

成云十六年 晉楚鄢陵一戰 卷十二

楚子辛之巢車以望晉軍。子重使大宰伯州犇侍于王後。王曰：「帥而左右，何也？」曰：「已軍夾也，皆聚於中軍矣。」曰：「合謀也。」張幕矣。曰：「虛十於先君也。」徹幕矣。曰：「將後午也。」甚顯且塵上矣。曰：「將塞井夷穴而及行也，皆無矣。」左右報無而下矣。曰：「聽楚也。」戰卒曰：「未可也。」無而左右皆下矣。曰：「詐誘也。」

o Moliere, 1642-1673. The archbishop of Paris denied him christian burial. wife & a tombis denied to one to whom Greece would have rector altars. It was only the personal intervention of Louis XIV. which overcame the archbishops.

o Moliere was unwell and his wife begged him to put off the representation. "But what will my poor work-people be questioned; "I should reproach myself if I deprived them of their bread for a single day." And so - through irony of fate - he played the Malade Imaginaire when he was himself mortally stricken. The effort was beyond his strength & died. He was taken ill at the close of the performance & died in a few hours.



o "greenest spot on memory's waste"

o Knit the seal

o And so the highest scowled away, and soon
 dimly shining through its skirts of jet,
 Ye saw the rim of the pacific moon,
 Like a bright fish entangled in a net,
 Flashing its silver sides -

Howd a storm at boarding

o Violet:

1. Nunc non et tumulo fortunataque favilla

2. From his fair and unpolluted flesh
 May violet spring - Hamlet Act V. scene i.

3. In this little urn is laid
 Prudence Baldwin, once my maid,
 From whose happy spouse here lit
 Spring the purple violet - Herrick "Hesp."

4. And from his ashes may be made
 The violet of his native land - Tenison in "Memorian" XVIII

The violet is stated to have sprung from the earth on which flowed the
 blood of Ajax when he stabbed himself - although some authorities give the flower
 as the hyacinth. Dr. Young, in "The Distastment," adopts the former fact -

As when stern Ajax poured a purple flood
 The violet rose, fair daughter of his blood.

Later on it became a popular notion that the violet might spring from the blood or body,
 & prove of any person of pure and innocent character, & the flower became emblematic
 of innocence. Thus when Ophelia, in "Hamlet" Act IV. sc. 5. says "I would give you some violet,
 but they withered all when my father died," she means that he was the last pure, noble
 character of the Court. & the exclamation of Laertes in Act V. sc. 1, has reference to his chastity
 & innocence. The same idea is the foundation of the other quotations.

Literature in the New Century by Brander Matthews, Professor of Dramatic Literature in Columbia University (North American Review Oct' 1904)

1. Scientific Spirit. Mr. Brunetiere, application of the theory of evolution to the development of his own language. Cross-fertilization of lyric, oration, the epic etc.

X Scientific Critic: He will endeavor to relate a work of art. endeavor to keep himself free from life-service and from ancestor-worship, holding himself devoted to his duty if he should fail to admit frankly that every master-piece of the past, however transcendent its merit, there must needs be much that is temporary admiral with more that is permanent. - many things which pleased its authors contemporary in his own time etc & which do not appeal to us, even though we can perceive also what is eternal and universal, even though we read can perceive also what is eternal and universal, even though we read into it much that the authors contemporaries had not our eyes to perceive.

2 Democratic. Greek Drama. Lack of fellow feeling - dramatists cast no light on the life of their slaves or on the sad conditions of their servitude.

Louis XIV. narrow chilliness - peasants & burghers neglected by Racine & Corneille
Impassive contempt of Lambert & Moliere
no aristocratic remoteness in Dickens & Eliot
Turgeneff & Tolstoy are innocent of haughty condescension

3 Nationality. It is the wisest character in Turgeneff's "Dimitri; Roudin" - who asserted that the great misfortune of the hero was his ignorance of his native land. "Russia can get along without any of us, but we cannot do without Russia. Woe betide him who does not understand her, & still more him who really forgets the manners & the ideas of his fatherland! Cosmopolitanism is an absurdity & a zero, - less than a zero; outside of nationality there is no art, no truth, no life possible"
International influence

Richardson - Rousseau - George Sand - Turgeneff - Henry James - Paul Bourget - Eugene I' Annunzio

4 After the Reaction by C. F. G. Matheman. The Contemporary Review Dec. 1904

X The Contrast between the literature of the early Victorian era and the literature of the closing days

- 1) cosmopolitan, imperial
- 2) One imperishable cause, sorry (scoffing at the futility of freedom)
- 3) Liberal, including Browning & Tennyson; the new branded liberalism is but a gigantic fraud
- 4) The old humanitarian (coming of the golden age, 1830-40, on both sides; the new "old" 1870-80; ancient barbarism 1840-50; English civilization 1850-60)

X of Reaction. Dissatisfaction & vague restlessness which come to individuals & communities after long periods of order & routine. Factors: Henry (W.B.) & R. Kipling.

X With the coming of a war which it had so vigorously demanded, the literature of the reaction fell suddenly, first into shrillness, then into silence

X "The Reaction" (1) - Literature of protest coloured by a sense of isolation from the ideas of its age - Watson. K. "The Seven Seas" & W. "The Purple East" 1898

against the dominance

(2) "The Reaction" (2) - Literature of protest, which comes from its conviction of a winning cause - W.B. Yeats. mysticism "The Soul of a Nation" 1897

Imperialism, 1870-80 Nationalism, 1880-90. An upstart of defeat; of defeat yet triumphant in its fall. All the vice of his conquerors will and they also become ashen & a little dust. Sadness & appeal

"Where there is nothing" - Paul Rutherford 1898. Eastern nihilism
H. W. Newinson "Between the Acts" (1898-1900)

Irish National Theatre Society -

W. B. Yeats, The Countess Cathleen

The Land of Heart's Desire

The Pot of Broth

J. M. Synge

Riders to the Sea

Colum

Broken Soil

Plus je connais les hommes, plus j'estime les chiens

Rachel weeping for her children because they are not. This is infinitely more

impressive than any phrase like 'because they are dead.' Watson The Mystery of Style

Books new and old, The Mission of Literary Critic. - Gaimiel Bradford, Jr. The Atlantic Monthly, Oct. 1904

1. Dogmatic school of critics -

2. Impressionist " " "

- 1. A work pleases or displeases a critic, for reasons which he can, or cannot, explain therefore it must please his readers also.
- 2. The great stronghold of the dogmatist is the universal consent of mankind
- 3. The dogmatist also supports himself by extra-artistic considerations, and undertakes to judge literary work by its moral and its moral tendencies

1. My impression of a work is fleeting. It shifts from day to day, from hour to hour. I read Victor Hugo when I am in the mood for him, full of life, of enthusiasm, of exuberant philanthropy, & I find him the greatest of poets. I read him when I am dull, tired, and cynical, & he seems to me the epitome of charlatans and the wisest of demagogues. At times Shelley utters all my soul, at other times he seems a mass of windy nothingness. --- But what stability, or permanence or solemn objectivity of judgment can then be given?

2. In giving us his own personal impression of a work of art, a critic is simply giving us one of a dozen possible interpretations, each of which has its own interest and value.

3. Scientific critics

After volumes of German philology in the preceding observation of M. Jules Lemaitre (who, it should be said, does not read English) on Hamlet are very refreshing: "The first three acts appear to be exceedingly beautiful; but I will frankly confess that the last two, no longer fulfil Hamlet's himself, seemed to me brutally tedious, & the conduct of Claudius is absurd. The Queen is null and absolutely passive. The gravediggers' scene, perfectly useless to the action, is a lugubrious sort of comedy, which has grown to be terribly common place. Much the same is true of Ophelia's madness. It is amusing in its text because of her song; but so it is played at the Comedie Francaise, it is a scene of Keats's & cheap romance; you think you are looking at a chronicle."

1. It may be that long and careful investigation of the source of aesthetic enjoyment will at length develop some psychological criterion which will have objective value & be subject to definite measurement.

2. Each great literary period has its peculiar character which stamps on all its representatives, no matter how uneven their individuality. Each literary period is connected with other literary periods

Renaissance - classicism (reaction)

Romanticism - realism (18th) reaction

Renaissance - Burgundy, luxuriance - English - Elizabethan

Classicism - finish, charm - French - 17th cent.

3. Literary production + the age, social condition

Shakespeare - England

Calderon - Spain

4. The life and psychology of the individual author,



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M. Jusscrand's "Histoire littéraire ~~de~~ du Peuple Anglais" is the subject of an article by G. Gregory Smith in this month's "Blackwood". It is always instructive to look into our own literature through foreign spectacles. Not only do we frequently find fresh light shed on old subjects, but we gain an interesting insight into foreign literary points of view. Though M. Jusscrand's volume is "the fruit of the intimacy of a life time" with our authors, I am not surprised or, indeed, even sorry, to see that he retains his genuine French prejudice, & that in the same spirit in which I have preferred de Musset & Tennyson, M. Jusscrand dislikes Spenser, & says with the "strong conclusion":

Je ne vous aime pas, Hylas;
 Je n'en aurais dire la cause,
 Je sais seulement une chose,
 C'est que je ne vous aime pas!

We English, however, can return the compliment in kind. How many are there who have a taste for Rowland, or who have read through "La Henriade"?

The "Academy & Literature" 15 October 1904

o The attempt to arrange series in catalogues of precedence has failed necessarily, because the point of view, both of the critic and his readers, is ceaselessly being altered by the mere progress of time. The measurement of praise and blame has never remained constant. Even with Shakespeare's qualities admired to-day were disregarded not so very long ago. It was a universally received opinion until quite recent times, that his plots were loose and ill-constructed; a contemporary critic has devoted much labour to demonstrate that every incident, every scene, in certain selected dramas are fitted and adjusted with as much care as the stones of an ancient Egyptian Temple. Every famous author at some time has been condemned, and every forgotten writer has found some equally forgotten critic to praise him.

Intellectual Element. Vernon Lee, "The Nature of Literature II", The Contemporary Literature

XIII = 文學, 藝術, needs to satisfy 2nd - 2nd 是 2nd 種 2nd 其中 2nd 大 2nd + 1111... November 1904
 - The completion of what life teaches us by snatches - is what we seek for in the written word. Life puzzles, frightens us, yet we want more of it. Life is for ever propounding problems, showing us diagrams which are snatched from our sight, effaced or inextricably overlaid, just as we seem to seize them. ...
 Do we ever understand the real why of any action, or rather its real how? ... We are intellectual creatures as well as practical & aesthetic ones; and we want life's intellectual essences, we seek its meaning. Hence the greatest writer is always the man of experience, the thinker, the philosopher. Having seen more, he should be able to tell us. ... But he must have really seen more; not perhaps as actual objective fact, but as inner feeling & interpretation; and if we suspect that what he tells us is second hand or for the nonce adieu to his prestige! This is why we are disturbed by everything savouring of rhetoric or formula: the pedant, the book worm, the superficial attitude, the most talented phrase & image maker is cheating us when we ask for the knowledge, felt or thought, of life.

A Theory of Poetry by Henry Simrod, The Atlantic Monthly, Sept. 1905The Works of J. Henry Short house. (The Edinburgh Review, July 1905)

1. John Inglesand: a Romance (Macmillan, 1881)
2. The Little Schoolmaster Mark. (" , 1884)
3. Sir Percival (" , 1886)
4. The Teacher of the Violin, & other Tales (" , 1888)
5. The Countess Eve (" , 1888)
6. Blanche, Lady Falaise (" , 1891)
7. Life, letters, and literary Remains of J. Henry Short house, Edited by his Wife. 1905

o Christopher Marlowe (1) by W. L. Courtney. Fortnightly Review Sept. 1905

Taking these volumes as representing the various attitudes spontaneously assumed by sensitive contemporary minds towards human life generally, let us now consider what the significance of such attitude is. The general meaning of life, & the problem how to live it, may be regarded by the thoughtful mind in various distinctive ways. They may be regarded in the light of a definite and unquestioned creed which is always inviting and demanding fresh individual applications, but neither admits of modification or nor requires individual reassertion. They were thus regarded by Dante and the author of the Imitation of Christ! Again, they may be regarded in a spirit of informal scepticism, which, not consciously disavowing a creed nominally prevalent, and not therefore troubling itself with ultimate doubts & difficulties, is content with constructing, as Montaigne did, a practical philosophy of its own. They may be regarded, as Rousseau regarded them, in a spirit of revolutionary idealism, which, turning away from the creeds and the social conditions of the present, derives its vitality from dreams of some vague future, or, as Mill and as Herbert Spencer regarded them, in a spirit which, though equally revolutionary, is not agitated like Rousseau's by imagination and hope, but is austere, drilled and disciplined by scientific conviction. Finally, the ~~the~~ meaning of life, and the problem of how to live it, may be regarded in a spirit of sentimental regret, which, regarding the prevalent creed as no longer intellectually tenable, bewails the loss of it as the loss of something that was supremely valuable, and either goes about attempting to save fragments of it, or sighs and weeps at the thought that such attempts are vain. Such was the spirit of Arthur Hugh Clough, who has provided it, in one of his verses, with a very appropriate motto: 'Ah well-a-day, for we are souls bereaved!'

The Literature of Egoism.

1. The Garden that I love; Lavinia's Winter Quarters; and other prose works by Alfred Austin, Poet Laureate. London Macmillan, 1894-98
2. The House of Quiet: An Autobiography. Edited by J. T.
The Thread of Gold. By the same author. London: Murray, 1904-5.
3. The Lepton Letters. By J. T. London: Smith, Elder, 1905-
4. Elizabeth and her German Garden; the Solitary Summer; and other works by the same author. London: Macmillan, 1901-2.
5. From December to December: the Daybook of Melisande, London: Murray, 1905.



- o B. Marriott Watson
- o Egerton Castle
- o Mary Cholmondeley
- o Archibald Marshall
- o Reginald Turner
- o Filson Young
- o Somerset Young
- o J. M. Falconer
- o A. W. Clarke
- o Maarten Maartens