

上海市高校教育高地建设项目

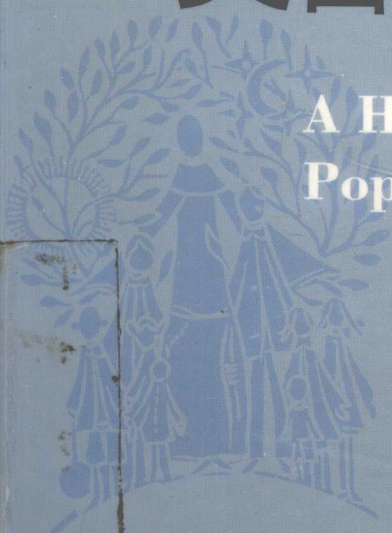


英国通俗小说菁华

(18-19世纪卷)

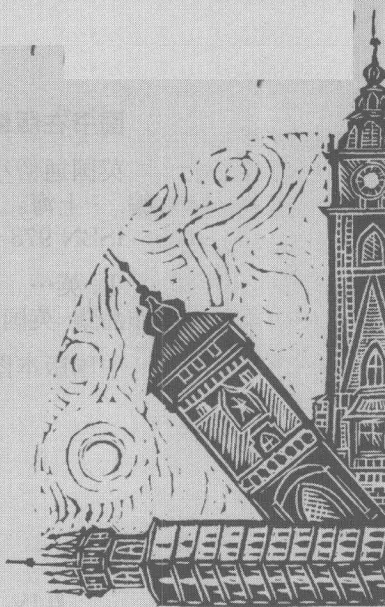
A Highlight of British
Popular Fiction

黄禄善 主编



上海大学出版社

上海市高校教育高地建设项目



英国通俗小说菁华

(18-19世纪卷)

A Highlight of British
Popular Fiction

黄禄善 主编

上海大学出版社

图书在版编目(CIP)数据

英国通俗小说菁华. 18-19 世纪卷: 英文/黄禄善主编. —上海: 上海大学出版社, 2007. 6

ISBN 978-7-81118-095-4

I. 英… II. 黄… III. ①英语-语言读物②小说-作品集-英国-近代 IV. H319.4: I

中国版本图书馆 CIP 数据核字(2007)第 069298 号

责任编辑 张芝佳 封面设计 柯国富 技术编辑 金鑫

上海市高校教育高地建设项目

英国通俗小说菁华

黄禄善 主编

上海大学出版社出版发行

(上海市上大路 99 号 邮政编码 200444)

(<http://www.shangdapress.com> 发行热线 66135110)

出版人: 姚铁军

*

南京展望文化发展有限公司排版

上海叶大印务发展有限公司印刷 各地新华书店经销

开本 890×1240 1/32 印张 16.75 字数 648 千

2007 年 6 月第 1 版 2007 年 6 月第 1 次印刷

印数: 1~3 100

ISBN 978-7-81118-095-4/H·151 定价: 33.80 元

编写说明

这本《英国通俗小说菁华》是《美国通俗小说菁华》的姊妹篇，其编撰目的也同《美国通俗小说菁华》一样，旨在为我国大专院校英语及相关专业的学生以及社会上广大英语文学爱好者搭起一座学习、欣赏英国通俗文学的桥梁。它将在我国国内首次展示英国各个历史时期的通俗文学发展的概貌，帮助广大读者在轻松、愉悦的阅读过程中，熟悉、掌握英国最贴近社会生活的语言，从而快速地提高英语运用能力。全书约 300 万字符，共分三卷，本册为 18 世纪和 19 世纪卷，汇集了该时期脍炙人口的英国通俗小说精华 30 篇，涉及到丑闻小说、哥特式小说、科学恐怖小说、历史浪漫小说、女性言情小说、感官小说、古典式侦探小说、科学推测小说、魔法幻想小说、灵异小说等 10 个主要通俗小说类型和 30 个重要作家。在编写体例上，突出实用性和系统性，每一章节之前均有类型介绍和作家介绍，正文则依据难易程度，加有数量不等的注释，以帮助理解。书末附有参考书目，供进一步学习、研究之用。

相比美国通俗小说，英国通俗小说的历史更为久远，因而内容也更加丰富、更加精彩。这里需要强调的是，无论是美国通俗小说，还是英国通俗小说，其“通俗”不完全等同于通常中国读者心目中“通俗”的概念。事实上，从社会历史发展的角度看，英美通俗小说的概念应该是动态的，而不是静态的。在前工业化时代，通俗小说主要表现为经典小说的“附庸”，其创作者和受众多为劳工阶层，体现了民间文学或口头文学的某些特征；到了工业化时代，通俗小说开始与经典小说分道扬镳，并逐步建立了自身的文学价值体系，其创作目的和文化价值均与“精英文学”，特别是现代主义的“精英文学”相对立；而后工业社会形态及其以大众媒体为中心的消费社会的出现，促

使了通俗小说在各种意义上的泛化，小说主题、价值判断、形式、内容及其言说方式已完全不同于之前的通俗小说。可以说，当代英美通俗小说是一种由广大知识阶层创作，又为广大知识阶层服务的“大众文学”。

全书体例结构、编写材料由黄禄善设定，有关教师和专业研究生撰稿，然后由黄禄善审稿、改稿和定稿，邹文华、杨春晓在改稿中也做了大量工作。具体撰稿人员分工如下：刘苏周，Chapter 1、Chapter 2 和 Chapter 3；李晶，Chapter 4、Chapter 5 和 Chapter 6；葛庆，Chapter 7 和 Chapter 8；韩桢，Chapter 9 和 Chapter 10。

希望我们的努力能得到广大读者的认可。

编 者

2007 年 5 月

Contents

CONTENTS

Chapter 1 Scandal Fiction	1
1. Overview	1
2. Aphra Behn; <i>Oroonoko; or, The Royal Slave</i>	4
3. Mary Delarivier Manley; <i>New Atalantis</i>	24
4. Eliza Haywood; <i>The Fortunate Foundlings</i>	37
Chapter 2 Gothic Fiction	48
1. Overview	48
2. Horace Walpole; <i>The Castle of Otranto</i>	51
3. Ann Radcliffe; <i>The Mysteries of Udolpho</i>	72
4. Matthew Gregory Lewis; <i>The Monk</i>	92
Chapter 3 Scientific Horror Fiction	121
1. Overview	121
2. Mary Wollstonecraft Shelley; <i>Frankenstein, or The Modern Prometheus</i>	123
3. Jane Webb Loudon; <i>The Mummy! Or a Tale of the Twenty-Second Century</i>	135
Chapter 4 Historical Romance Fiction	148
1. Overview	148
2. G. P. R. James; <i>The King's Highway</i>	150
3. Edward Bulwer-Lytton; <i>The Last Days of Pompeii</i>	164
4. William Harrison Ainsworth; <i>Windsor Castle</i>	174
Chapter 5 Women's Fiction	195
1. Overview	195
2. Charlotte Mary Yonge; <i>The Heir of Redclyffe</i>	197
3. Rhoda Broughton; <i>Cometh Up As a Flower</i>	214
4. Florence Marryat; <i>Love's Conflict</i>	228



Chapter 6 Sensation Fiction	239
1. Overview	239
2. Wilkie Collins: <i>The Woman in White</i>	241
3. Ellen Wood: <i>East Lynne, or, The Earl's Daughter</i>	262
4. Mary Elizabeth Braddon: <i>Lady Audley's Secret</i>	280
Chapter 7 Classic Detective Fiction	304
1. Overview	304
2. Fergus Wright Hume: <i>The Mystery of a Hansom Cab</i>	307
3. Arthur Conan Doyle: <i>The Adventures of Sherlock Holmes</i>	320
4. Arthur George Morrison: <i>Martin Hewitt, Investigator</i>	349
5. Charles Grant Allen: <i>An African Millionaire</i>	372
Chapter 8 Speculative Science Fiction	391
1. Overview	391
2. George Tomkyns Chesney: <i>The Battle of Dorking</i>	393
3. William Henry Hudson: <i>A Crystal Age</i>	402
4. George Chetwynd Griffith: <i>The Angel of the Revolution</i>	414
Chapter 9 Magic Fantasy Fiction	427
1. Overview	427
2. George MacDonald: <i>At the Back of the North Wind</i>	429
3. Henry Rider Haggard: <i>She</i>	450
4. William Morris: <i>The Wood Beyond the World</i>	466
Chapter 10 Ghost Fiction	480
1. Overview	480
2. William Gilbert: <i>The Last Lords of Gardonal</i>	482
3. Arthur Machen: <i>The Great God Pan</i>	498
4. Clemence Housman: <i>The Were-Wolf</i>	511
Select Bibliography	524

Chapter 1

Scandal Fiction

1. Overview

Scandal fiction is one of the earliest popular genres in Britain, the origin of which can be traced back to the times when the British novel rose. It is generally agreed that the British novel, in the current sense, arose from a whole host of prose narratives at the end of the seventeenth and the beginning of the eighteenth centuries in England. Novelists drew on the new “journalism”, criminal biographies and autobiographies, spiritual autobiographies, conduct books, travel narratives, religious allegories and histories to construct their texts, and thus scandal fiction was born. Different from both male pornography and didactic love of the period, scandal fiction almost exclusively narrates to women by women and about women. Though the fiction also has erotic plots, all the seduction plots have political intrigues, for they believe that women’s only political instrumentality is to be achieved by playing the role of seductress. In seeking to revive moral vigor in feminine representations of love, they always depict the innocent lady, who is originally seduced by the libertine, but eventually the libertine is seduced and tamed with the lady’s struggle. A competition between men and women for control of seductive means becomes the central theme of these stories. The battle for control over sexual representation acts as an analogy for women’s search for political “representation” or agency.

The emergence and popularity of scandal fiction attribute to many reasons, especially economic, political and cultural ones. In the late 17th and early 18th centuries, England underwent great and profound changes. The economy was flourishing with the quick development of the Industrial Revolution, which provided a solid economic foundation for the development of scandal fiction. After the “Glorious Revolution” in 1688, a fairly large urban bourgeoisie emerged in the new metropolitan and imperial center in England, and they began to fight for their rights with aristocrats in parliament by employing politicians and writers to assault each other, most of



their scandal affairs they published on newspapers became sources of scandal fiction. Furthermore, the growth of the publishing industry made fiction available to common readers. At the same time women's literature showed a rapid improvement in London over the same period in comparison with that in all other regions, not only because people in the capital London had a better economic foundation and education, but also because the two most popular journals of the early eighteenth century, the *Tatler* and the *Spectator*, with the chief editor Joseph Addison and Richard Steele respectively, explicitly oriented towards female readers. The material in the two periodicals, with differences between male and female reading requirements, provided a more suitable and improving form of leisure pursuit for women, and attracted more and more female readers, including metro politic women writers Aphra Behn, Delarivier Manley and Eliza Haywood. Influenced by the French romance, these female writers began to participate in the supposedly masculine world of party politics. While presenting themselves as feminine writers interested in love, they used scandal fiction as a way of intervening directly in party politics.

Early in 1683, Aphra Behn, the first woman in England to earn her living by her pen, published the first epistolary book *Love-letters Between a Nobleman and His Sister*. The book, by relating the private letter to an unknown lover about her love stories and seductive affairs, for the first time made the female voice heard publicly. The incestuous innuendo in the fiction occurred between Philander and his sister-in law Sylvia was represented as part and parcel of his Whiggish politics. In her another book *Oroonoko, or Royal Slave* (1684), she successfully figured the suffering black hero Oroonoko, who was tricked onto a slave ship, sold into slavery in the English colony of Surinam, bitterly humiliated and tortured by the white male colonists following his attempt to lead a slave rebellion, and finally executed after having taken the life of his pregnant wife for the King's glory. Behn's description of her hero has generated a critical controversy about the extent of her anti-racism or abolitionist sympathies. In the book she employed the third person narrative tragedy, which was a response to the problem of authenticating voice in first-person epistolary writing, enriched the forms of narrative and made a change of author's role of telling stories. At the same time, to avoid becoming the disdainful lady or the persecution from the other

party, she identified with the male role while modifying its view of women especially in describing the erotic plot in her fiction. Furthermore, to show a woman wanting a man, Behn, in *The Fair Jilt*, reversed traditional positions and roles, making Miranda the aggressor and the priest the shrinking object of lust.

Likewise, Delarivier Manley concealed the “transgression” of representing female political ambition beneath the “lesser” transgression of representing active female sexual desire. In her scandal fiction she used the seductive plot as substitute for the political plot, and her repetitious tales of seduction could be seen as a series of attempts to destabilize the structuring oppositions of contemporary ideology in order to privilege the woman as a commentator and actor in the political realm. However, unlike Aphra Behn, whose amorous involvement was obscure, Manley made no secret of her love affairs, and biographizing her own sexual intrigues was a frequent ploy in her fiction. More important, she took these ingredients—the garden, the sleeping woman, the woman’s body exposed to the lover’s amorous gaze—and subtly reorganized them into configurations, which disturbed the dichotomy established here between innocent woman and duplicitous male. The woman eventually took control of the seduction, which was an analogy for women’s search for political representation. And her description of the seduction of Diana de Bedamore in her major scandal book *The New Atalantis* (1709), allegorized about the sexual misconduct and corruption of prominent politicians, was just a case in point.

Eliza Haywood’s rise to fame as a scandal fiction writer coincided almost exactly with Manley’s final sally into the field of fiction. Compared with the works of Manley, the heroines in Haywood’s fiction were more active to act as seductresses. In her first fiction *Love in Excess* (1720), D’Elmont fell in love with his ward, Melliora. When he covertly entered her bedroom at night, he found her in the midst of a dream. To his surprise, she threw her arm about his neck, and in a soft and languishing voice calling his name. If the seduction of the heroine here was under cover of the dream state, the Jewess Kesiah’s seduction was more obvious. She seduced an upright young Englishman into marriage and then abandoned him. More than that, Fantomina, the heroine of the fiction *Fantomina, or, Love in a Maze* (1725), who was unwilling to go the way of her sisters—seduced, abandoned,

and falling into hysteria, had her own plans. In order to seduce her lover Beauplaisir, she disguised herself three times, and each time she succeeded. It was also significant that, unlike Manley, Haywood did not indulge in any form of political journalism. Her targets in the two scandal stories of the 1720s were not leading politician but court figures and private individuals, and her fiction *The Adventures of Eovaai* (1736) was a concerted and damning attack on Robert Walpole. Her greatest innovation in the field of amatory fiction was to revitalize the representation of a desiring conflict into social, rather than party political, myth. In these short stories of the 1720s, the seduction scene was presented as a struggle for power and, more particularly, a gendered conflict over the interpretation of the woman's body as amatory sign.

Although the Walpole government's lack of interest in supporting and controlling party-motivated literature meant the decline of scandal fiction in 1740s, it still exerted a great influence on many followers, including Lady Mary Wortley Montagu (1689-1762), Charlotte Lennox (1720-1804), Sarah Fielding (1710-1768) and Samuel Richardson (1689-1751).

2. Aphra Behn: *Oroonoko*; or, *The Royal Slave*

A. Biographical Introduction

Aphra Behn (1640-1689) was a prolific English dramatist, novelist, and poet of the Restoration. She was almost certainly born in Wye, near Canterbury, on July 10, 1640 to Bartholomew Johnson, a barber, and Elizabeth Denham. Her parents were married in 1638 and Aphra, or Eaffry, was baptized on December 14, 1640. Elizabeth Denham was hired as a nurse to the local wealthy Culpepper family, which meant that Aphra Behn might grow up and spent time with the family's children. The younger child, Thomas Culpepper, later described Behn as his foster sister. In 1663, Aphra Behn visited an English sugar colony on the Suriname River, on the eastern coast of Venezuela (a region later known as Suriname). During this trip Aphra Behn was supposed to have met an African slave leader, whose story formed the basis for one of her most famous works, *Oroonoko*, which had an influence on and was considered a cornerstone in the development of the English novel. Shortly after her return to England in 1664, Aphra Behn married Johan Behn, a merchant of German or Dutch parentage. Their

marriage did not last for more than a few years because Behn was reportedly bisexual, and held a larger attraction to women than to men. By 1666 Aphra Behn had become attached to the Court, possibly through the influence of Thomas Culpepper and other associates. Then Charles II, who had just gained the throne of England after the rule of the Cromwells, recruited her as a political spy to Antwerp. Her code name for her exploits was said to have been Astrea, a name under which she subsequently published many of her writings. When the Second Anglo-Dutch War broke out between England and the Netherlands in 1665, she became the lover to a prominent and powerful royal, from whom she obtained political secrets for the English advantage.

However, Aphra Behn's exploits were not profitable, for Charles was slow in paying her either for services or expenses whilst abroad. Money had to be borrowed for Aphra Behn to return to London, where a year's petitioning of Charles for payments went unheard, and she ended up in a debtor's prison. By 1669 an undisclosed source had paid Behn's debts, and she was released from prison; from this point she started to become one of the first women who wrote for a living. She cultivated the friendship with various playwrights, and starting in 1670 she produced many plays and stories, also poems and pamphlets. Her works included at least 15 "novels" (novella, actually, a poetry anthology), translations from Latin and French, and at least 17 plays, most of which were comedies. By 1671 her romantic comedy, *The Forc'd Marriage; or, The Jealous Bridegroom*, had been produced, the first in a string of successful plays. By 1677 she had gained her much desired fame with the eminently successful production of *The Rover; or, the Banish'd Cavaliers*, which was produced in two parts and dealt with an exiled English regiment living in Italy during the Puritan era. Among Behn's sources was the Italian commedia dell'arte (improvised comedy), which she used in her farce *The Emperor of the Moon* (1687), forerunner of the modern-day pantomime. All her plays were noted for their broad, bawdy humor and were performed under royal patronage by the Duke's Theatre Company. Her last play *The Widow Ranter* (1689), produced posthumously, was a failure. But it was an interesting portrait of the settlement of the Virginias, based on her experience in the New World.

Despite her success as a playwright, Aphra's best literary achievement could be found in her fiction. Her first fiction, the three volumes of *Love-*

Letters Between a Nobleman and His Sister (1684-1687), and *The Lucky Chance; or, An Alderman's Bargain*, drawn from the time she spent as a female spy in Holland, were successful. The most notable one was *Oroonoko; or, The Royal Slave* (1688), a heroical love story, the first philosophical fiction in English. Aphra Behn's other stories comprised *The Lucky Chance; or, An Alderman's Bargain* (1686), *The Fair Jilt; or, The History of Prince Tarquin and Miranda* (1688), a tale of a clever and remorseless woman serving as a spy in Holland, and *The History of the Nun; or, The Fair Vow-Breaker* (1688), which was Aphra's fictional saga of Isabella, who broke her vow of chastity, married two men and in the end slaughtered them both.

As well as plays and stories, Aphra Behn wrote poetry and translated works from French and Latin. She finished her first book of poetry, which appeared as *Poems Upon Several Occasions* in 1684. Aphra Behn died on April 16, 1689, and was buried in the cloisters at Westminster Abbey, where her stone still rests today at Poets' Corner—not an inconsiderable honor for a woman playwright in the late seventeenth-century.

In the 20th century, Virginia Woolf wrote in *A Room of One's Own* that "All women together, ought to let flowers fall upon the grave of Aphra Behn... for it was she who earned them the right to speak their minds." In an age of libertines, Behn undertook to proclaim and analyze women's sexual desire, as manifested in her characters and herself. It had been written that "Behn's writings unveil the homosocial role of male rivalry in stimulating heterosexual desire for women and explores the ways in which cross dressing and masquerade complicate and destabilize gender relations". She was a celebrity, unusual for her independence as a professional writer and her concern for equality between the sexes. Her denial of woman's subservience to man and her high-living, Bohemian existence had led critics to describe her as a forerunner of the feminist movement. She had since become a favorite among sexually liberated women, many of bisexual or lesbian orientation, who proclaimed her as one of their most positive influences. In a word, Aphra Behn was worth reading not only because she contributed significantly to the development of a literary genre, but also because her life and works reflect nearly every facet of a brilliant period in English literary history.

B. Introduction to *Oroonoko; or, The Royal Slave*

Although it was not popular during Behn's lifetime, today *Oroonoko; or*

the Royal Slave (1688) was Aphra Behn's most widely read and most highly regarded work. Having developed the female narrative voice and dealt with anti-colonial and abolitionist themes, it influenced the development of the English novel. It also developed the figure of the noble savage that was later to be made famous by the French philosopher Jean-Jacques Rousseau.

Oroonoko chronicled the story of the African prince Oroonoko and his beloved wife Imoinda, who were captured by the British and brought to Surinam as slaves. It was set primarily in this locale on the northern coast of South America in the 1640s, just before the English surrendered the colony to the Dutch. It was written in a mixture of the first and third person narration, and probably was drawn from Behn's experiences as a young woman living in Surinam.

A young English woman, the nameless narrator resided on Parham Plantation awaiting transportation back to England. She was the daughter of the new deputy-governor, who unfortunately died during the family's voyage to take up his new post. During her wait, she had the opportunity to meet and befriend prince Oroonoko and his lovely wife, Imoinda. Before introducing the primary character, however, the narrator provided great detail about the colony and the inhabitants, presenting first a list of multicolored birds, myriad insects, high-colored flora and exotic fauna, and then an almost anthropological account of the natives with whom the British traded and who seemed to the narrator to be as innocent as Adam and Eve in "the first state of innocence, before man knew how to sin." The British, she insisted, lived happily with the natives. Because of their huge numbers, the colonists were unable to enslave them and so must look elsewhere for slaves to work on the sugar plantations—that was, they looked to Africa.

After her overview of Surinam, the narrator switched the setting to Coramantien (today Ghana) on the western coast of Africa, where the protagonist Oroonoko was about to meet Imoinda, the daughter of the general who had just died for saving Oroonoko's life. The king of Coramantien, who was the 100-year-old grandfather of Oroonoko, had also fallen in love with the young and beautiful girl and had beaten Oroonoko to the punch by sending her the royal veil, a gift Imoinda could not refuse, and which signified that she was now the wife of the king. She would spend the rest of her days locked within the otan, or the royal seraglio, which only the king could visit.

Oroonoko, however, broke into the otan with the help of his good friend Aboan, who kept one of the king's senior wives named Onahal occupied with lovemaking. The king caught him, and Oroonoko fled. Although Imoinda was sold into slavery, the king later informed Oroonoko that she had been honorably put to death.

Meanwhile, the British arrived in Coramantien to trade for the war captives whom Oroonoko sold as slaves. The captain invited the prince and his friends to board his vessel as his guest, but then surprised them and took them captive. Soon the captain promised Oroonoko his freedom when he and his friends refused to eat, but he failed to keep this promise. Upon the ship's arrival at Surinam, Oroonoko was sold to the mild-mannered and witty overseer of Parham Plantation who befriended him, Mr. Trefry. At this point, Oroonoko met the narrator. She and Trefry assured the prince that as soon as the lord-governor Willoughby arrived in Surinam he would be set free. Because of his high social status, superior education, and spectacular physical appearance, Oroonoko was never sent to work. He resided away from the other slaves in the plantation house. While walking with Trefry one day, he saw Imoinda. The lovers run happily into each other's arms and all but instantly married. Soon Imoinda became pregnant.

At this point Oroonoko, who desperately desired that his child not be born a slave, became even more concerned about his enslaved status despite Trefry's and the narrator's renewed promises that all would be well when the governor arrived. They attempted to divert him with hunting, fishing, and a trip to a native village. Oroonoko was a champion hunter who killed two tigers single-handedly in addition to managing to hold onto a fishing rod even when an electric eel knocked him unconscious. Although the native village provided distraction, Oroonoko incited a slave revolt with the other plantation slaves. They escaped on Sunday night when the whites were drunk, but they left a trail that was easy to follow because they had to burn the brush in front of them. The plan was to settle a new community near the shore and find a ship on which to return to Africa. Meanwhile, the narrator fled to safety, but later she got a firsthand account of the events.

Deputy-governor Byam negotiated with Oroonoko to surrender and promised him amnesty. Once more he assured Oroonoko that he and his

family would be freed and returned to Africa. Hardly surprising, however, Byam lied once more to Oroonoko and saw that he was whipped brutally, with pepper poured into his wounds, as soon as he surrendered. The despondent Oroonoko realized he now would never be free and that his child would be born in captivity. He informed Imoinda that he had decided to kill her honorably, take revenge on Byam, and then kill himself. She thanked her husband for allowing her to die with dignity, and he cut her throat and removed her face with his knife. But Oroonoko became prostrated with grief and could never generate enough energy to go after Byam. Sinking ever deeper into depression, he waited for eight days next to the body of his dead wife until the stench brought Byam's men to the site, where they immediately set about killing him. Finally, Oroonoko stood stoically smoking his pipe while they chopped off his nose, ears, and one leg. Then he fell down dead, and they quartered his body before disposing of it.

C. From *Oroonoko; or, The Royal Slave*

Chapter 4

It was thus for some time we diverted him; but now Imoinda began to show she was with child, and did nothing but sigh and weep for the captivity of her lord, herself, and the infant yet unborn; and believed, if it were so hard to gain the liberty of two, 'twould be more difficult to get that for three. Her grieves were so many darts in the great heart of Caesar, and taking his opportunity, one Sunday, when all the whites were overtaken in drink, as there were abundance of several trades, and slaves for four years^①, that inhabited among the Negro houses; and Sunday being their day of debauch (otherwise they were a sort of spies upon Caesar), he went, pretending out of goodness to 'em, to feast among 'em, and sent all his music, and ordered a great treat for the whole gang, about three hundred Negroes, and about an hundred and fifty were able to bear arms, such as they had, which were sufficient to do execution with spirits accordingly; for the English had none but rusty swords, that no strength could draw from a scabbard; except the people of particular quality, who took care to oil 'em, and keep 'em in good

^① Tradesmen, and whites who were indentured for a fixed period for crimes or debt.

order: the guns also, unless here and there one, or those newly carried from England, would do no good or harm; for 'tis the nature of that country to rust and eat up iron, or any metals but gold and silver. And they are very unexpert at the bow, which the Negroes and the Indians are perfect masters of.

Caesar, having singled out these men from the women and children, made an harangue to 'em, of the miseries and ignominies of slavery; counting up all their toils and sufferings, under such loads, burdens, and drudgeries as were fitter for beasts than men; senseless brutes, than human souls. He told 'em, it was not for days, months, or years, but for eternity; there was no end to be of their misfortunes; they suffered not like men who might find a glory and fortitude in oppression; but like dogs, that loved the whip and bell, and fawned the more they were beaten: that they had lost the divine quality of men, and were become insensible asses, fit only to bear: nay, worse; an ass, or dog, or horse, having done his duty could lie down in retreat, and rise to work again, and while he did his duty, endured no stripes; but men, villainous, senseless men, such as they, toiled on all the tedious week till Black Friday: and then, whether they worked or not, whether they were faulty or meriting, they, promiscuously, the innocent with the guilty, suffered the infamous whip, the sordid stripes, from their fellow-slaves, till their blood trickled from all parts of their body; blood, whose every drop ought to be revenged with a life of some of those tyrants that impose it. "And why," said he, "my dear friends and fellow-sufferers, should we be slaves to an unknown people? Have they vanquished us nobly in fight? Have they won us in honorable battle? And are we by the chance of war become their slaves? This would not anger a noble heart; this would not animate a soldiers soul; no, but we are bought and sold like apes or monkeys, to be the sport of women, fools, and cowards; and the support of rogues and runagates, that have abandoned their own countries for rapine, murders, theft, and villainies. Do you not hear every day how they upbraid each other with infamy of life, below the wildest savages? And shall we render obedience to such a degenerate race, who has no one human virtue left, to distinguish them from the vilest creatures? Will you, I say, suffer the lash from such hands?" They all replied with one accord, "No, no, no; Caesar has spoken like a great captain, like a great king."

After this he would have proceeded, but was interrupted by a tall negro