

21世纪英语专业系列教材

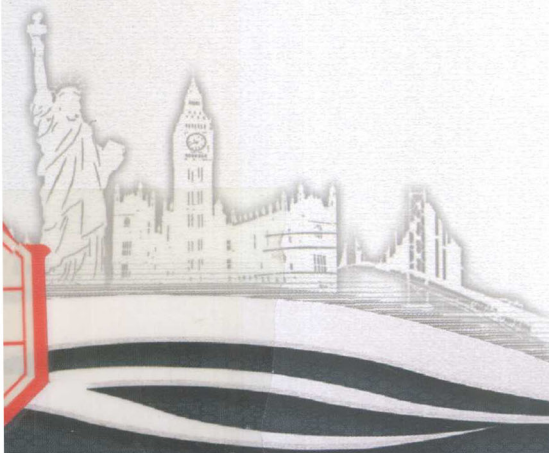
新编

英美文学选读

小说·诗歌·戏剧

Literature: Fiction · Poetry · Drama

姜春兰 高广文 编著



西安交通大学出版社
XI'AN JIAOTONG UNIVERSITY PRESS

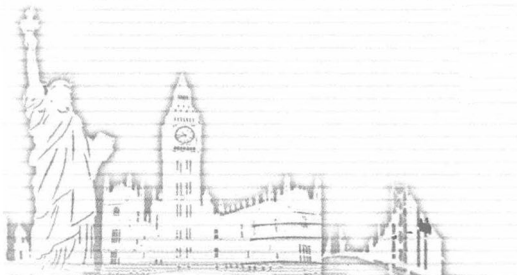
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内容简介

《新编英美文学选读:小说·诗歌·戏剧》是为高等学校英语专业本科学生编写的系列教材之一,分小说、诗歌、戏剧三大部分。各部分有各自文学样式要素概述和充分的文学作品供学生阅读;作品后有帮助、引导学生理解、赏析作品的问题,以提高阅读质量;附录部分有作家简介和常用文学术语,以增加阅读的学术性;作者和作品索引部分可减轻读者检索之苦。本教材也可以作为非英语专业研究生以及青年教师人文素质培养课程教材。

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前言

Preface

自有文字记载的人类文明开始之日起,阅读、传颂文学作品就是个人与社会生活中不可或缺的一部分。沧海桑田,世事变迁,文学从未离开过我们人类,它不但记录着人的喜怒哀乐,也反映着人的追求和梦想。文学在推动人类文明发展进程中起着重要作用。

文学及文学阅读

文学即人学。文学以它特有的方式,与自然科学、社会科学、哲学、神学一样,探讨人与宇宙、人与自然、人与社会、人与其他人、以及人与自己、人与自己的信仰之间的关系。说它方式独特,是因为自然科学、社会科学和哲学的研究过程是个逻辑过程,文学过程却是个非逻辑、“纯”想象的过程。文学与神学倒是几分相似,人的主观因素起很大的作用,只是前者的关注点在人,而后者的关注点却在神。这也许就是为什么华莱士·史蒂文斯(Wallace Stevens)认为诗歌可以取代宗教的原因。生活是文学得以存在的基础,而想象是文学的灵魂。没有想象,文学就无异于政府文件、法律文书、教科书、医疗处方、牧师的祷告。是作家、诗人的想象力,把从生活里撷取的碎片,加工处理,升华成比生活更真实的艺术真实,以多彩的形式再呈现给读者。这个文学过程,有点像是“无中生有”地建造“空中楼阁”的过程,因而欣赏文学作品的过程,也是读者施展自己想象力的过程。

文学是公民素质教育的重要内容。文学的第一功能是娱乐(Entertainment),阅读文学作品可以陶冶情操。在可以奉为经典的文学作品里,娱乐是高雅的:它赏心悦目,但绝不低俗;它虽不说教,但一定益智。它可以使你暂时摆脱世俗的烦恼,让在纷繁的物质生活里已经疲惫不堪的身心得些许慰藉。

文学的这种功能是通过艺术手段实现的。文学源于生活,毕竟不等同于生活。它可以起编年史的作用,但毕竟不是史官之所为。文学家是“魔术师”,他可以把我们日常里司空见惯的琐事,以所谓的“陌生化”手段,改造、编排、并以

生动的语言表达为似乎全新的生活,既新奇又不失真。阅读文学作品的过程也是欣赏作者的艺术技巧的过程,是属于读者个人的美学享受过程。

文学对个人的教益(Instruction)功能主要表现在以下几个方面:

一、提供信息。伟大的文学作品总带有产生它的那个时代的印记,阅读文学作品,就是从作者以文学样式重构的那个时代的画卷,来获取那个时代人的生活方式以及他赖以生存的经济、文化、政治环境的信息。阅读文学作品,对于一个民族来说,有传承其历史文化和价值观的作用。这种传承作用不仅是现实主义作品能达到的功能,即便是似乎离现实遥远,描绘未来生活的科幻小说,我们都可以把它看成是对现行文化历史发展的预言和现行价值观的批判与延伸。文学作品虽不同于历史教科书,却比历史教科书更生动、读者群更大,所以影响也更深远。

二、提供参照。没有哪一样学问,能像文学一样可以让我们不囿于自身所处环境的狭隘而经历如此多样的、我们却没有经历的生活。阅读文学作品的过程,就是参与作品里人物的生活实践的过程。对于受过训练的有心读者来说,这种参与绝不是被动的,而是一个做甄别、判断的积极主动的过程,是读者把自己亲历的生活与作品里人物的生活相对比的过程,并在这种对比中增进对自己的认识。读者可以用文学这面镜子,反观自身,悟出新的生活哲理,使自己的生活会更有意义。

三、提供语言范例。文学家无疑是使用语言的大师,我们日常司空见惯的人和事,经他们一说,便趣味盎然。阅读文学作品的过程,就是丰富我们的语汇、提高我们的语言表达能力。阅读原英文文学作品,汲取英语语言精华,对英语学习者来说尤为重要。在有效减少、防止诸如中式英语的非英语表达方式方面,英语文学阅读的功用是不可替代的。

关于本教材

本教材共精选 63 位重要英美文学家(除奥地利作家 Franz Kafka 以外)的作品。我们在编写《新编英美文学:小说·诗歌·戏剧》时,对教材拟达到的目的、选材内容及标准、编排形式等有以下几方面的考虑:

一、本教材应是大学英语专业本科语言、文学、翻译方向必修课程教材,教学目的在于引导学生体验、欣赏文学作为语言艺术所体现的英语语言的功能和

表达方式的多样性,帮助学生提高使用英语的能力,并帮助学生通过文学学习,生动地了解文学作品所折射的经济、文化、思想以及生活方式,增强学生跨文化交际意识和能力。

二、作为大学里的一门课程,文学有它区别于其他学科、自成一体的系统。这一系统大体由文学作品、文学史、以及文学批评理论组成。遵循新批评理论(New Criticism)论原则,《新编英美文学:小说·诗歌·戏剧》的重点在文学作品阅读,文学史和文学批评理论不是本教材重点,所以本教材按传统文学三种样式(Genre)小说、诗歌、戏剧编写内容。由于国内高校英语专业开设有以论说文、散文、小品文为主的精读、泛读(或阅读)课程,故本教材不再重复此类内容。

三、各部分阅读内容前,有对该类文学样式要素的概括阐述,整体介绍作家赖以实现艺术目的的手段。书后附录部分有文学术语表,作为各部分概述的补充。这对于学生读者撰写文学课程论文、乃至撰写毕业论文都是十分必要的。

四、作品后面附有精要问题,帮助使用者就作品内容进行思考。但文学作品不同于自然科学,有一些问题,特别是涉及到作品主题的问题,答案可能不止一个,使用者不必拘泥于现有的问题,以详细阅读为基础的独立思考得出的答案才是最有价值的。

五、书后附录作者简介部分,虽属历史,但在一定程度上可以帮助学生大概了解作品产生的背景,但理解一部(篇)作品的基础仍然是对作品的详细阅读,作者的生活经历、哲学思想以及文学主张,绝不能替代对他的作品的阅读和欣赏。

本教材编写分工如下:姜春兰编写小说和戏剧、以及作者简介部分;高广文编写诗歌部分。西安交通大学出版社对本教材编写过程给予全程指导、鼎力支持,我们万分感激。

编写一部好的教材,绝非一件容易的事。一部教材即使完成出版,也必须经过反复使用、多次修订后才能近于完美。我们在此诚恳期望使用者不吝指正,以利我们修正。

编者

2015年12月于西安

目 录

Contents

前言

Fiction: An Overview	(001)
Nathaniel Hawthorne (1804—1864)	(004)
The Minister's Black Veil	(004)
Joseph Conrad (1857—1924)	(016)
The Secret Sharer	(016)
Sherwood Anderson (1876—1941)	(054)
The Egg	(054)
E. M. Forster (1879—1970)	(065)
The Road from Geoffrey Colonus	(065)
Virginia Woolf (1882—1941)	(076)
The Mark on the Wall	(076)
Franz Kafka (1883—1924)	(083)
The Metamorphosis	(083)
William Faulkner (1897—1962)	(128)
A Rose for Emily	(128)
Ernest Hemingway (1899—1961)	(137)
A Clean, Well-Lighted Place	(137)
Sara McAulay (1940—)	(142)
The Liar's Craft	(142)
Poetry: An Overview	(152)
Geoffrey Chaucer (1342? —1400)	(155)
The General Prologue (excerpt)	(155)
Anonymous	(157)
The Twa Corbies	(157)
Barbara Allan	(158)

Edmund Spenser (1552—1599)	(160)
Amoretti I; Happy Ye Leaves	(160)
Amoretti II; Unquiet Thought	(161)
Amoretti III; The Sovereign Beauty	(161)
Amoretti LXXV; One Day I Wrote Her Name	(162)
Christopher Marlowe (1564—1593)	(163)
The Passionate Shepherd to His Love	(163)
Sir Walter Raleigh (1552—1618)	(164)
The Nymph's Reply to the Shepherd	(164)
William Shakespeare (1564—1616)	(165)
Sonnet 18	(165)
Sonnet 73	(166)
Song (From <i>Love's Labour's Lost</i>)	(167)
Song (From <i>Love's Labour's Lost</i>)	(168)
To Be or Not To Be (From <i>Hamlet</i>)	(169)
John Donne (1572—1631)	(170)
A Valediction; Forbidden Mourning	(170)
Ben Jonson (1572? —1637)	(172)
Song; To Celia	(172)
Robert Herrick (1591—1674)	(173)
Delight in Disorder	(173)
To the Virgins, To Make Much of Time	(174)
Thomas Carew (1595—1640)	(175)
Ask Me No More	(175)
John Milton (1608—1674)	(176)
When I Consider How My Light Is Spent	(176)
Andrew Marvell (1621—1678)	(177)
To His Coy Mistress	(177)
Alexander Pope (1688—1744)	(179)
Sound and Sense	(179)
Thomas Gray (1716—1771)	(180)
Elegy Written in a Country Churchyard	(180)
William Blake (1757—1827)	(185)
The Lamb	(185)

The Tyger	(186)
Robert Burns (1759—1796)	(188)
A Red, Red Rose	(188)
William Wordsworth (1770—1850)	(189)
I wandered lonely as a cloud	(189)
The Solitary Reaper	(190)
Samuel Taylor Coleridge (1772—1834)	(191)
Kubla Khan	(191)
George Gordon Byron (1788—1824)	(194)
Prometheus	(194)
Percy Bysshe Shelley (1792—1822)	(196)
Ozymandias	(196)
Ode to the West Wind	(197)
John Keats (1795—1821)	(200)
On First Looking into Chapman's Homer	(200)
Ode on a Grecian Urn	(201)
Alfred Lord Tennyson (1809—1892)	(203)
The Eagle; A Fragment	(203)
Robert Browning (1812—1889)	(204)
Meeting at Night	(204)
My Last Duchess	(204)
Walt Whitman (1819—1892)	(207)
A Noiseless, Patient Spider	(207)
To a Locomotive in Winter	(207)
When I heard the learn'd astronomer	(209)
Matthew Arnold (1822—1888)	(209)
Dover Beach	(209)
Emily Dickinson (1830—1886)	(211)
A bird came down the walk	(211)
Papa above	(212)
Because I could not stop for Death	(213)
I heard a fly buzz when I died	(214)

Linda Pastan (1832—)	(215)
To a Daughter Leaving Home	(215)
Jump Cabling	(216)
Thomas Hardy (1841—1928)	(216)
The Man He Killed	(216)
Gerard Manley Hopkins (1844—1889)	(218)
Spring and Fall	(218)
W. B. Yeats (1865—1939)	(219)
The Wild Swans at Coole	(219)
The Lake Isle of Innisfree	(220)
The Second Coming	(221)
A Coat	(222)
Edwin Arlington Robinson (1869—1935)	(222)
Miniver Cheevy	(222)
Mr. Flood's Party	(224)
Amy Lowell (1874—1925)	(226)
The Taxi	(226)
Dancing	(227)
Robert Frost (1874—1963)	(228)
Mending Wall	(228)
Stopping by Woods on a Snowy Evening	(230)
Design	(231)
Fire and Ice	(232)
Birches	(232)
Carl Sandburg (1878—1967)	(235)
Chicago	(235)
Wallace Stevens (1879—1955)	(236)
Anecdote of the Jar	(236)
The Emperor of Ice-Cream	(237)
Tea	(238)
Thirteen Ways of Looking at a Blackbird	(238)
Disillusionment of Ten O'clock	(241)
William Carlos Williams (1883—1963)	(242)
Spring and All	(242)

The Red Wheelbarrow	(243)
Ezra Pound (1885—1972)	(244)
Canto XII	(244)
In a Station of the Metro	(247)
The River—Merchant's Wife; A Letter	(248)
Marianne Moore (1887—1972)	(249)
Poetry	(249)
T. S. Eliot (1888—1965)	(250)
The Love Song of J. Alfred Prufroch	(250)
Journey of the Magi	(256)
John Crowe Ransom (1888—1974)	(257)
Piazza Piece	(257)
Bells for John Whiteside's Daughter	(258)
e. e. cummings (1894—1962)	(259)
next to of course god	(259)
[r—p—o—p—h—e—s—s—a—g—r]	(260)
C. Day Lewis (1904—1972)	(261)
Come Live with Me and Be My Love	(261)
W. H. Auden (1907—1973)	(262)
Musée des Beaux Arts	(262)
Theodore Roethke (1908—1963)	(263)
The Waking	(263)
Dolor	(264)
Dylan Thomas (1914—1953)	(265)
Fern Hill	(265)
Do Not Go Gentle into That Good Night	(267)
Lawrence Ferlinghetti (1919—)	(268)
A Coney Island of the Mind	(268)
Richard Wilbur (1921—)	(269)
Mind	(269)
The Death of a Toad	(270)
X. J. Kennedy (1929—)	(271)
Nude Descending a Staircase	(271)

Ronald Gross (1935—)	(272)
Yield	(272)
Seamus Heaney (1939—)	(273)
Blackberry-Picking	(273)
Death of a Naturalist	(274)
Drama: An Overview	(276)
William Shakespeare (1564—1616)	(279)
The Tragedy of Romeo and Juliet (exerpts)	(279)
Susan Glaspell (1876—1948)	(326)
Trifles	(326)
Edward Albee (1928—)	(340)
The Zoo Story	(340)
Marsha Norman(1947—)	(363)
'night, Mother	(363)
Biographies	(408)
Index of Authors and Titles	(444)
Glossary of Literary Terms	(447)
References	(462)

FICTION: AN OVERVIEW

Fiction (from the Latin *fictio*, “a shaping, a counterfeiting”) is a name for stories not entirely factual, but at least partially shaped, made up, imagined. It is true that in some fiction such as a historical novel, a writer draws upon factual information in presenting scenes, events, and characters, but the factual information in a historical novel, unlike that in a history book, is of secondary importance.

“Why should we spend precious time on works of imagination while life is as short as it is, with so many pressing demands on our time, with books of information, instruction, and discussion waiting to be read?” The eternal answers to that fundamental question are two: entertainment and instruction. Entertainment is the first aim and justification of reading fiction. But, fiction, and literature in general, must give something more than pleasure to justify itself as a subject of college study. The experience of humankind through the ages is that literature may furnish, through the depiction of imagined experiences, authentic insights. Hence, there are two kinds of fiction: fiction for escape, which takes us away from the real world, enabling us to temporarily forget our troubles, and fiction for interpretation, which takes us, deeper into the world, enabling us to understand our trouble.

A fictional story must have characters. Characters can be humans or animals or natural forces or some abstract concepts animated or personified. The principal character is protagonist, and the character that opposes to the protagonist is antagonist. A flat (or static) character does not change in the course of the story. A special kind of flat character is the stock character—the stereotyped figure who has occurred so often in fiction that his nature is immediately known. A round (or developing, or dynamic) character develops and thus changes. A basic plan for a story is to show the change in the protagonist as the result of a crucial situation in his life. When this is done in an interpretive story, the change is likely to be the surest clue to the story’s meaning. To state and explain the change will be the best way to get

at the point (or theme) of the story.

Actions the characters take in a novel constitute the series of events that together constitute the plot. Plot is the sequence of incidents or events of which a story is composed. Conceivably, a plot presents a conflict, a clash of actions, ideas, desires, or wills. In some stories, the conflict is single, clear-cut, and easily identifiable. In others, it is multiple, various and subtle. Suspense (or “cliffhanger” in old serial stories) is the quality in a story that makes readers ask “What’s going to happen next?” or “How will this turn out?” and impels them to read on to find the answers to these questions. Suspense is the greatest when the readers’ curiosity is combined with anxiety about the fate of some characters. Closely connected with suspense is surprise. Surprise is pronounced when the story departs radically from the reader’s expectation. In the short story such radical departure is most often found in a surprise ending; one that reveals a sudden new turn or twist. Traditionally, a novelist begins his story with exposition to provide a certain amount of information about what had already happened. It is the conflict (or tension) that pushes the story forward. The story reaches its climax when the conflict between the protagonist and the antagonist reaches its highest tension (crisis) and the resolution is achieved. After the climax the story reaches its denouement where the complications are unraveled.

It is the author who wrote the story, but it is the narrator who tells the story. The narrator may be a participant or nonparticipant in the story. When the narrator is cast as a participant in the events of the story, he or she is a dramatized character who says “I” (the first person point of view). If the narrator is not a participant and refers to the characters using pronouns “he,” “she,” nonparticipant does not appear in the story as a character but whose knowledge is unlimited, we say the story is written in the omniscient point of view. This narrator is free to go wherever he wishes, to peer inside the minds and hearts of characters at will and tell us what they are thinking and feeling. In the limited omniscient point of view, the author tells the story in the third person, but he tells it through the mind and eyes of this particular character.

In conveying that theme through story telling, the writer may assume certain attitude, commonly called tone, toward the subject. The tone of a

story may communicate amusement, anger, affection, sorrow, contempt. It implies the feeling of the author. The writer reveals his feeling (or attitude) through the style, the way he uses the language. The notion of style includes such traits as the length and complexity of sentences, and diction (choice of words), habitual use of imagery, figures of speech, symbols, and other devices.

Most successful stories are characterized by compression: saying as much as possible and as briefly as possible. Two important techniques authors usually employ are symbol and irony. A literary symbol can be an object, a person, an action, or some other item that means more than what it is. The ability to recognize and interpret symbols is essential for a full understanding of literature. Beginning readers should be alert for symbolic meanings. Irony involves some sort of discrepancy or incongruity. Irony must not be confused with sarcasm, which is simply language designed to cause pain. There are three kinds of irony. Verbal irony, the simplest, is a figure of speech in which the opposite is said from what is intended. The discrepancy is between what is said and what is meant. In dramatic irony the contrast is between what the character says and what the reader knows to be true. The value of this kind of irony lies in the comment it implies on the speaker or the speakers' expectation. In irony of situation, the discrepancy is between appearance and reality, or between expectation and fulfillment. Like symbolism, irony enables the writer to gain power with economy.

Fiction is commonly divided into three main genres: novel, short story, and novelette. Novel has a wide variety of categories such as epistolary novel, sentimental novel, the Gothic novel, historical novel, sociological novel, psychological novel, saga novel, picturesque novel, detective novel, and novel of adventure and thriller. Short story is one of the most elusive forms. It may be argued that the forefathers of short stories are myth, legend, parable, fairy tale, fable, anecdote, and exemplum. A novelette is shorter than a novel but longer than a short story. Like reading other two genres of literature, fiction reading both entertains and instructs. Full entertainment and instruction come only from a reader's active participation in the process of reading experience.

Nathaniel Hawthorne (1804—1864)

The Minister's Black Veil

The sexton stood in the porch of Milford meeting-house, pulling busily at the bell-rope. The old people of the village came stooping along the street. Children, with bright faces, tripped merrily beside their parents, or mimicked a graver gait, in the conscious dignity of their Sunday clothes. Spruce bachelors looked sidelong at the pretty maidens, and fancied that the Sabbath sunshine made them prettier than on week days. When the throng had mostly streamed into the porch, the sexton began to toll the bell, keeping his eye on the Reverend Mr. Hooper's door. The first glimpse of the clergyman's figure was the signal for the bell to cease its summons.

"But what has good Parson Hooper got upon his face?" cried the sexton in astonishment.

All within hearing immediately turned about, and beheld the semblance of Mr. Hooper, pacing slowly his meditative way towards the meeting house. With one accord they started, expressing more wonder than if some strange minister were coming to dust the cushions of Mr. Hooper's pulpit.

"Are you sure it is our parson?" inquired Goodman Gray of the sexton.

"Of a certainty it is good Mr. Hooper," replied the sexton. "He was to have exchanged pulpits with Parson Shute, of Westbury; but Parson Shute sent to excuse himself yesterday, being to preach a funeral sermon."

The cause of so much amazement may appear sufficiently slight. Mr. Hooper, a gentlemanly person, of about thirty, though still a bachelor, was dressed with due clerical neatness, as if a careful wife had starched his band, and brushed the weekly dust from his Sunday's garb. There was but one thing remarkable in his appearance. Swathed about his forehead, and hanging down over his face, so low as to be shaken by his breath, Mr. Hooper had on a black veil. On a nearer view it seemed to consist of two folds of crape, which entirely concealed his features, except the mouth and chin, but probably did not intercept his sight, further than to give a darkened aspect to all living and inanimate things. With this gloomy shade before him, good Mr. Hooper walked onward, at a slow and quiet pace, stooping somewhat, and looking on the ground, as is customary with abstracted men, yet

nodding kindly to those of his parishioners who still waited on the meeting-house steps. But so wonder-struck were they that his greeting hardly met with a return.

“I can’t really feel as if good Mr. Hooper’s face was behind that piece of crape,” said the sexton.

“I don’t like it,” muttered an old woman, as she hobbled into the meeting-house. “He has changed himself into something awful, only by hiding his face.”

“Our parson has gone mad!” cried Goodman Gray, following him across the threshold.

A rumor of some unaccountable phenomenon had preceded Mr. Hooper into the meeting-house, and set all the congregation astir. Few could refrain from twisting their heads towards the door; many stood upright, and turned directly about; while several little boys clambered upon the seats, and came down again with a terrible racket. There was a general bustle, a rustling of the women’s gowns and shuffling of the men’s feet, greatly at variance with that hushed repose which should attend the entrance of the minister. But Mr. Hooper appeared not to notice the perturbation of his people. He entered with an almost noiseless step, bent his head mildly to the pews on each side, and bowed as he passed his oldest parishioner, a white-haired great grandsire, who occupied an arm-chair in the centre of the aisle. It was strange to observe how slowly this venerable man became conscious of something singular in the appearance of his pastor. He seemed not fully to partake of the prevailing wonder, till Mr. Hooper had ascended the stairs, and showed himself in the pulpit, face to face with his congregation, except for the black veil. That mysterious emblem was never once withdrawn. It shook with his measured breath, as he gave out the psalm; it threw its obscurity between him and the holy page, as he read the Scriptures; and while he prayed, the veil lay heavily on his uplifted countenance. Did he seek to hide it from the dread Being whom he was addressing?

Such was the effect of this simple piece of crape, that more than one woman of delicate nerves was forced to leave the meeting-house. Yet perhaps the pale-faced congregation was almost as fearful a sight to the minister, as his black veil to them.

Mr. Hooper had the reputation of a good preacher, but not an energetic one: he strove to win his people heavenward by mild, persuasive influences, rather than to drive them thither by the thunders of the Word. The sermon which he now delivered was marked by the same characteristics of style and manner as the general series of his pulpit oratory. But there was something, either in the sentiment