

Thomas Carlyle and His Works

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Thomas Carlyle is a Scotchman, born about fifty years ago, "at Ecclefechan, Annandale," according to one authority. "His parents 'good farmer people,' his father an elder in the Secession church there, and a man of strong native sense, whose words were said to 'nail a subject to the wall.'" We also hear of his "excellent mother," still alive, and of "her fine old covenanting accents, converting with his transcendental tones." He seems to have gone to school at Annan, on the shore of the Solway Firth, and there, as he himself writes, "heard of famed professors, of high matters classical, mathematical, a whole Wonderland of Knowledge," from Edward Irving, then a young man "fresh from Edinburgh, with college prizes, ... come to see our schoolmaster, who had also been his." From this place, they say, you can look over into Wordsworth's country. Here first he may have become acquainted with Nature, with woods, such as are there, and rivers and brooks, some of whose names we have heard, and the last lapses of Atlantic billows. He got some of his education, too, more or less liberal, out of the University of Edinburgh, where, according to the same authority, he had to "support himself," partly by "private tuition, translations for the booksellers, etc.," and afterward, as we are glad to hear, "taught an academy in Dysart, at the same time that Irving was teaching in Kirkaldy," the usual middle passage of a literary life. He was destined for the Church, but not by the powers that rule man's life; made his literary *début* in Fraser's Magazine, long ago; read here and there in English and French, with more or less profit, we may suppose, such of us at least as are not particularly informed, and at length found some words which spoke to his condition in the German language, and set himself earnestly to unravel that mystery — with what success many readers know.

After his marriage he "resided partly at Comely Bank, Edinburgh; and for a year or two at Craigenputtock, a wild and solitary farmhouse in the upper part of Dumfriesshire," at which last place, amid barren heather hills, he was visited by our countryman, Emerson. With Emerson he still corresponds. He was early intimate with Edward Irving, and continued to be his friend until the latter's death. Concerning this "freest, brotherliest, bravest human soul," and Carlyle's relation to him, those whom it concerns will do well to consult a notice of his death in Fraser's Magazine for 1835, reprinted in the Miscellanies. He also corresponded with Goethe. Latterly, we hear, the poet Sterling was his only intimate acquaintance in England.

He has spent the last quarter of his life in London, writing books; has the fame, as all readers know, of having made England acquainted with Germany, in late years, and done much else that is novel and remarkable in literature. He especially is the literary man of those parts. You may

imagine him living in altogether a retired and simple way, with small family, in a quiet part of London, called Chelsea, a little out of the din of commerce, in "Cheyne Row," there, not far from the "Chelsea Hospital." "A little past this, and an old ivy-clad church, with its buried generations lying around it," writes one traveler, "you come to an antique street running at right angles with the Thames, and, a few steps from the river, you find Carlyle's name on the door." "A Scotch lass ushers you into the second story front chamber, which is the spacious workshop of the world maker." Here he sits a long time together, with many books and papers about him; many new books, we have been told, on the upper shelves, uncut, with the "author's respects" in them; in late months, with many manuscripts in an old English hand, and innumerable pamphlets, from the public libraries, relating to the Cromwellian period; now, perhaps, looking out into the street on brick and pavement, for a change, and now upon some rod of grass ground in the rear; or, perchance, he steps over to the British Museum, and makes that his studio for the time. This is the fore part of the day; that is the way with literary men commonly; and then in the afternoon, we presume, he takes a short run of a mile or so through the suburbs out into the country; we think he would run that way, though so short a trip might not take him to very sylvan or rustic places. In the meanwhile, people are calling to *see* him, from various quarters, few very worthy of being *seen* by him; "distinguished travelers from America," not a few; to all and sundry of whom he gives freely of his yet unwritten rich and flashing soliloquy, in exchange for whatever they may have to offer; speaking his English, as they say, with a "broad Scotch accent," talking, to their astonishment and to ours, very much as he writes, a sort of Carlylese, his discourse "coming to its climaxes, ever and anon, in long, deep, chest-shaking bursts of laughter."

He goes to Scotland sometimes, to visit his native heath-clad hills, having some interest still in the earth there; such names as Craigenputtock and Ecclefechan, which we have already quoted, stand for habitable places there to him; or he rides to the seacoast of England in his vacations, upon his horse Yankee, bought by the sale of his books here, as we have been told.

How, after all, he gets his living; what proportion of his daily bread he earns by day-labor or job-work with his pen, what he inherits, what steals — questions whose answers are so significant, and not to be omitted in his biography — we, alas! are unable to answer here. It may be worth the while to state that he is not a Reformer in our sense of the term — eats, drinks, and sleeps, thinks and believes, professes and practices, not according to the New England standard, nor to the Old English wholly. Nevertheless, we are told that he is a sort of lion in certain quarters there, "an amicable centre for men of the most opposite opinions," and "listened to as an oracle," "smoking his perpetual pipe."

A rather tall, gaunt figure, with intent face, dark hair and complexion, and the air of a student; not altogether well in body, from sitting too long in his workhouse — he, born in the Border Country and descended from moss-troopers, it may be. We have seen several pictures of him here; one, a full-length portrait, with hat and overall, if it did not tell us much, told the fewest lies; another, we remember, was well said to have "too combed a look;" one other also we have seen in which we discern some features of the man we are thinking of; but the only ones worth remembering, after all, are those which he has unconsciously drawn of himself.

When we remember how these volumes came over to us, with their encouragement and provocation from month to month, and what commotion they created in many private breasts, we wonder that the country did not ring, from shore to shore, from the Atlantic to the Pacific, with its greeting; and the Boones and Crocketts of the West make haste to hail him, whose wide humanity embraces them too. Of all that the packets have brought over to us, has there been any

richer cargo than this? What else has been English news for so long a season? What else, of late years, has been England to us — to us who read books, we mean? Unless we remembered it as the scene where the age of Wordsworth was spending itself, and a few younger muses were trying their wings, and from time to time as the residence of Landor, Carlyle alone, since the death of Coleridge, has kept the promise of England. It is the best apology for all the bustle and the sin of commerce, that it has made us acquainted with the thoughts of this man. Commerce would not concern us much if it were not for such results as this. New England owes him a debt which she will be slow to recognize. His earlier essays reached us at a time when Coleridge's were the only recent words which had made any notable impression so far, and they found a field unoccupied by him, before yet any words of moment had been uttered in our midst. He had this advantage, too, in a teacher, that he stood near to his pupils; and he has no doubt afforded reasonable encouragement and sympathy to many an independent but solitary thinker.

It is remarkable, but on the whole, perhaps, not to be lamented, that the world is so unkind to a new book. Any distinguished traveler who comes to our shores is likely to get more dinners and speeches of welcome than he can well dispose of, but the best books, if noticed at all, meet with coldness and suspicion, or, what is worse, gratuitous, off-hand criticism. It is plain that the reviewers, both here and abroad, do not know how to dispose of this man. They approach him too easily, as if he were one of the men of letters about town, who grace Mr. Somebody's administration, merely; but he already belongs to literature, and depends neither on the favor of reviewers, nor the honesty of booksellers, nor the pleasure of readers for his success. He has more to impart than to receive from his generation. He is another such a strong and finished workman in his craft as Samuel Johnson was, and, like him, makes the literary class respectable; since few are yet out of their apprenticeship, or, even if they learn to be able writers, are at the same time able and valuable thinkers. The aged and critical eye, especially, is incapacitated to appreciate the works of this author. To such their meaning is impalpable and evanescent, and they seem to abound only in obstinate mannerisms, Germanisms, and whimsical ravings of all kinds, with now and then an unaccountably true and sensible remark. On the strength of this last, Carlyle is admitted to have what is called genius. We hardly know an old man to whom these volumes are not hopelessly sealed. The language, they say, is foolishness and a stumbling-block to them; but to many a clear-headed boy they are plainest English, and dispatched with such hasty relish as his bread and milk. The fathers wonder how it is that the children take to this diet so readily, and digest it with so little difficulty. They shake their heads with mistrust at their free and easy delight, and remark that "Mr. Carlyle is a very learned Man;" for they, too, not to be out of fashion, have got grammar and dictionary, if the truth were known, and with the best faith cudged their brains to get a little way into the jungle, and they could not but confess, as often as they found the clue, that it was as intricate as Blackstone to follow, if you read it honestly. But merely reading, even with the best intentions, is not enough: you must almost have written these books yourself. Only he who has had the good fortune to read them in the nick of time, in the most perceptive and recipient season of life, can give any adequate account of them.

Many have tasted of this well with an odd suspicion, as if it were some fountain Arethuse which had flowed under the sea from Germany, as if the materials of his books had lain in some garret there, in danger of being appropriated for waste-paper. Over what German ocean, from what Hercynian forest, he has been imported, piecemeal, into England, or whether he has now all arrived, we are not informed. This article is not invoiced in Hamburg nor in London. Perhaps it was contraband. However, we suspect that this sort of goods cannot be imported in this way.

No matter how skillful the stevedore, all things being got into sailing trim, wait for a Sunday, and aft wind, and then weigh anchor, and run up the main-sheet — straightway what of transcendent and permanent value is there resists the aft wind, and will doggedly stay behind that Sunday — it does not travel Sundays; while biscuit and pork make headway, and sailors cry heave-yo! It must part company, if it open a seam. It is not quite safe to send out a venture in this kind, unless yourself go supercargo. Where a man goes, there he is; but the slightest virtue is immovable — it is real estate, not personal; who would keep it, must consent to be bought and sold with it.

However, we need not dwell on this charge of a German extraction, it being generally admitted, by this time, that Carlyle is English, and an inhabitant of London. He has the English for his mother-tongue, though with a Scotch accent, or never so many accents, and thoughts also, which are the legitimate growth of native soil, to utter therewith. His style is eminently colloquial, and no wonder it is strange to meet with in a book. It is not literary or classical; it has not the music of poetry, nor the pomp of philosophy, but the rhythms and cadences of conversation endlessly repeated. It resounds with emphatic, natural, lively, stirring tones, muttering, rattling, exploding, like shells and shot, and with like execution. So far as it is a merit in composition that the written answer to the spoken word, and the spoken word to a fresh and pertinent thought in the mind, as well as to the half thoughts, the tumultuary misgivings and expectancies, this author is, perhaps, not to be matched in literature.

He is no mystic, either, more than Newton or Arkwright or Davy, and tolerates none. Not one obscure line, or half line, did he ever write. His meaning lies plain as the daylight, and he who runs may read; indeed, only he who runs *can* read, and keep up with the meaning. It has the distinctness of picture to his mind, and he tells us only what he sees printed in largest English type upon the face of things. He utters substantial English thoughts in plainest English dialects; for it must be confessed, he speaks more than one of these. All the shires of England, and all the shires of Europe, are laid under contribution to his genius; for to be English does not mean to be exclusive and narrow, and adapt one's self to the apprehension of his nearest neighbor only. And yet no writer is more thoroughly Saxon. In the translation of those fragments of Saxon poetry, we have met with the same rhythm that occurs so often in his poem on the French Revolution. And if you would know where many of those obnoxious Carlyleisms and Germanisms came from, read the best of Milton's prose, read those speeches of Cromwell which he has brought to light, or go and listen once more to your mother's tongue. So much for his German extraction.

Indeed, for fluency and skill in the use of the English tongue, he is a master unrivaled. His felicity and power of expression surpass even his special merits as historian and critic. Therein his experience has not failed him, but furnished him with such a store of winged, ay and legged words, as only a London life, perchance, could give account of. We had not understood the wealth of the language before. Nature is ransacked, and all the resorts and purlieus of humanity are taxed, to furnish the fittest symbol for his thought. He does not go to the dictionary, the word-book, but to the word-manufactory itself, and has made endless work for the lexicographers. Yes, he has that same English for his mother-tongue that you have, but with him it is no dumb, muttering, mumbling faculty, concealing the thoughts, but a keen, unwearied, resistless weapon. He has such command of it as neither you nor I have; and it would be well for any who have a lost horse to advertise, or a town-meeting warrant, or a sermon, or a letter to write, to study this universal letter-writer, for he knows more than the grammar or the dictionary.

The style is worth attending to, as one of the most important features of the man which we at this distance can discern. It is for once quite equal to the matter. It can carry all its load, and never

breaks down nor staggers. His books are solid and workmanlike, as all that England does; and they are graceful and readable also. They tell of huge labor done, well done, and all the rubbish swept away, like the bright cutlery which glitters in shop windows, while the coke and ashes, the turnings, filings, dust, and borings lie far away at Birmingham, unheard of. He is a masterly clerk, scribe, reporter, writer. He can reduce to writing most things — gestures, winks, nods, significant looks, patois, brogue, accent, pantomime, and how much that had passed for silence before does he represent by written words. The countryman who puzzled the city lawyer, requiring him to write, among other things, his call to his horses, would hardly have puzzled him; he would have found a word for it, all right and classical, that would have started his team for him. Consider the ceaseless tide of speech forever flowing in countless cellars, garrets, *parlors*; that of the French, says Carlyle, “only ebbs toward the short hours of night,” and what a drop in the bucket is the printed word. Feeling, thought, speech, writing, and, we might add, poetry, inspiration — for so the circle is completed; how they gradually dwindle; at length, passing through successive colanders, into your history and classics, from the roar of the ocean, the murmur of the forest, to the squeak of a mouse; so much only parsed and spelt out, and punctuated, at last. The few who can talk like a book, they only get reported commonly. But this writer ports a new *lieferung*.

One wonders how so much, after all, was expressed in the old way, so much here depends upon the emphasis, tone, pronunciation, style, and spirit of the reading. No writer uses so profusely all the aids to intelligibility which the printer’s art affords. You wonder how others had contrived to write so many pages without emphatic or italicized words, they are so expressive, so natural, so indispensable here, as if none had ever used the demonstrative pronouns demonstratively before. In another’s sentences the thought, though it may be immortal, is as it were embalmed, and does not *strike* you, but here it is so freshly living, even the body of it not having passed through the ordeal of death, that it stirs in the very extremities, and the smallest particles and pronouns are all alive within it. It is not simple dictionary *it*, yours or mine, but *it*. The words did not come at the command of grammar, but of a tyrannous, inexorable meaning; not like standing soldiers, by vote of Parliament, but any able-bodied countryman pressed into the service, for “Sire, it is not a revolt, it is a revolution.”

We have never heard him speak, but we should say that Carlyle was a rare talker. He has broken the ice, and streams freely forth like a spring torrent. He does not trace back the stream of his thought, silently adventurous, up to its fountain-head, but is borne away with it, as it rushes through his brain like a torrent to overwhelm and fertilize. He holds a talk with you. His audience is such a tumultuous mob of thirty thousand as assembled at the University of Paris, before printing was invented. Philosophy, on the other hand, does not talk, but write, or, when it comes personally before an audience, lecture or read; and therefore it must be read tomorrow, or a thousand years hence. But the talker must naturally be attended to at once; he does not talk on without an audience; the winds do not long bear the sound of his voice. Think of Carlyle reading his “French Revolution” to any audience. One might say it was never written, but spoken; and thereafter reported and printed, that those not within sound of his voice might know something about it. Some men read to you something which they have written in a dead *language*, of course, but it may be in a living *letter*, in Syriac, or Roman, or Runic character. Men must *speak* English who can *write* Sanskrit; they must speak a modern language who write, perchance, an ancient and universal one. We do not live in those days when the learned used a learned language. There is no writing of Latin with Carlyle; but as Chaucer, with all reverence to Homer, and Virgil, and Messieurs the Normans, sung his poetry in the homely Saxon tongue, and Locke has at least the

merit of having done philosophy into English, so Carlyle has done a different philosophy still further into English, and thrown open the doors of literature and criticism to the populace.

Such a style — so diversified and variegated! It is like the face of a country; it is like a New England landscape, with farmhouses and villages, and cultivated spots, and belts of forests and blueberry swamps round about, with the fragrance of shad-blossoms and violets on certain winds. And as for the reading of it, it is novel enough to the reader who has used only the diligence, and old line mail-coach. It is like traveling, sometimes on foot, sometimes in a gig tandem; sometimes in a full coach, over highways, mended and unmended, for which you will prosecute the town; on level roads, through French departments, by Simplon roads over the Alps; and now and then he hauls up for a relay, and yokes in an unbroken colt of a Pegasus for a leader, driving off by cart-paths, and across lots, by corduroy roads and gridiron bridges; and where the bridges are gone, not even a string-piece left, and the reader has to set his breast and swim. You have got an expert driver this time, who has driven ten thousand miles, and was never known to upset; can drive six in hand on the edge of a precipice, and touch the leaders anywhere with his snapper.

With wonderful art he grinds into paint for his picture all his moods and experiences, so that all his forces may be brought to the encounter. Apparently writing without a particular design or responsibility, setting down his soliloquies from time to time, taking advantage of all his humors, when at length the hour comes to declare himself, he puts down in plain English, without quotation marks, what he, Thomas Carlyle, is ready to defend in the face of the world, and fathers the rest, often quite as defensible, only more modest, or plain-spoken, or insinuating, upon “Sauerteig,” or some other gentleman long employed on the subject. Rolling his subject how many ways in his mind, he meets it now face to face, wrestling with it at arm’s length, and striving to get it down, or throw it over his head; and if that will not do, or whether it will do or not, tries the back stitch and side hug with it, and downs it again, scalps it, draws and quarters it, hangs it in chains, and leaves it to the winds and dogs. With his brows knit, his mind made up, his will resolved and resistless, he advances, crashing his way through the host of weak, half-formed, *dilettante* opinions, honest and dishonest ways of thinking, with their standards raised, sentimentalities and conjectures, and tramples them all into dust. See how he prevails; you don’t even hear the groans of the wounded and dying. Certainly it is not so well worth the while to look through any man’s eyes at history, for the time, as through his; and his way of looking at things is fastest getting adopted by his generation.

It is not in man to determine what his style shall be. He might as well determine what his thoughts shall be. We would not have had him write always as in the chapter on Burns, and the Life of Schiller, and elsewhere. No; his thoughts were ever irregular and impetuous. Perhaps as he grows older and writes more he acquires a truer expression; it is in some respects manlier, freer, struggling up to a level with its fountain-head. We think it is the richest prose style we know of.

Who cares what a man’s style is, so it is intelligible — as intelligible as his thought. Literally and really, the style is no more than the *stylus*, the pen he writes with; and it is not worth scraping and polishing, and gilding, unless it will write his thoughts the better for it. It is something for use, and not to look at. The question for us is, not whether Pope had a fine style, wrote with a peacock’s feather, but whether he uttered useful thoughts. Translate a book a dozen times from one language to another, and what becomes of its style? Most books would be worn out and disappear in this ordeal. The pen which wrote it is soon destroyed, but the poem survives. We believe that Carlyle has, after all, more readers, and is better known today for this very originality

of style, and that posterity will have reason to thank him for emancipating the language, in some measure, from the fetters which a merely conservative, aimless, and pedantic literary class had imposed upon it, and setting an example of greater freedom and naturalness. No man's thoughts are new, but the style of their expression is the never-failing novelty which cheers and refreshes men. If we were to answer the question, whether the mass of men, as we know them, talk as the standard authors and reviewers write, or rather as this man writes, we should say that he alone begins to write their language at all, and that the former is, for the most part, the mere *effigies* of a language, not the best method of concealing one's thoughts even, but frequently a method of doing without thoughts at all.

In his graphic description of Richter's style, Carlyle describes his own pretty nearly; and no doubt he first got his own tongue loosened at that fountain, and was inspired by it to equal freedom and originality. "The language," as he says of Richter, "groans with indescribable metaphors and allusions to all things, human and divine, flowing onward, not like a river, but like an inundation; circling in complex eddies, chafing and gurgling, now this way, now that;" but in Carlyle, "the proper current" never "sinks out of sight amid the boundless uproar." Again: "His very language is Titanian — deep, strong, tumultuous, shining with a thousand hues, fused from a thousand elements, and winding in labyrinthic mazes."

In short, if it is desirable that a man be eloquent, that he talk much, and address himself to his own age mainly, then this is not a bad style of doing it. But if it is desired rather that he pioneer into unexplored regions of thought, and speak to silent centuries to come, then, indeed, we could wish that he had cultivated the style of Goethe more, that of Richter less; not that Goethe's is the kind of utterance most to be prized by mankind, but it will serve for a model of the best that can be successfully cultivated.

But for style, and fine writing, and Augustan ages, that is but a poor style, and vulgar writing, and a degenerate age, which allows us to remember these things. This man has something to communicate. Carlyle's are not, in the common sense, works of art in their origin and aim; and yet, perhaps, no living English writer evinces an equal literary talent. They are such works of art only as the plow and corn-mill and steam-engine — not as pictures and statues. Others speak with greater emphasis to scholars, as such, but none so earnestly and effectually to all who can read. Others give their advice, he gives his sympathy also. It is no small praise that he does not take upon himself the airs, has none of the whims, none of the pride, the nice vulgarities, the starched, impoverished isolation, and cold glitter of the spoiled children of genius. He does not need to husband his pearl, but excels by a greater humanity and sincerity.

He is singularly serious and untrivial. We are everywhere impressed by the rugged, unwearied, and rich sincerity of the man. We are sure that he never sacrificed one jot of his honest thought to art or whim, but to utter himself in the most direct and effectual way — that is the endeavor. These are merits which will wear well. When time has worn deeper into the substance of these books, this grain will appear. No such sermons have come to us here out of England, in late years, as those of this preacher — sermons to kings, and sermons to peasants, and sermons to all intermediate classes. It is in vain that John Bull, or any of his cousins, turns a deaf ear, and pretends not to hear them: nature will not soon be weary of repeating them. There are words less obviously true, more for the ages to hear, perhaps, but none so impossible for this age not to hear. What a cutting cimeter was that "Past and Present," going through heaps of silken stuffs, and glibly through the necks of men, too, without their knowing it, leaving no trace! He has the earnestness of a prophet. In an age of pedantry and dilettantism, he has no grain of these in

his composition. There is nowhere else, surely, in recent readable English, or other books, such direct and effectual teaching, reproving, encouraging, stimulating, earnestly, vehemently, almost like Mahomet, like Luther; not looking behind him to see how his *Opera Omnia* will look, but forward to other work to be done. His writings are a gospel to the young of this generation; they will hear his manly, brotherly speech with responsive joy, and press forward to older or newer gospels.

We should omit a main attraction in these books, if we said nothing of their humor. Of this indispensable pledge of sanity, without some leaven of which the abstruse thinker may justly be suspected of mysticism, fanaticism, or insanity, there is a superabundance in Carlyle. Especially the transcendental philosophy needs the leaven of humor to render it light and digestible. In his later and longer works it is an unflinching accompaniment, reverberating through pages and chapters, long sustained without effort. The very punctuation, the italics, the quotation marks, the blank spaces and dashes, and the capitals, each and all are pressed into its service.

Carlyle's humor is vigorous and titanic, and has more sense in it than the sober philosophy of many another. It is not to be disposed of by laughter and smiles merely; it gets to be too serious for that: only they may laugh who are not hit by it. For those who love a merry jest, this is a strange kind of fun — rather too practical joking, if they understand it. The pleasant humor which the public loves is but the innocent pranks of the ballroom, harmless flow of animal spirits, the light plushy pressure of dandy pumps, in comparison. But when an elephant takes to treading on your corns, why then you are lucky if you sit high, or wear cowhide. His humor is always subordinate to a serious purpose, though often the real charm for the reader is not so much in the essential progress and final upshot of the chapter as in this indirect side-light illustration of every hue. He sketches first, with strong, practical English pencil, the essential features in outline, black on white, more faithfully than Dryasdust would have done, telling us wisely whom and what to mark, to save time, and then with brush of camel's-hair, or sometimes with more expeditious swab, he lays on the bright and fast colors of his humor everywhere. One piece of solid work, be it known, we have determined to do, about which let there be no jesting, but all things else under the heavens, to the right and left of that, are for the time fair game. To us this humor is not wearisome, as almost every other is. Rabelais, for instance, is intolerable; one chapter is better than a volume — it may be sport to him, but it is death to us. A mere humorist, indeed, is a most unhappy man; and his readers are most unhappy also.

Humor is not so distinct a quality as, for the purposes of criticism, it is commonly regarded, but allied to every, even the divinest faculty. The familiar and cheerful conversation about every hearthside, if it be analyzed, will be found to be sweetened by this principle. There is not only a never-failing, pleasant, and earnest humor kept up there, embracing the domestic affairs, the dinner, and the scolding, but there is also a constant run upon the neighbors, and upon Church and State, and to cherish and maintain this, in a great measure, the fire is kept burning, and the dinner provided. There will be neighbors, parties to a very genuine, even romantic friendship, whose whole audible salutation and intercourse, abstaining from the usual cordial expressions, grasping of hands, or affectionate farewells, consists in the mutual play and interchange of a genial and healthy humor, which excepts nothing, not even themselves, in its lawless range. The child plays continually, if you will let it, and all its life is a sort of practical humor of a very pure kind, often of so fine and ethereal a nature, that its parents, its uncles and cousins, can in no wise participate in it, but must stand aloof in silent admiration, and reverence even. The more quiet

the more profound it is. Even Nature is observed to have her playful moods or aspects, of which man seems sometimes to be the sport.

But, after all, we could sometimes dispense with the humor, though unquestionably incorporated in the blood, if it were replaced by this author's gravity. We should not apply to himself, without qualification, his remarks on the humor of Richter. With more repose in his inmost being, his humor would become more thoroughly genial and placid. Humor is apt to imply but a half satisfaction at best. In his pleasantest and most genial hour, man smiles but as the globe smiles, and the works of nature. The fruits *dry* ripe, and much as we relish some of them in their green and pulpy state, we lay up for our winter store, not out of these, but the rustling autumnal harvests. Though we never weary of this vivacious wit, while we are perusing its work, yet when we remember it from afar, we sometimes feel balked and disappointed, missing the security, the simplicity, and frankness, even the occasional magnanimity of acknowledged dullness and bungling. This never-failing success and brilliant talent become a reproach.

Besides, humor does not wear well. It is commonly enough said, that a joke will not bear repeating. The deepest humor will not keep. Rumors do not circulate but stagnate, or circulate partially. In the oldest literature, in the Hebrew, the Hindoo, the Persian, the Chinese, it is rarely humor, even the most divine, which still survives, but the most sober and private, painful or joyous thoughts, maxims of duty, to which the life of all men may be referred. After time has sifted the literature of a people, there is left only their **scripture**, for that is **writing**, *par excellence*. This is as true of the poets, as of the philosophers and moralists by profession; for what subsides in any of these is the moral only, to reappear as dry land at some remote epoch.

We confess that Carlyle's humor is rich, deep, and variegated, in direct communication with the backbone and risible muscles of the globe — and there is nothing like it; but much as we relish this jovial, this rapid and delugeous way of conveying one's views and impressions, when we would not converse but meditate, we pray for a man's diamond edition of his thought, without the colored illuminations in the margin — the fishes and dragons and unicorns, the red or the blue ink, but its initial letter in distinct skeleton type, and the whole so clipped and condensed down to the very essence of it, that time will have little to do. We know not but we shall immigrate soon, and would fain take with us all the treasures of the East; and all kinds of *dry*, portable soups, in small tin canisters, which contain whole herds of English beeves boiled down, will be acceptable.

The difference between this flashing, fitful writing and pure philosophy is the difference between flame and light. The flame, indeed, yields light; but when we are so near as to observe the flame, we are apt to be incommoded by the heat and smoke. But the sun, that old Platonist, is set so far off in the heavens, that only a genial summer heat and ineffable daylight can reach us. But many a time, we confess, in wintry weather, we have been glad to forsake the sunlight, and warm us by these Promethean flames. Carlyle must undoubtedly plead guilty to the charge of mannerism. He not only has his vein, but his peculiar manner of working it. He has a style which can be imitated, and sometimes is an imitator of himself.

Certainly, no critic has anywhere said what is more to the purpose than this which Carlyle's own writings furnish, which we quote, as well for its intrinsic merit as for its pertinence here. "It is true," says he, thinking of Richter, "the beaten paths of literature lead the safest to the goal; and the talent pleases us most which submits to shine with new gracefulness through old forms. Nor is the noblest and most peculiar mind too noble or peculiar for working by prescribed laws; Sophocles, Shakespeare, Cervantes, and, in Richter's own age, Goethe, how little did they inno-

vate on the given forms of composition, how much in the spirit they breathed into them! All this is true; and Richter must lose of our esteem in proportion.” And again, in the chapter on Goethe, “We read Goethe for years before we come to see wherein the distinguishing peculiarity of his understanding, of his disposition, even of his way of writing, consists! It seems quite a simple style — that of his; remarkable chiefly for its calmness, its perspicuity, in short, its commonness; and yet it is the most uncommon of all styles.” And this, too, translated for us by the same pen from Schiller, which we will apply not merely to the outward form of his works, but to their inner form and substance. He is speaking of the artist. “Let some beneficent divinity snatch him, when a suckling, from the breast of his mother, and nurse him with the milk of a better time, that he may ripen to his full stature beneath a distant Grecian sky. And having grown to manhood, let him return, a foreign shape, into his century; not, however, to delight it by his presence, but, dreadful, like the son of Agamemnon, to purify it. The matter of his works he will take from the present, but their form he will derive from a nobler time; nay, from beyond all time, from the absolute unchanging unity of his own nature.”

But enough of this. Our complaint is already out of all proportion to our discontent.

Carlyle’s works, it is true, have not the stereotyped success which we call classic. They are a rich but inexpensive entertainment, at which we are not concerned lest the host has strained or impoverished himself to feed his guests. It is not the most lasting word, nor the loftiest wisdom, but rather the word which comes last. For his genius it was reserved to give expression to the thoughts which were throbbing in a million breasts. He has plucked the ripest fruit in the public garden; but this fruit already least concerned the tree that bore it, which was rather perfecting the bud at the foot of the leaf-stalk. His works are not to be studied, but read with a swift satisfaction. Their flavor and gust is like what poets tell of the froth of wine, which can only be tasted once and hastily. On a review we can never find the pages we had read. Yet they are in some degree true natural products in this respect. All things are but once, and never repeated. These works were designed for such complete success that they serve but for a single occasion.

But he is willfully and pertinaciously unjust, even scurrilous, impolite, ungentlemanly; calls us “Imbeciles,” “Dilettantes,” “Philistines,” implying sometimes what would not sound well expressed. If he would adopt the newspaper style, and take back these hard names — But where is the reader who does not derive some benefit from these epithets, applying them to himself?

He is, in fact, the best tempered, and not the least impartial of reviewers. He goes out of his way to do justice to profligates and quacks. There is somewhat even Christian, in the rarest and most peculiar sense, in his universal brotherliness, his simple, childlike endurance, and earnest, honest endeavor, with sympathy for the like. Carlyle, to adopt his own classification, is himself the hero as literary man. There is no more notable workingman in England, in Manchester or Birmingham, or the mines round about. We know not how many hours a day he toils, nor for what wages, exactly: we only know the results for us.

Notwithstanding the very genuine, admirable, and loyal tributes to Burns, Schiller, Goethe, and others, Carlyle is not a critic of poetry. In the book of heroes, Shakespeare, the hero as poet, comes off rather slimly. His sympathy, as we said, is with the men of endeavor; not using the life got, but still bravely getting their life. “In fact,” as he says of Cromwell, “everywhere we have to notice the decisive practical eye of this man, how he drives toward the practical and practicable; has a genuine insight into what is fact.” You must have very stout legs to get noticed at all by him. He is thoroughly English in his love of practical men, and dislike for cant, and ardent, enthusiastic heads that are not supported by any legs. He would kindly knock them down that

they may regain some vigor by touching their mother earth. We have often wondered how he ever found out Burns, and must still refer a good share of his delight in him to neighborhood and early association. The Lycidas and Comus, appearing in Blackwood's Magazine, would probably go unread by him, nor lead him to expect a Paradise Lost. The condition-of-England question is a practical one. The condition of England demands a hero, not a poet. Other things demand a poet; the poet answers other demands. Carlyle in London, with this question pressing on him so urgently, sees no occasion for minstrels and rhapsodists there. Kings may have their bards when there are any kings. Homer would *certainly* go a-begging there. He lives in Chelsea, not on the plains of Hindostan, nor on the prairies of the West, where settlers are scarce, and a man must at least go *whistling* to himself.

What he says of poetry is rapidly uttered, and suggestive of a thought, rather than the deliberate development of any. He answers your question, What is poetry? by writing a special poem, as that Norse one, for instance, in the Book of Heroes, altogether wild and original; — answers your question, What is light? by kindling a blaze which dazzles you, and pales sun and moon, and not as a peasant might, by opening a shutter.

Carlyle is not a *seer*, but a brave looker-on and *reviewer*; not the most free and catholic observer of men and events, for they are likely to find him preoccupied, but unexpectedly free and catholic when they fall within the focus of his lens. He does not live in the present hour, and read men and books as they occur for his theme, but having chosen this, he directs his studies to this end. If we look again at his page, we are apt to retract somewhat that we have said. Often a genuine poetic feeling dawns through it, like the texture of the earth seen through the dead grass and leaves in the spring. The "History of the French Revolution" is a poem, at length translated into prose — an Iliad, indeed, as he himself has it — "The destructive wrath of Sansculottism, this is what we speak, having unhappily no voice for singing."

One improvement we could suggest in this last, as indeed in most epics — that he should let in the sun oftener upon his picture. It does not often enough appear, but it is all revolution, the old way of human life turned simply bottom upward, so that when at length we are inadvertently reminded of the "Brest Shipping," a St. Domingo colony, and that anybody thinks of owning plantations, and simply turning up the soil there, and that now at length, after some years of this revolution, there is a falling off in the importation of sugar, we feel a queer surprise. Had they not sweetened their water with revolution then? It would be well if there were several chapters headed "Work for the Month," — Revolution-work inclusive, of course — "Altitude of the Sun," "State of the Crops and Markets," "Meteorological Observations," "Attractive Industry," "Day Labor," etc., just to remind the reader that the French peasantry did something beside go without breeches, burn châteaux, get ready knotted cords, and embrace and throttle one another by turns. These things are sometimes hinted at, but they deserve a notice more in proportion to their importance. We want not only a background to the picture, but a ground under the feet also. We remark, too, occasionally, an unphilosophical habit, common enough elsewhere, in Alison's History of Modern Europe, for instance, of saying, undoubtedly with effect, that if a straw had not fallen this way or that, why then — but, of course, it is as easy in philosophy to make kingdoms rise and fall as straws.

The poet is blithe and cheery ever, and as well as nature. Carlyle has not the simple Homeric health of Wordsworth, nor the deliberate philosophic turn of Coleridge, nor the scholastic taste of Landor, but, though sick and under restraint, the constitutional vigor of one of his old Norse heroes, struggling in a lurid light, with Jötuns still, striving to throw the old woman, and "she

was Time” — striving to lift the big cat, and that was “the Great World-Serpent, which, tail in mouth, girds and keeps up the whole created world.” The smith, though so brawny and tough, I should not call the healthiest man. There is too much shopwork, too great extremes of heat and cold, and incessant ten-pound-ten and thrashing of the anvil, in his life. But the haymaker’s is a true sunny perspiration, produced by the extreme of summer heat only, and conversant with the blast of the zephyr, not of the forge-bellows. We know very well the nature of this man’s sadness, but we do not know the nature of his gladness.

The poet will maintain serenity in spite of all disappointments. He is expected to preserve an unconcerned and healthy outlook over the world, while he lives. *Philosophia practica est eruditionis meta* — Philosophy practiced is the goal of learning; and for that other, *Oratoris est celare artem*, we might read, *Herois est celare pugnam* — the hero will conceal his struggles. Poetry is the only life got, the only work done, the only pure product and free labor of man, performed only when he has put all the world under his feet, and conquered the last of his foes.

Carlyle speaks of Nature with a certain unconscious pathos for the most part. She is to him a receded but ever memorable splendor, casting still a reflected light over all his scenery. As we read his books here in New England, where there are potatoes enough, and every man can get his living peacefully and sportively as the birds and bees, and need think no more of that, it seems to us as if by the world he often meant London, at the head of the tide upon the Thames, the sorest place on the face of the earth, the very citadel of conservatism.

In his writings, we should say that he, as conspicuously as any, though with little enough expressed or even conscious sympathy, represents the Reformer class, and all the better for not being the acknowledged leader of any. In him the universal plaint is most settled, unappeasable, and serious. Until a thousand named and nameless grievances are righted, there will be no repose for him in the lap of nature, or the seclusion of science and literature. By foreseeing it, he hastens the crisis in the affairs of England, and is as good as many years added to her history.

To do himself justice, and set some of his readers right, he should give us some transcendent hero at length, to rule his demigods and Titans; develop, perhaps, his reserved and dumb reverence for Christ, not speaking to a London or Church of England audience merely. Let *not* “sacred silence meditate that sacred matter” forever, but let us have sacred speech and sacred scripture thereon.

Every man will include in his list of worthies those whom he himself best represents. Carlyle, and our countryman Emerson, whose place and influence must ere long obtain a more distinct recognition, are, to a certain extent, the complement of each other. The age could not do with one of them, it cannot do with both. To make a broad and rude distinction, to suit our present purpose, the former, as critic, deals with the men of action — Mahomet, Luther, Cromwell; the latter with the thinkers — Plato, Shakespeare, Goethe; for, though both have written upon Goethe, they do not meet in him. The one has more sympathy with the heroes, or practical reformers, the other with the observers, or philosophers. Put their worthies together, and you will have a pretty fair representation of mankind; yet with one or more memorable exceptions. To say nothing of Christ, who yet awaits a just appreciation from literature, the peacefully practical hero, whom Columbus may represent, is obviously slighted; but above and after all, the Man of the Age, come to be called workingman, it is obvious that none yet speaks to his condition, for the speaker is not yet in his condition.

Like speaks to like only; labor to labor, philosophy to philosophy, criticism to criticism, poetry to poetry. Literature speaks how much still to the past, how little to the future, how much to the East, how little to the West —

In the East fames are won,
In the West deeds are done.

One merit in Carlyle, let the subject be what it may, is the freedom of prospect he allows, the entire absence of cant and dogma. He removes many cartloads of rubbish, and leaves open a broad highway. His writings are all unfenced on the side of the future and the possible. Though he does but inadvertently direct our eyes to the open heavens, nevertheless he lets us wander broadly underneath, and shows them to us reflected in innumerable pools and lakes.

These volumes contain not the highest, but a very practicable wisdom, which startles and provokes, rather than informs us. Carlyle does not oblige us to think; we have thought enough for him already, but he compels us to act. We accompany him rapidly through an endless gallery of pictures, and glorious reminiscences of experiences unimproved. "If they hear not Moses and the prophets, neither will they be persuaded, though one rose from the dead." There is no calm philosophy of life here, such as you might put at the end of the Almanac, to hang over the farmer's hearth — how men shall live in these winter, in these summer days. No philosophy, properly speaking, of love, or friendship, or religion, or politics, or education, or nature, or spirit; perhaps a nearer approach to a philosophy of kingship, and of the place of the literary man, than of anything else. A rare preacher, with prayer, and psalm, and sermon, and benediction, but no contemplation of man's life from the serene Oriental ground, nor yet from the stirring Occidental. No thanksgiving sermon for the holydays, or the Easter vacations, when all men submit to float on the full currents of life. When we see with what spirits, though with little heroism enough, woodchoppers, drovers, and apprentices take and spend life, playing all day long, sunning themselves, shading themselves, eating, drinking, sleeping, we think that the philosophy of their life written would be such a level natural history as the Gardener's Calendar and the works of the early botanists, inconceivably slow to come to practical conclusions.

There is no philosophy here for philosophers, only as every man is said to have his philosophy; no system but such as is the man himself — and, indeed, he stands compactly enough; — no progress beyond the first assertion and challenge, as it were, with trumpet blast. One thing is certain — that we had best be doing something in good earnest henceforth forever; that's an indispensable philosophy. The before impossible precept, "*Know thyself*," he translates into the partially possible one, "*Know what thou canst work at*." "Sartor Resartus" is, perhaps, the sunniest and most philosophical, as it is the most autobiographical of his works, in which he drew most largely on the experience of his youth. But we miss everywhere a calm depth, like a lake, even stagnant, and must submit to rapidity and whirl, as on skates, with all kinds of skillful and antic motions, sculling, sliding, cutting punch-bowls and rings, forward and backward. The talent is very nearly equal to the genius. Sometimes it would be preferable to wade slowly through a Serbonian bog, and feel the juices of the meadow.

Beside some philosophers of larger vision, Carlyle stands like an honest, half-despairing boy, grasping at some details only of their world systems. Philosophy, certainly, is some account of truths the fragments and very insignificant parts of which man will practice in this workshop; truths infinite and in harmony with infinity, in respect to which the very objects and ends of the

so-called practical philosopher will be mere propositions, like the rest. It would be no reproach to a philosopher, that he knew the future better than the past, or even than the present. It is better worth knowing. He will prophesy, tell what is to be, or, in other words, what alone is, under appearances, laying little stress on the boiling of the pot, or, the condition-of-England question. He has no more to do with the condition of England than with her national debt, which a vigorous generation would not inherit. The philosopher's conception of things will, above all, be truer than other men's, and his philosophy will subordinate all the circumstances of life. To live like a philosopher is to live, not foolishly, like other men, but wisely and according to universal laws. If Carlyle does not take two steps in philosophy, are there any who take three? Philosophy, having crept clinging to the rocks so far, puts out its feelers many ways in vain. It would be hard to surprise him by the relation of any important human experience, but in some nook or corner of his works you will find that this, too, was sometimes dreamed of in his philosophy.

To sum up our most serious objections in a few words, we should say that Carlyle indicates a depth — and we mean not impliedly, but distinctly — which he neglects to fathom. We want to know more about that which he wants to know as well. If any luminous star or undissolvable nebula is visible from his station which is not visible from ours, the interests of science require that the fact be communicated to us. The universe expects every man to do his duty in his parallel of latitude. We want to hear more of his inmost life; his hymn and prayer more; his elegy and eulogy less; that he should speak more from his character, and less from his talent; communicate centrally with his readers, and not by a side; that he should say what he believes, without suspecting that men disbelieve it, out of his never-misunderstood nature. His genius can cover all the land with gorgeous palaces, but the reader does not abide in them, but pitches his tent rather in the desert and on the mountain-peak.

When we look about for something to quote, as the fairest specimen of the man, we confess that we labor under an unusual difficulty; for his philosophy is so little of the proverbial or sentential kind, and opens so gradually, rising insensibly from the reviewer's level, and developing its thought completely and in detail, that we look in vain for the brilliant passages, for point and antithesis, and must end by quoting his works entire. What in a writer of less breadth would have been the proposition which would have bounded his discourse, his column of victory, his Pillar of Hercules, and *ne plus ultra*, is in Carlyle frequently the same thought unfolded; no Pillar of Hercules, but a considerable prospect, north and south, along the Atlantic coast. There are other pillars of Hercules, like beacons and lighthouses, still further in the horizon, toward Atlantis, set up by a few ancient and modern travelers; but, so far as this traveler goes, he clears and colonizes, and all the surplus population of London is bound thither at once. What we would quote is, in fact, his vivacity, and not any particular wisdom or sense, which last is ever synonymous with sentence (*sententia*), as in his contemporaries Coleridge, Landor, and Wordsworth. We have not attempted to discriminate between his works, but have rather regarded them all as one work, as is the man himself. We have not examined so much as remembered them. To do otherwise would have required a more indifferent, and perhaps even less just review than the present.

All his works might well enough be embraced under the title of one of them, a good specimen brick, "On Heroes, Hero-Worship, and the Heroic in History." Of this department he is the Chief Professor in the World's University, and even leaves Plutarch behind. Such intimate and living, such loyal and generous sympathy with the heroes of history, not one in one age only, but forty in forty ages, such an unparalleled reviewing and greeting of all past worth, with exceptions, to be sure — but exceptions were the rule before — it was, indeed, to make this the age of review

writing, as if now one period of the human story were completing itself, and getting its accounts settled. This soldier has told the stories with new emphasis, and will be a memorable hand-down of fame to posterity. And with what wise discrimination he has selected his men, with reference both to his own genius and to theirs! — Mahomet, Dante, Cromwell, Voltaire, Johnson, Burns, Goethe, Richter, Schiller, Mirabeau — could any of these have been spared? These we wanted to hear about. We have not, as commonly, the cold and refined judgment of the scholar and critic merely, but something more human and affecting. These eulogies have the glow and warmth of friendship. There is sympathy, not with mere fames, and formless, incredible things, but with kindred men — not transiently, but lifelong he has walked with them.

No doubt, some of Carlyle's worthies, should they ever return to earth, would find themselves unpleasantly put upon their good behavior, to sustain their characters; but if he can return a man's life more perfect to our hands than it was left at his death, following out the design of its author, we shall have no great cause to complain. We do not want a daguerreotype likeness. All biography is the life of Adam — a much-experienced man — and time withdraws something partial from the story of every individual, that the historian may supply something general. If these virtues were not in this man, perhaps they are in his biographer — no fatal mistake. Really, in any other sense, we never do, nor desire to, come at the historical man — unless we rob his grave, that is the nearest approach. Why did he die, then? *He* is with his bones, surely.

No doubt Carlyle has a propensity to exaggerate the heroic in history, that is, he creates you an ideal hero rather than another thing: he has most of that material. This we allow in all its senses, and in one narrower sense it is not so convenient. Yet what were history if he did not exaggerate it? How comes it that history never has to wait for facts, but for a man to write it? The ages may go on forgetting the facts never so long, he can remember two for every one forgotten. The musty records of history, like the catacombs, contain the perishable remains, but only in the breast of genius are embalmed the souls of heroes. There is very little of what is called criticism here; it is love and reverence, rather, which deal with qualities not relatively, but absolutely great; for whatever is admirable in a man is something infinite, to which we cannot set bounds. These sentiments allow the mortal to die, the immortal and divine to survive. There is something antique, even, in his style of treating his subject, reminding us that heroes and Demigods, Fates and Furies, still exist; the common man is nothing to him, but after death the hero is apotheosized and has a place in heaven, as in the religion of the Greeks.

Exaggeration! was ever any virtue attributed to a man without exaggeration? was ever any vice, without infinite exaggeration? Do we not exaggerate ourselves to ourselves, or do we recognize ourselves for the actual men we are? Are we not all great men? Yet what are we actually, to speak of? We live by exaggeration. What else is it to anticipate more than we enjoy? The lightning is an exaggeration of the light. Exaggerated history is poetry, and truth referred to a new standard. To a small man every greater is an exaggeration. He who cannot exaggerate is not qualified to utter truth. No truth, we think, was ever expressed but with this sort of emphasis, so that for the time there seemed to be no other. Moreover, you must speak loud to those who are hard of hearing, and so you acquire a habit of shouting to those who are not. By an immense exaggeration we appreciate our Greek poetry and philosophy, and Egyptian ruins; our Shakespeares and Miltons; our Liberty and Christianity. We give importance to this hour over all other hours. We do not live by justice, but by grace. As the sort of justice which concerns us in our daily intercourse is not that administered by the judge, so the historical justice which we prize is not arrived at by nicely balancing the evidence. In order to appreciate any, even the humblest man, you must first,

by some good fortune, have acquired a sentiment of admiration, even of reverence, for him, and there never were such exaggerators as these.

To try him by the German rule of referring an author to his own standard, we will quote the following from Carlyle's remarks on history, and leave the reader to consider how far his practice has been consistent with his theory. "Truly, if History is Philosophy teaching by Experience, the writer fitted to compose history is hitherto an unknown man. The Experience itself would require All-knowledge to record it, were the All-wisdom, needful for such Philosophy as would interpret it, to be had for asking. Better were it that mere earthly Historians should lower such pretensions, more suitable for Omniscience than for human science; and aiming only at some picture of the things acted, which picture itself will at best be a poor approximation, leave the inscrutable purport of them an acknowledged secret; or, at most, in reverent faith, far different from that teaching of Philosophy, pause over the mysterious vestiges of Him whose path is in the great deep of Time, whom History indeed reveals, but only all History, and in Eternity, will clearly reveal."

Carlyle is a critic who lives in London to tell this generation who have been the great men of our race. We have read that on some exposed place in the city of Geneva, they have fixed a brazen indicator for the use of travelers, with the names of the mountain summits in the horizon marked upon it, "so that by taking sight across the index you can distinguish them at once. You will not mistake Mont Blanc, if you see him, but until you get accustomed to the panorama, you may easily mistake one of his court for the king." It stands there a piece of mute brass, that seems nevertheless to know in what vicinity it is: and there perchance it will stand, when the nation that placed it there has passed away, still in sympathy with the mountains, forever discriminating in the desert.

So, we may say, stands this man, pointing as long as he lives, in obedience to some spiritual magnetism, to the summits in the historical horizon, for the guidance of his fellows.

Truly, our greatest blessings are very cheap. To have our sunlight without paying for it, without any duty levied — to have our poet there in England, to furnish us entertainment, and, what is better, provocation, from year to year, all our lives long, to make the world seem richer for us, the age more respectable, and life better worth the living — all without expense of acknowledgment even, but silently accepted out of the east, like morning light, as a matter of course.

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Henry David Thoreau
Thomas Carlyle and His Works
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