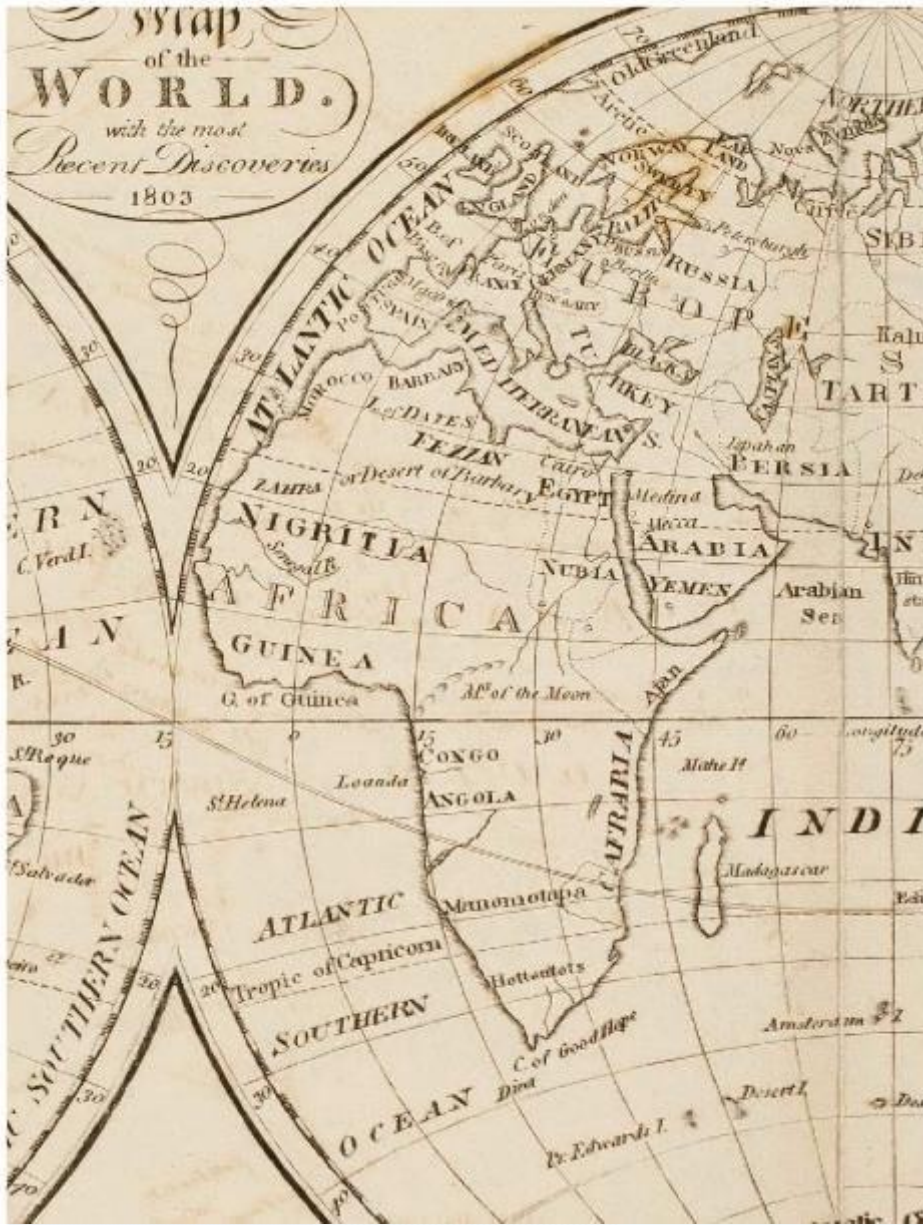




Gale Primary Sources
Start at the source.

Literature Archives

By Sophia (张楠)



Eighteenth Century Collection Online

十八世纪作品在线

产品介绍:

“十八世纪作品在线”目前已在全球1,250家图书馆实现在线访问，是18世纪研究和教学的必备资源。该档案库包含文学、名录、圣经、乐谱、游记和宣传册等，能够为学术研究和课堂教学提供丰富的文献资料。“第二部分”中的书目与“第一部分”中学科相同，但更强调文学、社会科学和宗教。“第二部分”包括来自大英图书馆、牛津大学图书馆、剑桥大学图书馆、苏格兰国家图书馆、德克萨斯大学哈利·兰塞姆中心的近50,000种、7百万页书籍。



Eighteenth Century Collection Online

十八世纪作品在线

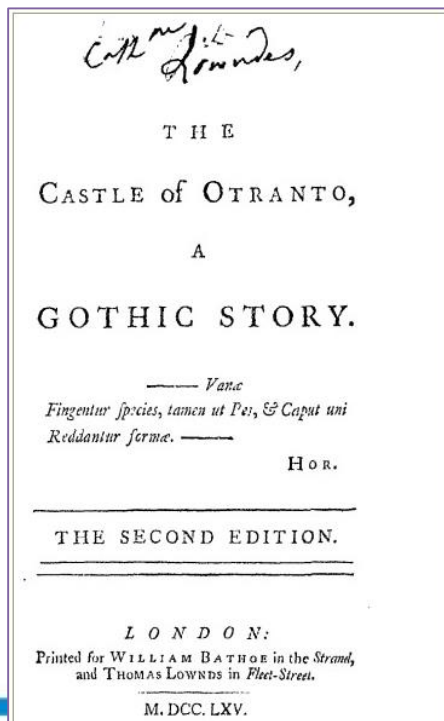
- 18世纪英国及其它地区重要作品；18世纪研究的重要参考资源
- 207,700册， 33,000,000页可全文检索的内容
- 选择标准
 - 时间跨度：18世纪
 - 世界范围英文出版物
 - 英国及其殖民地出版的各种语言作品
- 资料来源：
 - 大英图书馆、牛津大学、哈佛大学、剑桥大学、苏格兰国家图书馆、爱尔兰国家图书馆、美国国会图书馆等
- 学科跨度
 - 文学、历史、艺术、宗教、法律、哲学、音乐、科学等学科

Literature & Language 文学&语言

- 时间跨度：18世纪
- 标题数量：54, 002
- 主题包括：戏剧、诗歌、民谣、宗教类诗歌、语法、词典、戏剧歌曲、讽刺小说、书目等等。
十八世纪著名评论家、小说家、诗人及剧作家；莎士比亚剧本、诗歌及文集



鲁滨逊漂流记



奥特朗托城堡



格列佛游记



Nineteenth Century Collection Online

十九世纪作品在线

产品介绍:

“十九世纪作品在线”是Gale与近一百家图书馆联手合作为学术研究而保存和数字化馆藏内容的成果。在专业人士和用户的指导和反馈下，Gale选择和保存了众多独特且珍稀的文献，因此才能为读者带来贯穿漫长十九世纪的海量内容。“十九世纪作品在线”将多种不同档案资源整合在一个平台下，拥有超过一百种类型的原始文献。分列12个模块帮助学者、研究人员深入19世纪研究。



Nineteenth Century Collection Online

十九世纪作品在线

➤ Gale 最为丰富、全面的项目之一

➤ 多种类型文档：

图书、手稿、报纸、短文、照片、地图等

➤ 时间跨度：1789–1914

➤ 12 大类主题：

1. 英国政治与社会

2. 亚洲与西方：外交和文化交流

3. 英国戏剧、音乐和文学：高雅文化与大众文化

4. 科维欧洲文学藏品，1790-1840

5. 欧洲与非洲：商业、基督教、文明和征服

6. 摄影：透过镜头看世界

7. 科学、技术和医学，1780-1925 第一部分

8. 科学、技术和医学，1780-1925 第二部分

9. 女性：跨国关系网

10. 儿童文学与童年

11. 绘制世界：地图与旅游文献

12. 宗教、灵性、改革与社会



British Theatre, Music, and Literature: High and Popular Culture 英国戏剧、音乐和文学：高雅文化与大众文化

模块介绍：

《英国戏剧、音乐和文学》收录了数千份珍贵的原始文献资料——其中包括签名的原创作品，可用于探讨维多利亚时代的流行文化、血腥而廉价的恐怖小说、音乐、英国戏剧舞台史和皇家文学基金等。这一独特的资料库详尽展现了当时英国艺术世界的状态，不仅仅有手稿和乐谱，还包括私人信件、标注过的节目单、会议纪要和财务记录等，让学者绝不仅仅有地窥见维多利亚时代英国的艺术世界和公众生活。

➤ 涵盖23个合集，1,200,470页内容

➤ 资料来源：
大英图书馆

➤ 涉猎主题：

1. 维多利亚时期流行文化
2. 街头文学
3. 英国戏剧作品
4. 皇家文学基金



European Literature, 1790-1840: The Corvey Collection 欧洲文学，1790-1840年：科维典藏

模块介绍：

这一独特的专著典藏包括以英文、法文和德文出版的大量浪漫主义文学作品。《科维典藏》来源于德国北莱茵-威斯特伐利亚州的科维城堡，是这一时期现存最重要的典藏之一。学者可以研究和探讨多种主题，包括浪漫主义文学的流派，英国、法国和德国浪漫主义的相互影响，文学文化，该时期的女性作家，经典与浪漫主义美学等。

- 涵盖5,169,842页内容
- 资料来源：
科维图书馆
- 涉猎主题：
 1. 浪漫主义文学
 2. 英、法、德各国文学的相互影响
 3. 女性作家
 4. 浪漫美学

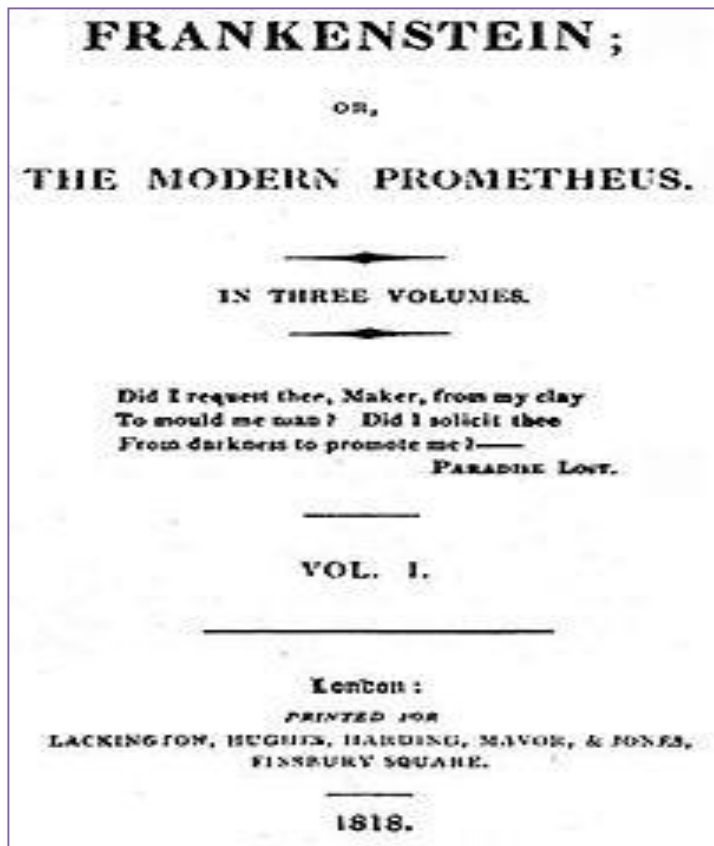
模块介绍:

《儿童文学与童年》收录了大量来自全世界各地的儿童文学作品，记录了童年形态的变迁、儿童文学的日益普及以及二者的法律和社会文化背景。这一独特的资料库详尽展现了当时英国艺术世界的状态，不仅仅有手稿和乐谱，还包括私人信件、标注过的节目单、会议纪要和财务记录等，让学者绝无一地窥见维多利亚时代英国的艺术世界和公众生活。儿童文学整体上反映出其所处社会环境的社会道德、经济和政治困境，为科研和教学开启了许多有趣的主题，因此是研究工作中尤其丰沃的文献典藏。

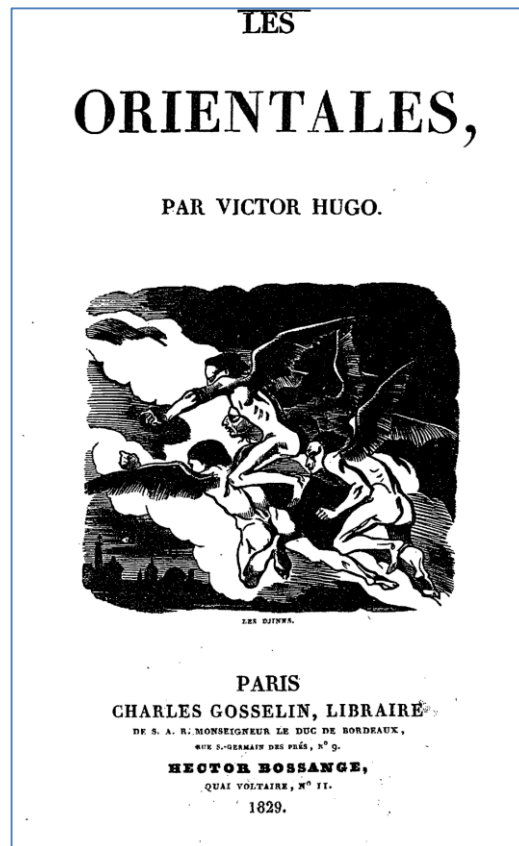
- 涵盖12个合集，2,291,809页内容
- 资料来源：
英国国家档案馆、大英图书馆、哈佛大学图书馆、美国古董协会、鲍德温历史儿童文学图书馆
- 涉猎主题：
 1. 儿童文学期刊
 2. 童年演变
 3. 教育系统和材料的开发
 4. 针对儿童的法律

Nineteenth Century Collection Online

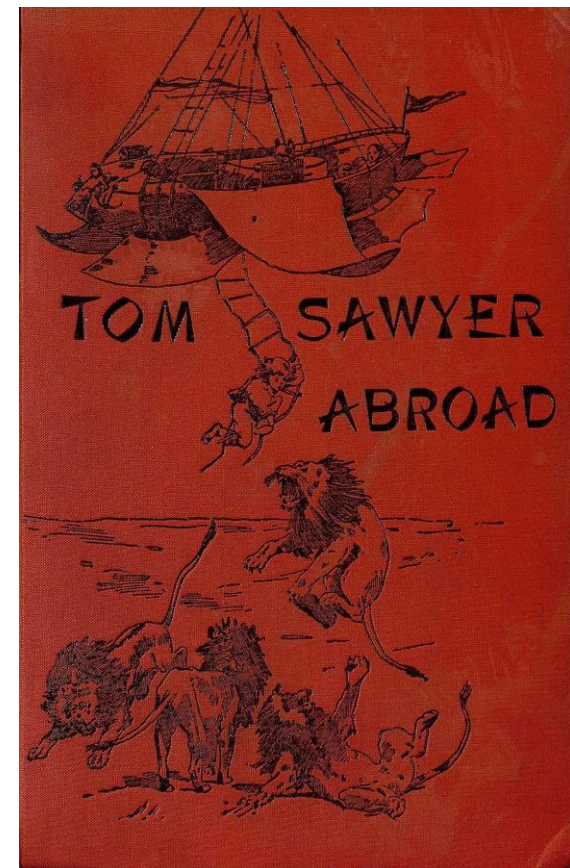
十九世纪作品在线



弗兰肯斯坦



作家雨果的作品



汤姆·索亚历险记



American Fiction, 1774-1920

美国小说, 1774-1920

产品介绍:

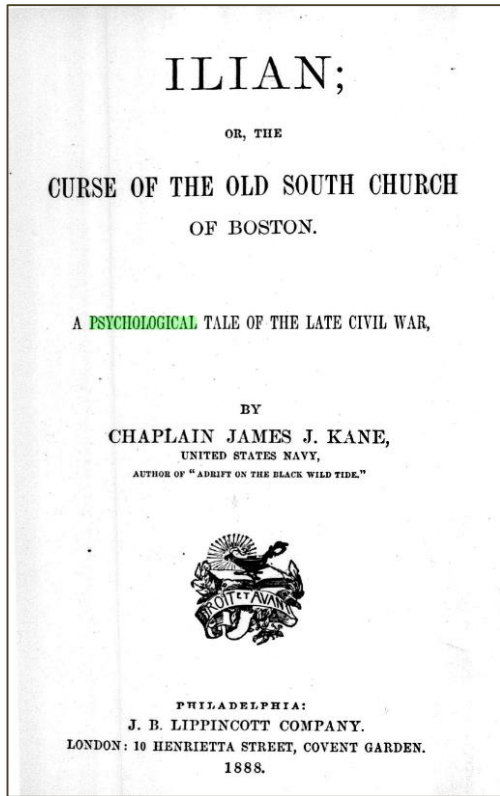
“美国小说, 1774-1920”是一个权威性的作品集。它囊括从美国革命到第一次世界大战之间的散文小说, 既包括知名作家的作品, 也收录了成千上万被人们遗忘在岁月长河中的作家的作品。该档案库包括小说、浪漫小说、短篇小说、虚构传记、游记和写生、寓言和故事集, 展现了美国文学随文化变迁的发展历程。该档案库基于两大权威书目: Lyle H. Wright的《美国小说: 书目汇总》(American Fiction: A Contribution To-ward a Bibliography) ——被广泛认为是最全面的十八和十九世纪美国散文小说书目, 以及Geoffrey D. Smith的《美国小说, 1901-1925: 书目》(American Fiction, 1901-1925: A Bibliography) ——收录了几乎四分之三的这一时期内在美国出版的全部小说。

- 时间跨度: 1774年-1920年
- 完整记录这一时期美国出版的小说
- 来源于以下两个书目的缩微胶卷:
 - Lyle H. Wright's American Fiction (1774-1900)
 - Geoffrey D. Smith bibliography (1901-1920)
- 内含18,148本书约350万页

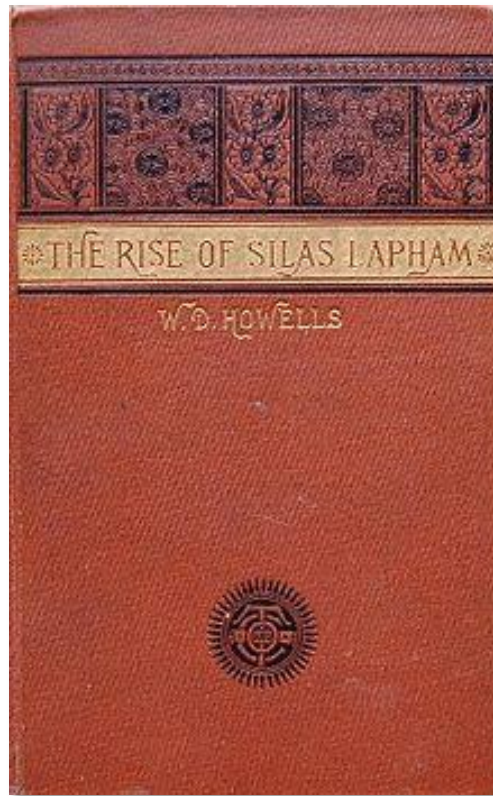


American Fiction, 1774-1920

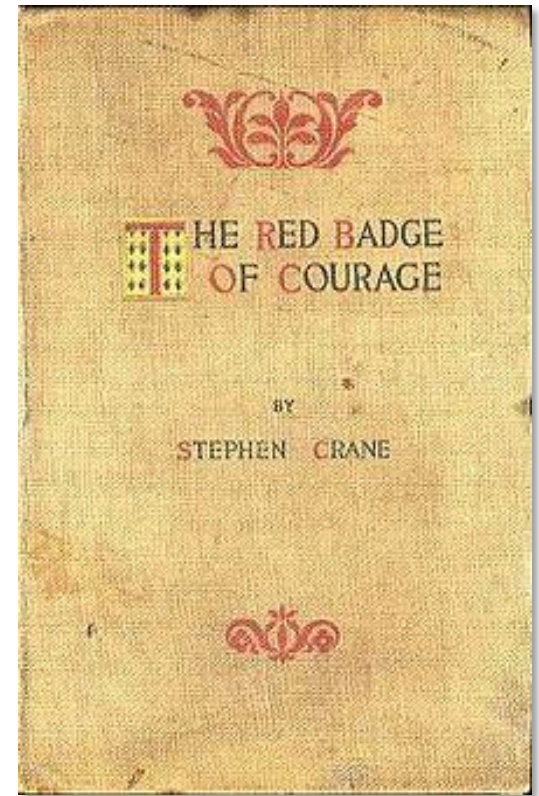
美国小说, 1774-1920



伊利安，波士顿
老南教堂的诅咒



塞拉斯·拉帕姆的发迹



红色英勇勋章



The Times Literary Supplement Historical Archive,1902-2013 《泰晤士报文学增刊》数字典藏，1902年–2013年

产品介绍：

自1902年起，《泰晤士报文学增刊》就在仔细审阅、高声称赞和细致分析知名作家和思想家的作品。它延续至21世纪，成为了全面涵盖每一主题下数种语言最新和最重要出版物的唯一文学周刊。它也会评论当下的戏剧、电影、音乐和展览。“《泰晤士报文学增刊》数字典藏”易于浏览，可进行全文检索。它为读者提供了绝无仅有的机会，让他们能够追踪有影响力意见领袖的观点、同行的反响、当前的争议及其发展过程。撰稿人包括全球最具影响力的作家和评论家，从T.S.艾略特到弗吉尼亚·伍尔夫和克里斯托弗·希钦斯。



The Times Literary Supplement Historical Archive, 1902-2013 《泰晤士报文学增刊》数字典藏，1902年–2013年

- 《泰晤士报文学增刊》创刊开始的完整记录
- 时间跨度：1902-2013
- 覆盖当时最新和最重要的出版物，提供对当今戏剧、电影、音乐和展览的评论。
- 收录具有观察性的、深受肯定的及深入剖析的著名作家和思想家的作品
- 知名撰稿人：
 - T.S. Eliot
 - Virginia Woolf
 - A.N. Wilson
 - Christopher Hitchens

I am, Sir, your humble servant,
T. S. ELIOT.

Some measure of this objection applies to "Blue and Green," though there the aim is different; and Mrs. Woolf does perfectly in a few lines what J. A. Symonds once did imperfectly (and spread thin) over many pages. But the plain mind must be very plain if it does not find itself almost at once "inside" the strange beauty of "A Haunted House" (which would be very sentimental were it not exquisitely strange). "The Waves" is a "deceitful" delectable, because

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There is much to the tale. Beginning with Kissinger's role in delaying a settlement in Vietnam in 1968, ostensibly to help Richard Nixon win election and himself to win high office in the Nixon White House, Hitchens relates and documents details of Kissinger's policies, resulting in violations of the treaty-based and customary laws of war in Indo-China; his friendship with an unspeakably violent regime in Pakistan that resulted in the independence of Bangladesh and the unnecessary loss of many lives on the subcontinent; his approval of American involvement in a coup in Chile that placed Augusto Pino-

The legal remedies proposed are a mixture of

Virginia Woolf的新书



CRIME, PUNISHMENT, AND POPULAR CULTURE, 1790-1920

犯罪、惩罚和流行文化，1790-1920

产品介绍：

“犯罪、惩罚和流行文化，1790-1920”档案库呈现了19世纪犯罪的历史及对犯罪的痴迷。该档案库一方面收录了审判笔录、法庭程序以及警察和法医技术的进步，另一方面收录了通俗小说和侦探小说，将这两部分连接在一起的是新闻报道、犯罪纪实文学和相关非正式文献。这一主题在多个学科领域内都受到高度关注及广泛研究。研究者可以利用该档案库中的文献资源开展犯罪司法、历史学、社会学、文学等领域的研究。



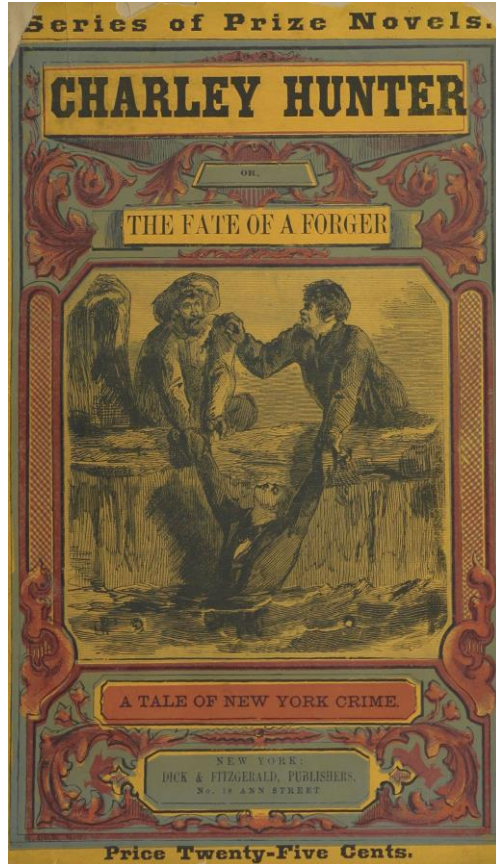
CRIME, PUNISHMENT, AND POPULAR CULTURE, 1790-1920 犯罪、惩罚和流行文化，1790-1920

- 该合集记录了**19世纪犯罪史**
- 结合法律与流行文化（侦探小说），成为法律与其它档案合集的桥梁
- 档案约210万页
- 内容包括：
 - 庭审记录、法律程序、刑侦及法政科技
 - 流行侦探小说
 - 新闻报道，纪实罪案文学及相关文章
- 档案来源：
 - 大英图书馆、英国国家档案馆、美国国家档案馆、
 - 国会图书馆、剑桥图书馆、哈佛法学院图书馆

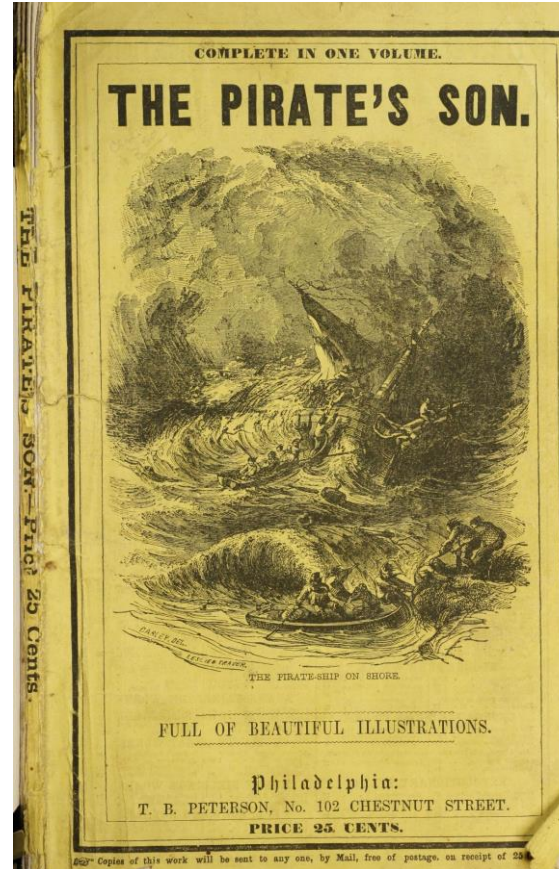


CRIME, PUNISHMENT, AND POPULAR CULTURE, 1790-1920

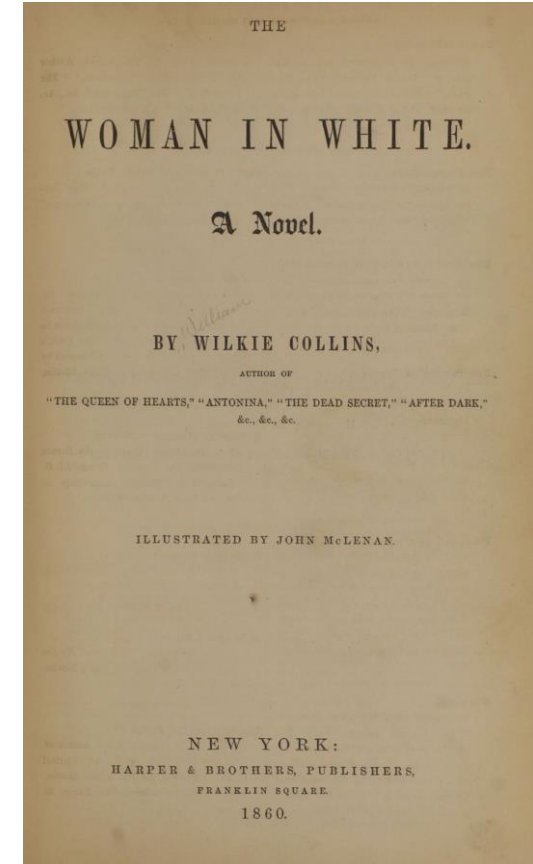
犯罪、惩罚和流行文化，1790-1920



查理猎人 / 伪造者的命运



海盗之子



白衣女子



Archives Unbound 珍稀原始典藏档案

- 来自Gale的数字档案项目，提供高度专业化的珍稀原始资源合集
- 时间跨度：16世纪-20世纪
- 目前有近300个合集
- 每个合集可单独使用，也可交叉检索
- 支持全文检索
- 档案来源：
美国国家档案馆、美国国务院图书馆、美国国会图书馆、总统图书馆、英国国家档案馆、大英图书馆、美国联邦调查局图书馆等



Literature 文学

American Art-Union, 1839-1851: The Rise of American Art Literacy 美国艺术联盟，1839-1851年：美国艺术文学的兴起

➤ 时间跨度：1839-1851

➤ 页数：49,793

➤ 资料来源：
纽约历史协会博物馆和图书馆

➤ 合集介绍

该档案包含109卷和1箱1838年到1860年的档案。内容涉及年度会议、执行委员会、委员会管理和采购委员会；在美国艺术联盟注册的艺术作品，包括提交画作的名称、艺术家、报价、画框价格，以及作品是否已被购买或被拒收；致美国艺术联盟的信件，来自全国各地的众多代理商，涉及订阅的销售情况；艺术家致美国艺术联盟的信件，含索引；收录美国艺术联盟发出信件复本的凸印版图书；以及新闻剪报等。



Literature 文学

Literature, Culture and Society in Depression Era America: Archives of the Federal Writers' Project 美国大萧条时期的文学、文化和社会：联邦作家项目档案

➤ 时间跨度：1933-1943

➤ 页数：37,407

➤ 资料来源：
美国国会图书馆

➤ 合集介绍

联邦作家项目（FWP）是富兰克林·D·罗斯福总统“新政”的重要组成部分——就业计划管理局（WPA）下最具争议的项目。这一大胆、富于想象力且覆盖广泛的计划是理解美国大萧条时期文学、文化和社会的关键所在。该档案呈现了1933至1943年联邦作家项目涉及的47个州的出版物，包含超过450种书目。



Literature 文学

The Papers of Amiri Baraka, Poet Laureate of the Black Power Movement 黑人权利运动杰出诗人阿米里·巴拉卡档案

➤时间跨度：1913-1998

➤页数：9,297

➤资料来源：

奥本大道非裔美国人文化与历史研究图书馆
亚特兰大-富尔顿公共图书馆系统

➤合集介绍

该档案收录了1913年到1998年的资料，记录了非裔美国作家和活动家阿米里·巴拉卡（又名勒鲁瓦·琼斯，1934-）的活动，由科莫茨·伍达德博士在他的研究过程中收集。这些资料的范围极广，包括诗歌、机构档案、印刷出版物、文章、戏剧、演讲、个人通信、口述历史及一些个人档案等。资料涉及巴拉卡在新泽西州纽瓦克市的政治活动，以及对黑人权利运动组织的参与，例如非洲人代表大会、全国黑人大会运动、黑人女性统一战线等。后期的资料则记录了巴拉卡对马克思主义的涉足。



Literature 文学

The Southern Literary Messenger: Literature of the Old South 《南方文学信使》：南北战争前的美国南方文学

➤ 时间跨度：1834-1864

➤ 页数：23,949

➤ 资料来源：
Lost Cause出版社

➤ 合集介绍

《南方文学信使》有着30年的辉煌历史，是当时美国南方最重要的文学杂志。尽管是公认的南方出版物，但它的发行范围很广，在北方读者中也备受推崇。在其发行的大部分时间中，这本杂志都避免政治和宗教派别的争论，但十九世纪50年代的局部危机让这本杂志逐渐带上了党派色彩。到1860年，杂志的论调已经转向了公开的亲奴隶制和亲南方立场。历史、新闻学和文学领域的学者和学生将能够看到奴隶制和南方独立的热点话题是如何在南北战争早期的南方思想、文学和文化中呈现的。

BOBNEY

And what is death? — Is it all cold to lie,
 The azure veils sending their ruddy rays,
 The marble brow upturned, and *never* more
 To shrink and forward, when sleeping sweet-night,
 The purple dawnward peers with curious eye? —
 This is not Death! — for such is *not* the deed,
 The wings of angels trail about the face,
 Bearing under the curtain of the sky.
 But this it is — to quench within the breast
 God's thousand ray of truth-discerning light —
 Neglect may pale and quench — it may depart
 Put out by evil deeds, and all is night —
 As the Shekinah from the mercy seat
 Of Zion fled, chased by unhallowed feet.

THE PROGRAM

There was a man a Phlegian, who, with arms
wreathed with windwaters / through many lands,
sought to pass the remainder of his days in
peace and holy occupation. So he turned as
from the beaten track and went up among the
crumpled hills of Etna, beside a gentle rivulet
that bubbled up from the bowels of the earth,
he built himself a lovely hermitage. He had
dwelt in kings' palaces,—he had slept, with
tapestried beds,—he had clothed his feet with
garmented and golden chalcids; but better now
he would be content with a lowly hut, and
the living stream, the cones of pure leaves, and
above all, his draught of pure sweet water.
[For the Phlegian had traced this gentle stream
to its source, and when he found it to be the
outlet of a lonely lake lying far up amid the
folds of the mountain, he had turned back,
Heaven came! look down into its clear waters,
and only the breath of Heaven, or it might be
the wing of a Heaven-sent bird could rattle
in calm silence, he was known for the knowledge
of the gods, he was called out for the knowledge
of all human strength.]

[illegible]

He wandered
where a fall and
from the very be

and wounded from that foregone and wasted toil. So he planted his staff at the mouth of a cavern in the range-horned mountain, where the solemn rushing of the river made wild, sweet music through the rocky aisles, like the swell of a mighty organ beneath the echoing arches of a stately cathedral. He knew that this stream could not fail him, and when he had heaped up his bed of forest leaves, and pattered the mountain berries for his food, he receded in the thought that his toil and his wanderings were past.

But the river, too, was not single in its course. Far within, and the many reefs placed in the moana's heart, were living springs, boiling up from unfathomable depths, whose waters were exhaled by the rising mists overhead. The stream which issued into sun-drenched plains lay here with its multitude of those bitter points, but not always were its waters tainted by their interference, for nearest them the water was pure, and the taste of the bitter water was overcome by the distillations of Lust which was commingled with it; yet it happened that oftentimes the stream was brackish and bitter, and the Herma-knew not why it came to be so. It was a great sight to see the white eyes and again, muffled him, and the white bludge of freshness. "There was no branch of leading to throw into the bitter waters, and when their hearts were full in purity and sweet as the Herma's well, half purified for each of them."

Yet he loved his quiet cave, and he learned to quench his thirst even with these bitter waters, knowing that on the morrow they would again be sweet and refreshing. But the thirst grew stronger upon the stream,—its bitterness grew more intense, until the flowers withered along its course, the trees grew grey and leafless when it touched their roots, and the grass became blighted as by fire when the

[illegible]

RUDOLPH HERTZMANN

OWING A POET.—Cresson (one of the wealthiest unthrifted individuals on record—and probably as wealthy as Louis Philippe, is not as Cresson's) owned his apartment, which he had

which he had given above four thousand dollars, the cost of a more laborer varying from fifteen to a hundred and fifty dollars.

ANZAN

[Illustrating a Chinese representing a waiter serving a food basket by a wife's side, with the motto, "Sì jū lè zhū, yě sù zhū" (Serving the master with pleasure, even if it is a slave's duty).]

The steady grow cleaves forward, and the waves
Part with its coarsen progress, and the reeds
Bend at its voiceless presence as it braves
The expanse of thick obscurity, and leads
A wake of foamy light. The shadow largely
Around the brightness of the gleamy track
Undermining it; and he who struggling specks
Across the darkness of the stormy track

Looks to the line, and nerve his arm for deeds
Of never strength to reach that radiant goal
And overbur, surer float in its victorious tide,
Thou in the mere sea of darkness wide
The spright man moves on. The troubled sea
Of human vision sinks, and doubtless pride
Crouches abashed at its falling.
Solve no exordium, stay no morn', He
Invades the shadows of the dim to come,
And floods his path with throned brilliancy.
Thou mortal voice, which was chained and dumb
And trembling, in the wild immensity
A ling'ring light, again is free and strong
And escape bears up and on, the best details
along. E. J. E.

Ch. Fine Arts.

EXHIBITION AT THE NATIONAL ACADEMY
SECOND FLOOR

No. 147. *The Flower Girl*. C. C. INGRAM. This is one of the most carefully finished pictures we have ever seen. It represents a blooming creature literally loaded with rich clusters of flowers. The face seems to us to lack individuality, as if it had been made up from different models; and it appears to us slightly out of drawing. The flowers are painted with exceeding care, and yet they appear hard and waxen. They are so brilliant in color, and so prominent in position, as to destroy all interest in the figure. It is a popular picture.

No. 248. *Perils of the Colonies in 1697.*
J. B. STEARNS. This picture is improperly named. It commemorates the well known and exciting adventure of Duxton, which we will give in the language of the catalogue. "In 1697, March 15, the Indians attacked the town of Haverhill, Massachusetts, with their usual ferocity and savage barbarity. Mr. Duxton, then employed on his farm, flew to his house, and ordered seven of his children to flee without delay for their lives. Before his wife, who was confined to the bed with an infant a week old, could arise, the savages were upon them.

Supposing it impossible to save them all, he flew to the door, mounted his horse, and determined in his own mind to snatch up and save from death, the child which shared the most of his affections. . . . They were all his favorites, and with the feelings of a father, he would have saved them all or die by their side. . . . As soon came up with him, and he was fired upon him and his horse. For more than a mile he continued, himself between his

Literature
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新罕布什尔州联邦作家项目



EMPOWER™ RESEARCH



INTERVIEW WITH JOHN HENRIK CLARKE
RESEARCHER: KOMOZI WOODWARD
RESEARCH ASSISTANT: VANESSA SLADE, AGE 14, NICOLE MORRIS, AGE 14

CLARKE – African people should be placed in historical content in relationship to the numerous attempts at PanAfricanism. And remember that the Congress of African People was brought into being accidentally by a group of people who did not understand PanAfricanism and were not acquainted with the historical trends of PanAfricanism. It was like someone discovering gold with no understanding of the value of gold. Had they understood it historically they would have understood they had a handle on something that could have had the possibility of changing the world. But because they were so wrapped in their ego they did not understand the international significance of what they were a part of. Therefore beyond that ego they didn't know what to do. So the ego was involved in a contest between Baraka and a man from Boston named Henry, Haywood Henry. Haywood Henry did not know how to program it although he had the intellectual capacity to front it. He did not have enough managerial skills to hold it together.

KOMOZI – So you would say that Haywood Henry was more of a PanAfricanist than Baraka?

CLARKE – He was more a PanAfricanist than Baraka but he did not have the charisma to attract the kind of attention to whole the apparatus together. Baraka had the charisma to call attention to the apparatus but did not understand the significance of the apparatus beyond the ego.

KOMOZI – At that time Baraka was in the middle of a lot of intel-

Literature 文学

SOUTHERN LITERARY MESSENGER.

541

For the Southern Literary Messenger.

LONNEL GRADY.

CHAP. II.

For wholly owing to my prime of age,
I had marked me for my own.

[Continued by Earl Sturgisford.]

My career had been supervised exclusively by my mother. Under her intelligent control I had mastered the common rudiments of learning, and had acquired, from my maternal association with her, a taste for poetry and light philosophy. I read every thing with an earnestness which knew no satiety. In my fifteenth year, my mind was a chaotic mass of incongruous erudition; possessing learning without accuracy, and information without wisdom. My character derived a richness from the multitudinous solitude of my studies, taking like the forest, the hue of the leaf on which it lived, and fermented. The "Book of Moses" inculcated into me the sympathies of my heart, and lashed into bitterness the fierce intemperance of my passions. I was religious only in the vengeance of persecution! How often have I felt, beneath the prayers of my mother, the gentleness of a bedside consolation shading over my proud heart. Alas! that too convincing sympathy should leave no impression; but I would return to my favorite text of blood, and arise from its enjoyment a giant and a giant.

The day on which I was sent to school, is deeply marked in my memory. The preparations for my departure, the advice of my mother, the remonstrances of my nurse, and the tears of Selma, were the glorious heralds of my later desolation of heart. Our studies passed there in the quiet, left their work and ran to their end. Many of them bade me farewell with struggling emotion, while several of the old ones took me to be of stout heart, and never forget that I was a Grady. I walked abroad in the business of my heart, when I gave them my hand. The sternness of minehood has never blushed for those tears.

My teacher was a native of Scotland, and officiated as the minister in the parish in which he resided. Like most adepts, he could turn to the example of Solomon for resignation under the rule of the shillies, of all Xanthippe. It was the principal weapon he used in his mental warfare, but with that success which always made him comb his own victory. He was a curious compound of potency, shyness, and emotion. His existence was a war, and his whole life was a full routine of pain, agony and poignant curiosity. He was under many ties of gentleness to our family, and my arrival was greeted by him with demonstrations of pleasure and affection.

I was now nine; none in the world. The other Henry, the crimsoned pride, and the mouth that con-

he was wont to bear the whirlwind of my passions without a murmur of resentment. On one occasion I had treated him with excessive rudeness. He bore my words with his accustomed fortitude; and, that night, after I had retired to bed, he entered my room, and thinking me asleep, he bent over my face and wept like a child. Could I ask a sadder requital? I could demand a better proof of the purity and delicacy of his affection?

In the school there was a student named Pilon, the only son of one who had been many years before my birth, an overseer on the plantation of my father, and who had amassed, by economy and industry, a large fortune. He was a rude, vulgar, and unkind boy, with a harsh countenance and closely built frame. His tale was a dingy red, and his frame unkind and repulsive; yet he possessed a genius which could grasp every delicacy, and an intellect which could master the subtleties of every science. I hated him with a vindictive and uncompromising energy. I did not envy him, for I could not so far degrade the dignity of this passion (the consequence of school-boy emulation) as to extend its intolerance to such a thing. My feelings towards him, were disgust and unkindness, contempt. He was frank without sincerity, and candid without honesty. Denial hung its patched mantle over the chronic vice of his character, and duplicitly ruled a heart in which nature had thrown neither fire, delicacy, nor literature. From the influence of his mind he had attached to himself a considerable party of the timid, irascible, and indolent, yet he shrank from the merciless venom of my anger. Though coward he could display the courage of necessity, and would sometimes resist my assaults with severity and firmness. Shortly before our separation, we had quarrelled with implacable fierceness. I called him a coward, and an ill-bred vagrant. He replied to my taunts in these words, which over in after-life, writhed around my memory in a cold and suspicion-like embrace:

"Mr. Grady! I know the history of your proud family. You are seventeen years of age. Do you not think the mystery of that murder, which made your grandfather a premature drunk? Beware! I am revenged. You will live a brute and die a traitor!"

I was silent under this fearful case. The narrative of my grandfather's preceding youth and turbulent adolescence, his later cowardice and stultified pride, which I had often drunk from the gurgling of my nurse, was borne before me in a full and freshening tide. I contrasted my rugged passions, and quitted my airy vanity humbled more by the agency of my own feelings, than excited by the bitterness of his report. This scene constituted an era in the history of my life. George hardly basked itself in a frenzy; and amid the noise

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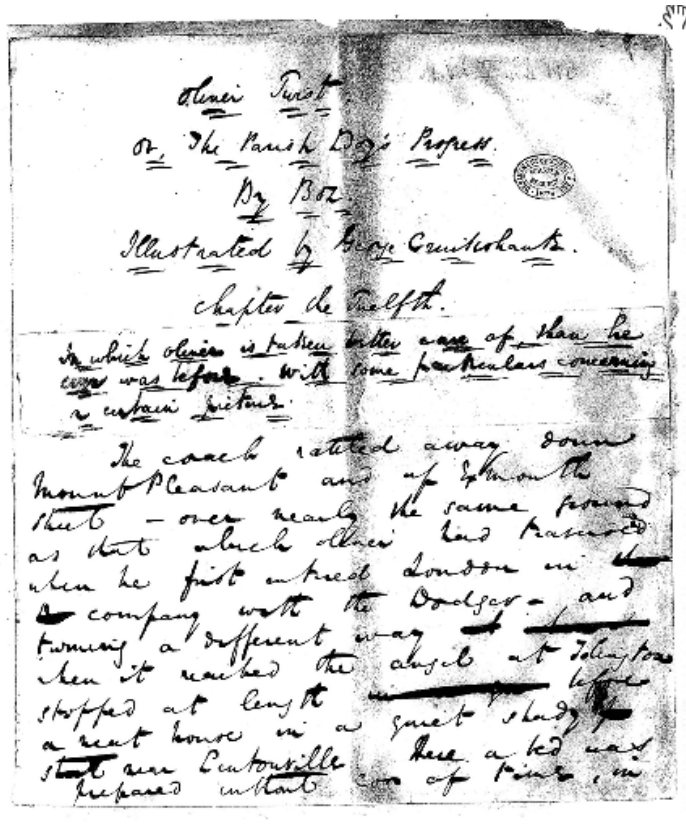
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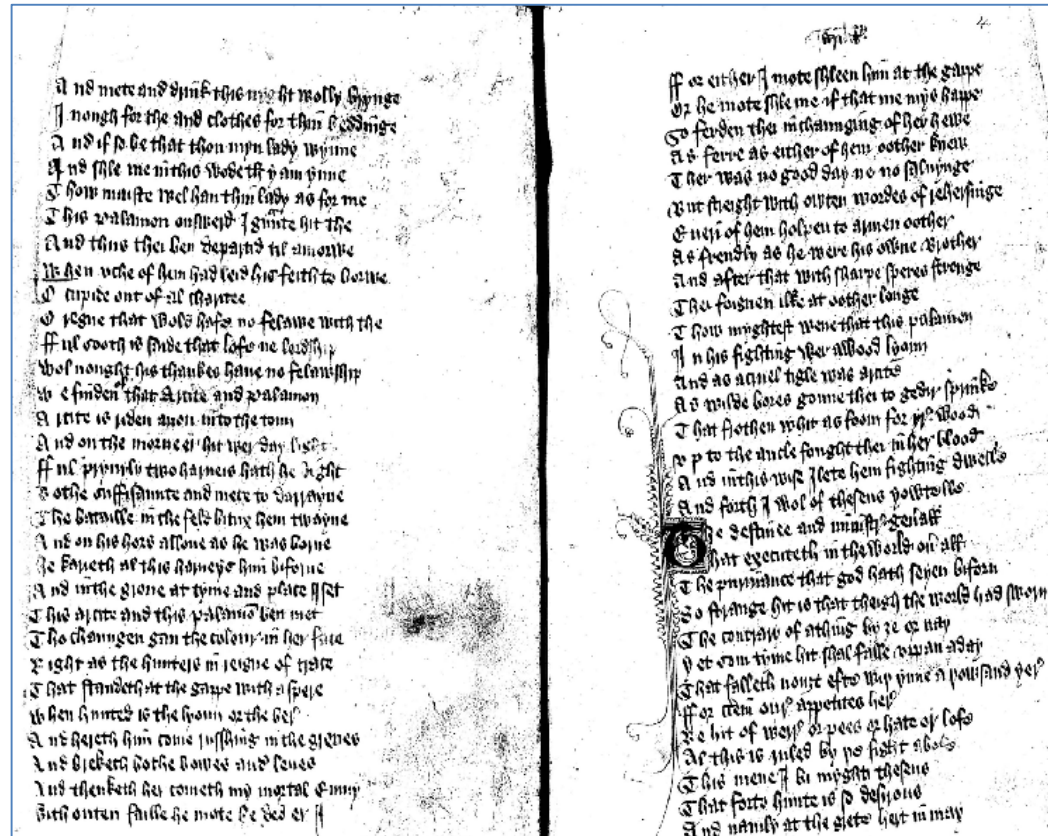
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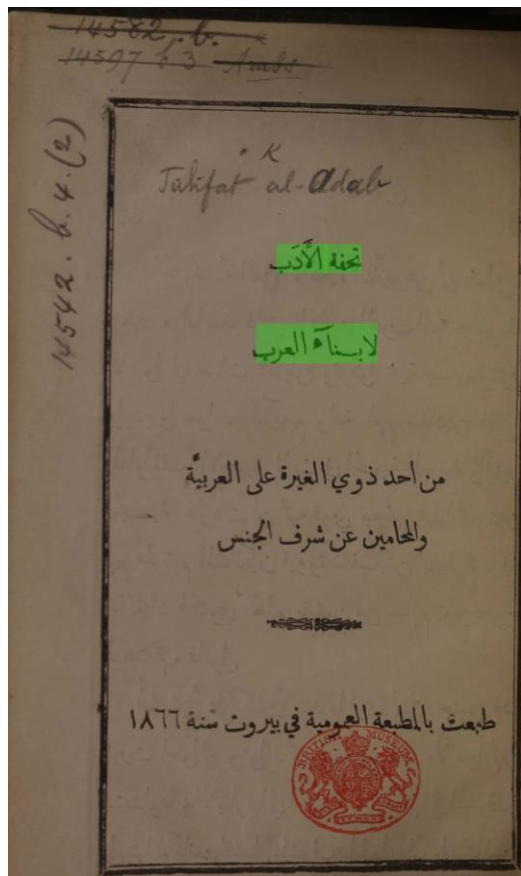
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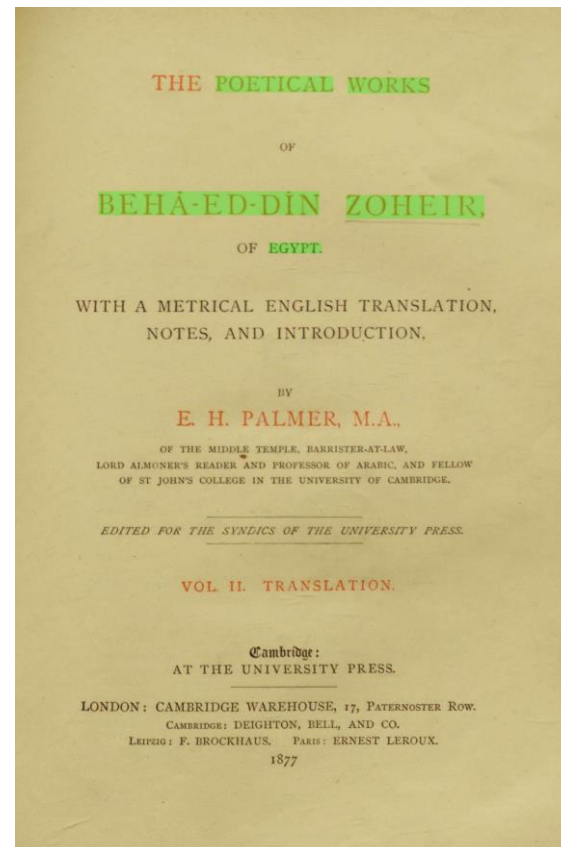
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