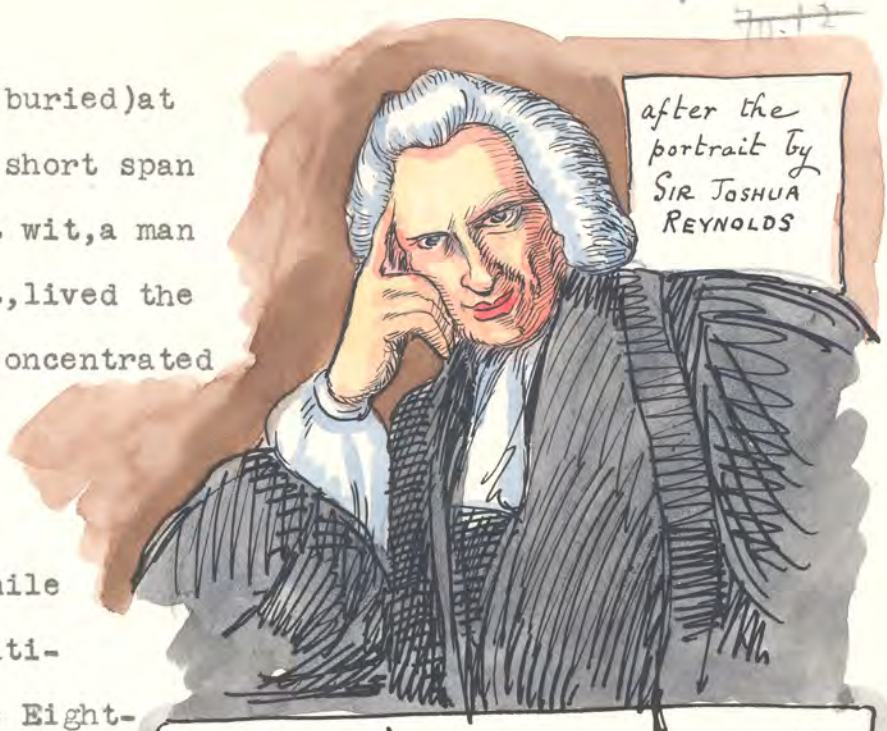


In I748,Henry Fielding (who had been called to the Bar years before, and was a member of the Western Circuit)was appointed Justice of the Peace for Middlesex and Westminster, and office which gave him three hundred pounds a year and a house in Bow Street. Despite constant ill-health,he was assiduous to his legal duties. He wrote valuable pamphlets and strove hard to deal with the insistent roguery of Eighteenth-century London,so vividly portrayed in his "History of the Late Mr. Jonathan Wild the Great"---an ironic biography of the notorious highwayman.

House inhabited by Henry Fielding at East Stour.

In I754,Fielding became desperately ill. He resigned his office, and left London for Lisbon. He died

in Lisbon(where he was buried)at forty seven. In this short span this great writer,great wit,a man of unconquerable spirit,lived the equivalent of several concentrated lives!



Critics are prone to smile at the "sentiment"of the Eighteenth century,and to regard it as a morbid growth in "an age of reason and common sense". But the truth is that it only concentrated a feeling which later(in the Nineteenth century)became diffused. Richardson,as we have seen,was a "super-sentimentalist", who,in the words of Sir Leslie Stephen, "rubs the noses of his readers in the agony of his heroines",and thus "capitalized on the "sentiment" of the period.

all kind respts to my friend Foley - and my dear friend yr Sister Yrs cordially - Lr Sterne

Another novelist of the period, Lawrence Sterne,was,like Richardson, as natural a product of his time. However,with Sterne,the "sentiment" is qualified and leavened with a sense of humor,a certain freakishness, a momentary impulse to "throw his peri-

Dear Garrick.

upon receiving my finances, this morning, wth some unforseen expences - I find I should set out with 20 prs lys - than a prudent man ought - will You lend me twenty pounds.

Yrs L. Sterne

wig in the face of his reader!

Laurence Sterne, the author of "Tristram Shandy", defies classification. Strictly speaking, he is not a novelist, though custom has so accepted him. Sterne found the world sentimentalizing, and he proceeded to feed it more sentimentality! He also laughed at it and at himself, till the world joined him, and thus "wiped away its delicious tears"! He loved to call himself Yorick, and claim his descent from the jester in "Hamlet". From Cambridge University, he went to York as a clergyman, and, at the age of forty-seven, suddenly burst out into sudden blaze of fame as the author of "a kind of loosely strung reflective fiction which is hardly narrative at all"--- "the Life and Opinions of Tristram Shandy". It is a fantastic book, a story without a plot, and all topsy-turvey and full of exasperating incidents and surprises. Among the interesting characters

in the story is Uncle Toby, who has a right of place among the immortals of literature. In Hazlitt's opinion, Uncle Toby is "the most unoffending of God's creatures", and "one of the finest compliments ever paid to human nature". Whatever else we may say of the rest of Sterne's creations, Uncle Toby remains!

In 1765, Sterne made a tour through Italy and France. The result of this trip was his "Sentimental Journey", which shows more of his groping after a more romantic experience--- or mere whimsicality? The author had at least discovered a successful trick of "sentimental writing"---if for no other reason but to play the fool of it and all the weeping world!

"The Sentimental Journey"

A month after the "Sentimental Journey" appeared, Sterne was found dead in London, alone and poor. (Where this happened Agnew's Art Gallery now stands). Thomas Carlyle placed Sterne next to Ben Jonson and Dean Swift as a humorist. "Yorick and Corporal Trim, and Uncle Toby", says Carlyle, "have yet no brother but in Don Quixote..."

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In the course of his "Sentimental Journey", Sterne says he met "the grumpy Smelfungus coming out of the Pantheon in Paris". "Nothing but a huge cockpit", growled he. The growler was none other than Tobias Smollett, M.D., who, as surgeon's mate in the British Navy had sailed with Admiral Vernon's expedition to the West Indies, and had recounted the miseries of that disastrous attempt on Cartagena in his first novel, "Roderick Random" (1748). On leaving the service, Smollett indulged in all forms of writing--- political pamphlets, occasional poems, a history of England, a translation of "Don Quixote", a book of travels, a play or two, and the editing of a magazine. But his chief books are his novels.

Dear Sir
Your much obliged & humble servt
T.s Smollett

Commodore Trunnion in "Peregrine Pickle."

The Commodore seldom went abroad, and had but little company within doors.

Smollet set little store by the recent improvements in the structure of the novel. He went to the obsolete picaresque romancers (with their random adventures loosely strung on the thread of a hero's biography) for his pattern.

He enlivened his crude romances with a highly colored version of his own experiences among sailor-men. In the main, he depended for success, not on skilful arrangement of plot, but on amusing characters---the best among them being sailors.

Smollett's tireless pen produced "The Adventures of Peregrine Pickle" (more elaborate and picaresque than "Roderick Random"), and his masterpiece, "Humphrey Clinker", which is regarded as "one of the pleasantest conveyances through the hearty and rough and very human world of the Eighteenth century". Careful and minute in his descriptions, Smollett observed every detail. In his Hogarthian way he drew what he fondly believed to be a faithful picture, but which in reality was a "pasquinade"! He mistook his savage animosity for the noble indignation of the moralist. But the boisterous humor and the "naked realism" with which he fills his sea-tales atone for the coarseness and the brutality. Smollett's "Humphrey Clinker" (with his other novels) may be regarded as the ancestors of one of the most

Dear Sir

Your much oblig'd & affectionate humble Servt

T. Smollett

Chelsea Oct. 19 1759

SPECIMAN of SMOLLETT'S HANDWRITING

18-GUN SLOOP c. 1780

flourishing stocks in English fiction---the nautical romance. Smollett's novels became a fertile source of suggestion to his successors---Sir Walter Scott, William Makepeace Thackeray, Charles Dickens, and others--- partly because of his vigor, his humorous creations, a new group of sea dogs: Commodore Trunnion, Lieutenant Hatchway, Lieutenant Bowling, and a host of other Navy men who rode upon the stormy seas and endured the dangers and horrors of a pirate-ridden world.

AN ELOPEMENT from "Peregrine Pickle"

Like Fielding, Smollett died and was buried in a foreign country, in Leghorn, in 1771.