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ESSAY BY MACAULAY

WITH CHINESE NOTES

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THE COMMERCIAL PRESS, LIMITED
SHANGHAI, CHINA

(82417)

箋註英文名著

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INDUCTIVE STUDIES IN ENGLISH

SAMUEL JOHNSON

ESSAY BY MACAULAY

(With Chinese Notes)

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編纂者 Daniel H. Kulp II

發行兼印刷者 上海河南路
商務印書館

發行所 上海及各埠
商務印書館

定價大洋伍角 外埠酌加運費匯費

中華民國四年九月初版

中華民國十八年四月八版

中華民國二十二年十月國難後第一版

中華民國二十四年三月國難後第二版

PREFACE

This *Essay* forms the second of the inductive studies in English. If the teacher has given the students thorough drill in outline making, in studying Burke's "*Speech on Conciliation*," great stress need not be put upon that part of the work in the study of this *Essay*. The *Speech* furnishes opportunity for inductive study in the logical development of a proposition, and being argument has the features which appeal to the Chinese student. The *Essay*, on the other hand, furnishes opportunity for intensive study of a different kind. It is well-suited to sentence and paragraph analysis. Here, then, is where the teacher advances another step with his class by showing them the various methods of building sentences, of uniting sentences into a paragraph, and the rhetorical principles which control in such work.

The reason for the appearance of this edition has been stated in the preface to Burke, the first of the series, and need not be repeated here. Suffice it to say, that this, too, is the result of the laboratory.

Various methods may be adopted according to the ingenuity and resourcefulness of the teacher. The study should begin with a rapid reading of the *Essay* as a whole. Then, for real study, outline sections may be assigned, which the student should master thoroughly: and he should study the text which is covered by the outline. He should test the outline to see if it

really covers the important points of the *Essay* in proper form. The notes, suggestive questions, and general questions should be used constantly. At times the teacher might find it helpful, when about to discuss a certain rhetorical principle which is to come up in the lesson, to ask several students to refer to different rhetoric text-books on those points and to bring in to class the main points of the discussions contained in the texts. In order to fix those principles, students should have to use them by writing compositions in class. A section of the outline may be assigned at any time; the student will then have his material which he can work on with his tools,—the principles. In addition to compositions, the teacher will find that discussions or debates either on rhetorical points or on propositions growing out of the *Essay* give students a chance to speak, which they covet so much. Special papers on related subjects may be assigned to various students from time to time. For instance, one student might read a paper on the Social Life of London in Johnson's *Day*; another might describe Macaulay's early life; several might read *Rasselas* with a view to debating a proposition like the following: Resolved,—That Johnson's *Rasselas* is not a novel. Any teacher will find an abundance of good subjects for this sort of class work, and he will find the interest of the students greatly increased thereby.

Before going on from this *Essay*, a careful summary of the work should be made so as to gather up all the discoveries the students have made, either of rhetorical principles, methods and reasons for paragraphing,

capitalizing, punctuation, or of the main points of the *Essay*.

But the teacher should never lose sight of the method to be pursued; first, analysis in class discussion; then, synthesis in composition work, written or oral, as he may desire. Wise suggestions as to what to look for will be helpful, though the common practice of lifting the student over difficult places by leading questions is strictly to be deplored.

Again the editor desires to acknowledge his indebtedness to Mr. Telly Howard Koo, of the Shanghai College, for his assistance in the preparation of the Chinese notes.

Shanghai, July 14, 1915.

BIOGRAPHICAL SKETCH OF MACAULAY

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BIOGRAPHICAL SKETCH OF MACAULAY

There is no doubt that the reputation as well as the value of the *Encyclopædia Britannica* is greatly increased by contributions of the quality of Macaulay's "Johnson." But it is not upon his various essays or dissertations that Macaulay's fame rests primarily. He is known rather for his "History of England," as a prose writer and historian; and as a poet, for his "Lays of Ancient Rome." So famous did his "History" become that it was translated into eleven different languages. While outside of England he was thus thought of as a great historian, within, he was not only an essayist but also a politician of sincere convictions and wide influence.

Thomas Babington Macaulay, (Lord), the son of Zachary Macaulay, a West Indian merchant and philanthropist, was born in Rothley Temple, Leicestershire, on October 25, 1800. He early showed great ability, developing, especially during his preparation in private schools, a strong bent toward literature. By the time he was eighteen he had finished his preparation, and then entered Trinity College, Cambridge, at once. While there he distinguished himself as a brilliant scholar and debater; he won several medals that were of high honor. After he got his B.A., he became a fellow of Trinity and settled down to literature in dead earnest. He took his M.A. in 1825.

It was during his fellowship at Trinity that he began to write for the *Knights Quarterly*, a magazine

that had a short but brilliant existence. Later he contributed to the *Edinburgh Review*, which was then in the height of its power. These articles brought him at once to the attention of the literary public, and his essay on "Milton" established for him a reputation that novelists might be excused for envying. At once he was courted and admired by distinguished people. This simply opened up new opportunities to increase still further his literary fame, for he became a welcome guest at many a London party not only because of his writings but also because of his brilliant powers of conversation. His ease and wit furnished many a pleasant laugh where it was much desired and appreciated.

He was called to the bar at Lincoln's Inn in 1826, but he soon gave up reading law for his more literary inclinations. But having started in law, he naturally looked to politics for his work. He was a Whig of the Whigs, a Protestant, but profoundly sincere in all his beliefs, whether religious or political. His Whiggism led him sometimes into an intensity of feeling on certain questions of the day that laid him open to charges of partiality that amounted almost to bigotry. One can find a splendid illustration of his impassioned writings in the essay on "Milton," wherein he hurls his fierce invectives against the Stuarts, at the same time expressing his praise and appreciation of such men as Hampden.

With these political affiliations he entered Parliament in the House of Commons in 1830. His speeches established his reputation there as his magazine articles

had in the world at large; all of which made it possible for him to wield a wide influence. He was made secretary of the board of control of India, and as a member of the Supreme Council for India, went there in company with his sister in the following year. He gave a splendid account of himself in his broad statesmanlike work for the welfare of the Indian people. He prepared a new penal code. But it must not be supposed that these activities prevented him from literary effort, for during his stay until 1838 he continued to write for the *Review*. It was at this time, too, that he went back to classical studies with fresh enthusiasm that was surprising even to himself. More and more he came to see that literature and not politics should be his principal field of activity.

When he returned from India, he had the distinction of a seat in Parliament for Edinburgh. While he was War Secretary, he composed his ballads on "Lays of Ancient Rome" (1842). His three volumes of "Essays" appeared in the following year. Later he was made paymaster-general. Then through his support of religious freedom by his defense of the Roman Catholic Relief Bill, which did not please ecclesiastical Edinburgh, he lost his seat in the following elections, 1847. But again in 1852, without any move on his part, Macaulay was returned to Parliament for the same city. In 1848 the first two volumes of his "History of England" made their appearance and were welcomed in terms of praise on every hand. In due time the other four volumes appeared with as great a reception. People were enthusiastic about them. The sales were

enormous both in England and America. In 1857 he was raised to the English peerage, being given the title of Baron Macaulay of Rothley. During these last years his health was failing rapidly. He continued to go up to Parliament but refrained from making speeches, for he was reserving all his strength for his laborious work on the "History." He died rather suddenly at his residence in London on December 28, 1859, and was buried in Westminster Abbey.

Although Macaulay was never married, yet he always showed himself very affectionate toward his sister and her children. He was ever honest and true; willing to sacrifice at any time his office for his principles. He had an intense love of justice and a sympathy that was instantly stirred to impassioned opposition by any attempt to destroy men's honor or freedom. He liked the good things of life and strove to have money enough to secure them for himself, but he was never mercenary. While many great men have lived lives of suffering, of struggle, and sometimes of apparent defeat,—Johnson, for instance—Macaulay's life was preeminently happy.

It has been freely intimated by some critics that Macaulay's popularity can be accounted for chiefly because of his faculty of conforming to popular standards. In a measure this is probably true, for he believed, and rightly too, we think, that a writer should be able to touch the rock of experience and bring forth gushing streams of new life. To do this, one cannot get as far off from the reader as possible; rather must he do what Macaulay has done, get down to the place

where the reader is standing. If one strikes the rock on the mountain peak, the divide may turn the stream down the opposite slope and leave the thirst unquenched. However, Macaulay's fame rested chiefly upon the energy and capacity of his mind. His erudition was broad and thorough; but better than that, he knew how to draw upon his resources of knowledge. In addition to his mental capabilities, his eloquence and clearness gained him, we believe, a deserved fame. His early tendency to literature supplied him with a genuine ambition to become a writer; an aspiration which through all the years of busy political life, never left him. And he succeeded, though all the while he, as well as his critics, realized the defects of his work. Well may we say, that his brilliant and enviable record has stood the test of time, and that his fame has grown dim not at all.

In style Macaulay affords an interesting contrast with Burke on the one hand or with Carlyle on another. First of all he was a man at ease in his own mind. He was cock-sure of himself on every proposition he made, while many men are not sure of anything. For this reason, he cannot be called a philosopher. As a matter of fact, he had no philosophy. His historical range was wide and deep so that he saw things in their historical perspective so clearly that he did not feel the need of any philosophy. This was a lack which limited his power in discussion, for sometimes he found himself at places where his memory was not able to make up for his lack of philosophy. This historical range of his, which was almost unequalled, and which

made him so sure, is one reason why one always finds that he took sides strongly and threw himself into impassioned speech in favor of the side he took. But the wonder of it is, that with all his range in history his style was not loaded down. Although his solidity of mind led him to a confidence of expression that challenges disproof, making few if any qualifications or limitations to his statements, to a slight exaggeration for effect, yet his style, withal, is characterized by enviable ease, purity, force, grace, and point. The narrative always moves rapidly and clearly, though sometimes his clearness is gained by repetition.* His scholarship is classical, but admirable. So it is natural that we find a strong love of antithesis and climax. His description has a variety and brilliance of detail which at times is a fault. Even his short sentences may interfere with the cumulative effect. And one finds again and again that there are

*** It is impossible not to understand him; he approaches the subject under every aspect, he turns it over on every side; it seems as though he addressed himself to every spectator, and studied to make himself understood by every individual; he calculates the scope of every mind, and seeks for each a fit mode of exposition; he takes us all by the hand and leads us alternately to the end, which he has marked out beforehand. He sets out from the simplest facts, he descends to our level, he brings himself even with our mind; he spares the pain of the slightest effort; then he leads us on, and smooths the road throughout; we rise gradually without perceiving the slope, and at the end we find ourselves at the top, after having walked as easily as on the plain. When a subject is obscure, he is not content with a first explanation; he gives a second, then a third: he sheds light in abundance from all sides, he searches for it in all regions of history; and the wonderful thing is that he is never prolix."

Taine, *English Literature*, ed. 1880, p. 634.

more details than are required by the narrative; there is frequently a lack of proportion between form and content, sacrificing the continuity for rhetorical points that stimulate. But in spite of these defects, his literary outfit was complete, and while neither philosopher nor scientist, he had the historical sense so fully that it furnished him with an abundance of illustration with which to explain what other men of his day were explaining by the aid of science and philosophy. His fame thus rests on his historic insight, his mental capacity, his clear incisive touch, and conformity to standards that have been the judgments of the market.

JOHNSON

MACAULAY'S

LIFE OF SAMUEL JOHNSON, 1709-1784

(Written for the "*Encyclopædia Britannica*"—1856)

I

YOUTH OF JOHNSON

I. Character of Johnson's father, Michael Johnson.

- (a) Magistrate of Lichfield and bookseller of great note in midland counties.
- (b) Learned.
- (c) A churchman and Jacobite.

II. Character and temperament of the child Samuel Johnson, born 18th September, 1709, at Lichfield

- (a) Physical characteristics.
 - 1. Muscular strength with awkwardness and infirmities.
 - 2. Scrofulous taint.
 - x. Noble and not irregular features distorted by the malady.
 - y. Cheeks scarred.
 - z. Eyesight impaired.

(b) Mental and spiritual characteristics.

1. Quickness of parts with morbid propensity to sloth and procrastination.
2. Kind and generous heart with gloomy and irritable temper.

III. School and studies.

(a) Force of mind.

(b) Apt scholar; head of every school.

(c) Student at home 16 to 18.

1. Little Greek.

2. Much Latin.

x. Without Augustan delicacy of taste.

y. Student of unknown Latin authors, and of great restorers of learning. (Petrarch.)

II

COLLEGE CAREER

I. Johnson's entrance upon college life.

(a) Poverty of father prevents his supporting Samuel at university.

(b) Through offer of assistance by wealthy neighbor J. at Pembroke College, Oxford.

(c) Faculty at Pembroke impressed by Johnson's eccentric manners and extensive and curious information.

II. Poverty and its effect.

- (a) Poor to raggedness.
 - 1. Condition excited mirth and pity.
 - 2. Driven from Christ's Church College by the sneers at holes in shoes—yet he spurned new pair.
- (b) Distress made him not servile, but reckless and ungovernable.
 - 1. Leader among students.
 - 2. Ringleader in opposition to discipline.
 - 3. Excused because of his ability and acquirements.
 - x. Turned Pope's Messiah into Latin verse.

III. Johnson driven from college by poverty.

- (a) Promises of support not kept.
- (b) Family unable to help.
- (c) Debts more than he could pay.
- (d) In 1731 left without degree.
- (e) Father died leaving J. par. 20.

III**I. Johnson's infirmities of body and mind.**

- (a) His hereditary malady made him a hypochondriac; mad all his life.
 - 1. Shown by eccentricities
 - v. Grimaces—mutterings.
 - w. Lady's shoe.
 - x. Repeating Lord's Prayer at peculiar times.