

I

'*De Descriptione Temporum*'

Speaking from a newly founded Chair, I find myself freed from one embarrassment only to fall into another. I have no great predecessors to overshadow me; on the other hand, I must try (as the theatrical people say) 'to create the part'. The responsibility is heavy. If I miscarry, the University might come to regret not only my election—an error which, at worst, can be left to the great healer—but even, which matters very much more, the foundation of the Chair itself. That is why I have thought it best to take the bull by the horns and devote this lecture to explaining as clearly as I can the way in which I approach my work; my interpretation of the commission you have given me.

What most attracted me in that commission was the combination 'Medieval and Renaissance'. I thought that by this formula the University was giving official sanction to a change which has been coming over historical opinion within my own lifetime. It is temperately summed up by Professor Seznec in the words: 'As the Middle Ages and the Renaissance come to be better known, the traditional antithesis between them grows less marked.'^{*} Some scholars might go further than Professor Seznec, but very few, I believe, would now oppose him. If we are sometimes unconscious of the change, that is not because we have not shared it but because it has been gradual and imperceptible. We recognise it most clearly if we are suddenly brought face to face with the old view in its full vigour. A good experiment is to re-read the first chapter of J. M. Berdan's *Early Tudor Poetry*.[†] It is still in many ways a useful book; but it is now difficult to read that chapter without a smile. We begin with twenty-nine pages (and they contain several mis-statements) of unrelieved gloom about grossness, superstition, and cruelty to children, and on the twenty-ninth comes the sentence, 'The first rift in this darkness is the Copernican doctrine'; as if a new hypothesis in astronomy would naturally make a man stop hitting his daughter about

^{*} J. Seznec, *La Survivance des dieux antiques* (London, 1940), trans. B. F. Sessions (Kingsport, Tennessee, 1953), p. 3.

[†] New York, 1920.

the head. No scholar could now write quite like that. But the old picture, done in far cruder colours, has survived among the weaker brethren, if not (let us hope) at Cambridge, yet certainly in that Western darkness from which you have so lately bidden me emerge. Only last summer a young gentleman whom I had the honour of examining described Thomas Wyatt as 'the first man who scrambled ashore out of the great, dark surging sea of the Middle Ages'.* This was interesting because it showed how a stereotyped image can obliterate a man's own experience. Nearly all the medieval texts which the syllabus had required him to study had in reality led him into formal gardens where every passion was subdued to a ceremonial and every problem of conduct was dovetailed into a complex and rigid moral theology.

From the formula 'Medieval and Renaissance', then, I inferred that the University was encouraging my own belief that the barrier between those two ages has been greatly exaggerated, if indeed it was not largely a figment of Humanist propaganda. At the very least, I was ready to welcome any increased flexibility in our conception of history. All lines of demarcation between what we call 'periods' should be subject to constant revision. Would that we could dispense with them altogether! As a great Cambridge historian has said: 'Unlike dates, periods are not facts. They are retrospective conceptions that we form about past events, useful to focus discussion, but very often leading historical thought astray.'¹ The actual temporal process, as we meet it in our lives (and we meet it, in a strict sense, nowhere else) has no divisions, except perhaps those 'blessed barriers between day and day', our sleeps. Change is never complete, and change never ceases. Nothing is ever quite finished with; it may always begin over again. (This is one of the sides of life that Richardson hits off with wearying accuracy.) And nothing is quite new; it was always somehow anticipated or prepared for. A seamless, formless continuity-in-mutability is the mode of our life. But unhappily we cannot as historians disperse with periods. We cannot use for literary history the technique of Mrs Woolf's *The Waves*. We cannot hold together huge masses of particulars without putting into them some kind of

structure. Still less can we arrange a term's work or draw up a lecture list. Thus we are driven back upon periods. All divisions will falsify our material to some extent; the best one can hope is to choose those which will falsify it least. But because we must divide, to reduce the emphasis on any one traditional division must, in the long run, mean an increase of emphasis on some other division. And that is the subject I want to discuss. If we do not put the Great Divide between the Middle Ages and the Renaissance, where should we put it? I ask this question with the full consciousness that, in the reality studied, there is no Great Divide. There is nothing in history that quite corresponds to a coastline or a watershed in geography. If, in spite of this, I still think my question worth asking, that is certainly not because I claim for my answer more than a methodological value, or even much of that. Last of all would I wish it to be any less subject than others to continual attack and speedy revision. But I believe that the discussion is as good a way as any other of explaining how I look at the work you have given me. When I have finished it, I shall at least have laid the cards on the table and you will know the worst.

The meaning of my title will now have become plain. It is a chapter-heading borrowed from Isidore.* In that chapter Isidore is engaged in dividing history, as he knew it, into its periods; or, as he calls them, *aeetates*. I shall be doing the same. Assuming that we do not put our great frontier between the Middle Ages and the Renaissance, I shall consider the rival claims of certain other divisions which have been, or might be, made. But, first, a word of warning. I am not, even on the most Lilliputian scale, simulating Professor Toyndee or Spengler. About everything that could be called 'the philosophy of history' I am a desperate sceptic. I know nothing of the future, not even whether there will be any future. I don't know whether past history has been necessary or contingent. I don't know whether the human tragedy-comedy is now in Act I or Act V; whether our present disorders are those of infancy or of old age. I am merely considering how we should arrange or schematise those facts—ludicrously few in comparison with the totality—which survive to us (often by accident) from the past: I am less like a botanist in a forest than a woman

* A delicious passage in Compagni, *Vergil in the Middle Ages*, trans. E. F. M. Benecke (London, 1892), p. 241, contrasts the Middle Ages with 'more normal periods of history'.

¹ G. M. Trevelyan, *English Social History* (London, 1942), p. 92.

* *Etymologiarum*, ed. W. M. Lindsay (2 vols. Oxford, 1911), v, xxxix.

¹ In his essay on 'Historicism' Lewis discusses at length the belief that 'man can, by the use of their natural powers, discover an inner meaning in the historical process'. The essay is found in his *Christian Reflections*, ed. Walter Hooper (London, 1967), pp. 100-13.

arranging a few cut flowers for the drawing-room. So, in some degree, are the greatest historians. We can't get into the real forest of the past; that is part of what the word *past* means.

The first division that naturally occurs to us is that between Antiquity and the Dark Ages—the fall of the Empire, the barbarian invasions, the christening of Europe. And of course no possible revolution in historical thought will ever make this anything less than a massive and multiple change. Do not imagine that I mean to belittle it. Yet I must observe that three things have happened since, say, Gibbon's time, which make it a shade less catastrophic for us than it was for him.

1. The partial loss of ancient learning and its recovery at the Renaissance were for him both unique events. History furnished no rivals to such a death and such a re-birth. But we have lived to see the second death of ancient learning. In our time something which was once the possession of all educated men has shrunk to being the technical accomplishment of a few specialists. If we say that this is not total death, it may be replied that there was no total death in the Dark Ages either. It could even be argued that Latin, surviving as the language of Dark Age culture, and preserving the disciplines of Law and Rhetoric, gave to some parts of the classical heritage a far more living and integral status in the life of those ages than the academic studies of the specialists can claim in our own. As for the area and *tempo* of the two deaths, if one were looking for a man who could not read Virgil though his father could, he might be found more easily in the twentieth century than in the fifth.

2. To Gibbon the literary change from Virgil to *Beowulf* or the *Hildebrand*, if he had read them, would have seemed greater than it can to us. We can now see quite clearly that these barbarian poems were not really a novelty comparable to, say, *The Waste Land* or Mr Jones's *Anathemata*. They were rather an unconscious return to the spirit of the earliest classical poetry. The audience of Homer, and the audience of the *Hildebrand*, once they had learned one another's language and metre, would have found one another's poetry perfectly intelligible. Nothing new had come into the world.

3. The christening of Europe seemed to all our ancestors, whether they welcomed it themselves as Christians, or, like Gibbon, deplored it as humanistic unbelievers, a unique, irreversible event. But we have seen the opposite process. Of course the un-christening of Europe in

our time is not quite complete; neither was her christening in the Dark Ages. But roughly speaking we may say that whereas all history was for our ancestors divided into two periods, the pre-Christian and the Christian, and two only, for us it falls into three—the pre-Christian, the Christian, and what may reasonably be called the post-Christian. This surely must make a momentous difference. I am not here considering either the christening or the un-christening from a theological point of view. I am considering them simply as cultural changes.* When I do that, it appears to me that the second change is even more radical than the first. Christians and Pagans had much more in common with each other than either has with a post-Christian. The gap between those who worship different gods is not so wide as that between those who worship and those who do not. The Pagan and Christian ages alike are ages of what Pausanias would call the *ἑσώρευον*,† the externalised and enacted idea; the sacrifice, the games, the triumph, the ritual drama, the Mass, the tournament, the masque, the pageant, the epithalamium, and with them ritual and symbolic costumes, *trabea* and laticlave, crown of wild olive, royal crown, coronet, judge's robes, knight's spurs, herald's tabard, coat-armour, priestly vestment, religious habit—for every rank, trade, or occasion its visible sign. But even if we look away from that into the temper of man's minds, I seem to see the same. Surely the gap between Professor Ryle and Thomas Browne is far wider than that between Gregory the Great and Virgil? Surely Seneca and Dr Johnson are closer together than Burtor and Freud?

You see already the lines along which my thought is working; and indeed it is no part of my aim to save a surprise for the end of the lecture. If I have ventured, a little, to modify our view of the transition from 'the Antique' to 'the Dark', it is only because I believe we have since witnessed a change even more profound.

The next frontier which has been drawn, though not till recently, is that between the Dark and the Middle Ages. We draw it somewhere about the early twelfth century. The frontier clearly cannot compete with its predecessor in the religious field; nor can it boast such drastic redistribution of populations. But it nearly makes up for these

* It is not certain that either process, seen (if we could see it) *sub specie aeternitatis*, would be more important than it appears to the historian of culture. The amount of Christian (that is, of patient and regenerate) life in an age, as distinct from 'Christian Civilization', is not to be judged by morals.

† *De Descriptione Graec.* II, xxxvii.

deficiencies in other ways. The change from Ancient to Dark had, after all, consisted mainly in losses. Not entirely. The Dark Ages were not so unfruitful in progress as we sometimes think. They saw the triumph of the *codex* or hinged book over the roll or *volumen*—a technical improvement almost as important for the history of learning as the invention of printing. All exact scholarship depends on it. And if—here I speak under correction—they also inverted the stirrup, they did something almost as important for the art of war as the inventor of Tanks. But in the main, they were a period of retrogression: worse houses, worse drains, fewer baths, worse roads, less security. (We notice in *Beowulf* that an old sword is expected to be better than a new one.) With the Middle Ages we reach a period of widespread and brilliant improvement. The text of Aristotle is recovered. Its rapid assimilation by Albertus Magnus and Thomas Aquinas opens up a new world of thought. In architecture new solutions of technical problems lead the way to new aesthetic effects. In literature the old alliterative and assonantal metres give place to that rhymed and syllabic verse which was to carry the main burden of European poetry for centuries. At the same time the poets explore a whole new range of sentiment. I am so far from underrating this particular revolution that I have before now been accused of exaggerating it. But 'great' and 'small' are terms of comparison. I would think this change in literature the greatest if I did not know of a greater. It does not seem to me that the work of the Troubadours and Chrétien and the rest was really as great a novelty as the poetry of the twelfth century. A man bred on the *Chanson de Roland* might have been puzzled by the *Lancelot*. He would have wondered why the author spent so much time on the sentiments and so (comparatively) little on the actions. But he would have known that this was what the author had done. He would, in one important sense, have known what the poem was 'about'. If he had misunderstood the intention, he would at least have understood the words. That is why I do not think the change from 'Dark' to 'Middle' can, on the literary side, be judged equal to the change which has taken place in my own lifetime. And of course in religion it does not even begin to compete.

A third possible frontier remains to be considered. We might draw our line somewhere towards the end of the seventeenth century, with the general acceptance of Copernicanism, the dominance of Descartes,

and (in England) the foundation of the Royal Society. Indeed, if we were considering the history of thought (in the narrower sense of the word) I believe this is where I would draw my line. But if we are considering the history of our culture in general, it is a different matter. Certainly the sciences then began to advance with a firmer and more rapid tread. To that advance nearly all the later, and (in my mind) vaster, changes can be traced. But the effects were delayed. The sciences long remained like a lion-cub whose gambols delighted its master in private; it had not yet tasted man's blood. All through the eighteenth century the tone of the common mind remained ethica, rhetorical, juristic, rather than scientific, so that Johnson could truly say, 'the knowledge of external nature, and the sciences which that knowledge requires or includes, are not the great or the frequent business of the human mind'.¹ It is easy to see why. Science was not the business of Man because Man had not yet become the business of science. It dealt chiefly with the inanimate; and it threw off few technological by-products. When Watt makes his engine, when Darwin starts monkeying with the ancestry of Man, and Freud with his soul, and the economists with all that is his, then indeed the lion will have got out of its cage. Its liberated presence in our midst will become one of the most important factors in everyone's daily life. But not yet; not in the seventeenth century.

It is by these steps that I have come to regard as the greatest of all divisions in the history of the West that which divides the present from, say, the age of Jane Austen and Scott. The dating of such things must of course be rather hazy and indefinite. No one could point to a year or a decade in which the change indisputably began, and it has probably not yet reached its peak. But somewhere between us and the Waverley Novels, somewhere between us and *Persuasion*, the clam runs. Of course, I had no sooner reached this result than I asked myself whether it might not be an illusion of perspective. The distance between the telegraph post I am touching and the next telegraph post looks longer than the sum of the distances between all the other posts. Could this be an illusion of the same sort? We cannot pace the periods as we could pace the posts. I can only set out the grounds on which, after frequent reconsideration, I have found myself forced to reaffirm my conclusion.

¹ 'Life of Milton', in *Lives of the English Poets*, vol. 1, ed. George Birkbeck Hill (Oxford, 1905), p. 99.

1. I begin with what I regard as the weakest; the change, between Scott's age and ours, in political order. On this count my proposed frontier would have serious rivals. The change is perhaps less than that between Antiquity and the Dark Ages. Yet it is very great; and I think it extends to all nations, those we call democracies as well as dictatorships. If I wished to satirise the present political order I should borrow for it the name which *Punch* invented during the first German War: *Gouvernement*. This is a portmanteau word and means 'government by advertisement'. But my intention is not satiric; I am trying to be objective. The change is this. In all previous ages that I can think of the principal aim of rulers, except at rare and short intervals, was to keep their subjects quiet, to forestall or extinguish widespread excitement and persuade people to attend quietly to their several occupations. And on the whole their subjects agreed with them. They even prayed (in words that sound curiously old-fashioned) to be able to live 'a peaceable life in all godliness and honesty' and 'pass their time in rest and quietness'. But now the organisation of mass excitement seems to be almost the normal organ of political power. We live in an age of 'appeals', 'drives', and 'campaigns'. Our rulers have become like schoolmasters and are always demanding 'keenness'. And you notice that I am guilty of a slight archaism in calling them 'rulers': 'Leaders' is the modern word. I have suggested elsewhere that this is a deeply significant change of vocabulary. Our demand upon them has changed no less than theirs on us. For of a ruler one asks justice, incorruption, diligence, perhaps clemency; of a leader, dash, initiative, and (I suppose) what people call 'magnetism' or 'personality'.

On the political side, then, this proposed frontier has respectable, but hardly compulsive, qualifications.

2. In the arts I think it towers above every possible rival. I do not think that any previous age produced work which was, in its own time, as shatteringly and bewilderingly new as that of the Cubists, the Dadaists, the Surrealists, and Picasso has been in ours. And I am quite sure that this is true of the art I love best, that is, of poetry. This question has often been debated with some heat, but the hearer was, I think, occasioned by the suspicion (not always ill-grounded) that those who asserted the unprecedented novelty of modern poetry

¹ 'New Learning and New Ignorance', *English Literature in the Sixteenth Century, excluding Drama*, The Oxford History of English Literature, vol. III (Oxford, 1954), p. 90.

intended thereby to discredit it. But nothing is farther from my purpose than to make any judgement of value, whether favourable or the reverse. And if once we can eliminate that critical issue and concentrate on the historical fact, then I do not see how anyone can doubt that modern poetry is not only a greater novelty than any other 'new poetry' but new in a new way, almost in a new dimension. To say that all new poetry was once as difficult as ours is false; to say that any was is an equivocation. Some earlier poetry was difficult, but not in the same way. Alexandrian poetry was difficult because it presupposed a learned reader; as you became learned you found the answers to the puzzles. Skaldic poetry was unintelligible if you did not know the *kenningar*, but intelligible if you did. And—this is the real point—all Alexandrian men of letters and all skalds would have agreed about the answers. I believe the same to be true of the dark conceits in Donne; there was one correct interpretation of each and Donne could have told it to you. Of course you might misunderstand what Wordsworth was 'up to' in *Lyrical Ballads*; but everyone understood what he said. I do not see in any of these the slightest parallel to the state of affairs disclosed by a recent symposium on Mr Eliot's 'Cooking Egg'.* Here we find seven adults (two of them Cambridge men) whose lives have been specially devoted to the study of poetry discussing a very short poem which has been before the world for thirty-odd years; and there is not the slightest agreement among them as to what, in any sense of the word, it means. I am not in the least concerned to decide whether this state of affairs is a good thing, or a bad thing;† I merely assert that it is a new thing. In the whole history of the West, from Homer—I might almost say from the *Epic of Gilgamesh*—there has been no bend or break in the development of poetry comparable to this. On this score my proposed division has no rival to fear.

3. Thirdly, there is the great religious change which I have had to mention before: the un-christening. Of course there were lots of sceptics in Jane Austen's time and long before, as there are lots of Christians now. But the presumption has changed. In her days some kind and degree of religious belief and practice were the norm: now,

* A. Cooking Egg', *Essays in Criticism*, vol. III (July 1953), pp. 345-57.

† In music we have pieces which demand more talent in the performer than in the composer. Why should there not come a period when the art of writing poetry stands lower than that of reading it? Of course rival readings would then cease to be 'right' or 'wrong' and become more and less brilliant 'performances'.

though I would gladly believe that both kind and degree have improved, they are the exception. I have already argued that this change surpasses that which Europe underwent at its conversion. It is hard to have patience with those Jeremiahs, in Press or pulpit, who warn us that we are 'relapsing into Paganism'. It might be rather fun if we were. It would be pleasant to see some future Prime Minister trying to kill a large and lively milk-white bull in Westminster Hall. But we shan't. What lurks behind such idle prophecies, if they are anything but careless language, is the false idea that the historical process allows mere reversal; that Europe can come out of Christianity 'by the same door as in she went' and find herself back where she was. It is not what happens. A post-Christian man is not a Pagan; you might as well think that a married woman recovers her virginity by divorce. The post-Christian is cut off from the Christian past and therefore doubly from the Pagan past.

4. Lastly, I play my trump card. Between Jane Austen and us, but not between her and Shakespeare, Chaucer, Alfred, Virgil, Homer, or the Pharaohs, comes the birth of the machines. This lifts us at once into a region of change far above all that we have hitherto considered. For this is parallel to the great changes by which we divide epochs of pre-history. This is on a level with the change from stone to bronze, or from a pastoral to an agricultural economy. It alters Man's place in nature. The theme has been celebrated till we are all sick of it, so I will here say nothing about its economic and social consequences, immeasurable though they are. What concerns us more is its psychological effect. How has it come about that we use the highly emotive word 'stagnation', with all its malodorous and malarial overtones, for what other ages would have called 'permanence'? Why does the word 'primitive' at once suggest to us clumsiness, inefficiency, barbarity? When our ancestors talked of the primitive church or the primitive purity of our constitution they meant nothing of that sort. (The only pejorative sense which Johnson gives to *Primitive* in his Dictionary is, significantly, 'Formal; affectedly solemn; imitating the supposed gravity of old times'.) Why does 'latest' in advertisements mean 'best'? Well, let us admit that these semantic developments owe something to the nineteenth-century belief in spontaneous progress which itself owes something either to Darwin's theorem of biological evolution or to that myth of universal evolutionism which is really so different from it, and earlier. For the two great imaginative

expressions of the myth, as distinct from the theorem—Keats's *Hyperion* and Wagner's *Ring*—are pre-Darwinian. Let us give these their due.¹ But I submit that what has imposed this climate of opinion so firmly on the human mind is a new archetypal image. It is the image of old machines being superseded by new and better ones. For in the world of machines the new most often really is better and the primitive really is the clumsy. And this image, potent in all our minds, reigns almost without rival in the minds of their children, the For to them, after their marriage and the births of their children, the very milestones of life are technical advances. From the old push-bike to the motor-bike and thence to the little car; from gramophone to radio and from radio to television; from the range to the stove; these are the very stages of their pilgrimage. But whether from this cause or from some other, assuredly that approach to life which has left these footprints on our language is the thing that separates us most sharply from our ancestors and whose absence would strike us as most alien if we could return to their world. Conversely, our assumption that everything is provisional and soon to be superseded, that the attainment of goods we have never yet had, rather than the defence and conservation of those we have already, is the cardinal business of life, would most shock and bewilder them if they could visit ours.

I thus claim for my chosen division of periods that on the first count it comes well up to scratch; on the second and third it arguably surpasses all; and on the fourth it quite clearly surpasses them without any dispute. I conclude that it really is the greatest change in the history of Western Man.

At any rate, this conviction determines my whole approach to my work from this Chair. I am not preparing an excuse in advance lest I should hereafter catch myself lecturing either on the *Epic of Gilgamesh* or on the Waverley Novels. The field 'Medieval and Renaissance' is already far too wide for my powers. But you see how to me the appointed area must primarily appear as a specimen of something far larger, something which had already begun when the *Iliad* was composed and was still almost unimpaired when Waterloo was fought. Of course within that immense period there are all sorts of differences. There are lots of convenient differences between the

¹ Lewis pronounces a funeral oration over the 'myth of universal evolutionism' in his essay 'The Funeral of a Great Myth', *Christian Reflections*, pp. 82-93.

area I am to deal with and other areas; there are important differences within the chosen area. And yet—despite all this—that whole thing, from its Greek or pre-Greek beginnings down to the day before yesterday, seen from the vast distance at which we stand today, reveals a homogeneity that is certainly important and perhaps more important than its interior diversities. That is why I shall be unable to talk to you about my particular region without constantly treating things which neither began with the Middle Ages nor ended with the end of the Renaissance. In that way I shall be forced to present to you a great deal of what can only be described as Old European, or Old Western, Culture. If one were giving a lecture on Warwickshire to an audience of Martians (no offence: Martians may be delightful creatures) one might loyally choose all one's *data* from that country: but much of what you told them would not really be Warwickshire lore but 'common tellurian'.

The prospect of my becoming, in such halting fashion as I can, the spokesman of Old Western Culture, alarms me. It may alarm you. I will close with one reassurance and one claim.

First, for the reassurance. I do not think you need fear that the study of a dead period, however prolonged and however sympathetic, need prove an indulgence in nostalgia or an enslavement to the past. In the individual life, as the psychologists have taught us, it is not the remembered but the forgotten past that enslaves us. I think the same is true of society. To study the past does indeed liberate us from the present, from the idols of our own maker-place. But I think it liberates us from the past too. I think no class of men are less enslaved to the past than historians. The unhistorical are usually, without knowing it, enslaved to a fairly recent past. Dante read Virgil. Certain other medieval authors* evolved the legend of Virgil as a great magician. It was the more recent past, the whole quality of mind evolved during a few preceding centuries, which impelled them to do so. Dante was freer; he also knew more of the past. And you will be no freer by coming to misinterpret Old Western Culture as quickly and deeply as those medievalists misinterpreted Classical Antiquity; or even as the Romanists misinterpreted the Middle Ages.† Such mis-

* On their identity see Compagni, *Virgilio nel Medio Evo*, ed. G. Pasquati (Firenze, 1943), p. xxii. I owe this reference to Mr C. G. Hardie.

† As my examples show, such misinterpretations may themselves produce results which have imaginative value. If there had been no Romantic distortion of the Middle Ages,

interpretation has already begun. To arrest its growth while arrest is still possible, is surely a proper task for a university.

And now for the claim: which sounds arrogant but, I hope, is not really so. I have said that the vast change which separates you from Old Western has been gradual and is not even now complete. Wide as the chasm is, those who are native to different sides of it can still meet; are meeting in this room. This is quite normal at times of great change. The correspondence of Henry More* and Descartes is an amusing example; one would think the two men were writing in different centuries. And here comes the rub. I myself belong far more to that Old Western order than to yours. I am going to claim that this, which in one way is a disqualification for my task, is yet in another a qualification. The disqualification is obvious. You don't want to be lectured on Neanderthal Man by a Neanderthaler, still less on dinosaurs by a dinosaur. And yet, is that the whole story? If a live dinosaur dragged its slow length into the laboratory, would we not all look back as we fled? What a chance to know at last how it really moved and looked and smelled and what noises it made! And if the Neanderthaler could talk, then, though his lecturing technique might leave much to be desired, should we not almost certainly learn from him some things about him which the best modern anthropologist could never have told us? He would tell us without knowing he was telling. One thing I know: I would give a great deal to hear any ancient Athenian, even a stupid one, talking about Greek tragedy. He would know in his bones so much that we seek in vain. At any moment some chance phrase might, unknown to him, show us where modern scholarship had been on the wrong track for years. Ladies and gentlemen, I stand before you somewhat as that Athenian might stand. I read as a native texts that you must read as foreigners. You see why I said that the claim was not really arrogant; who can be proud of speaking fluently his mother tongue or knowing his way about his father's house? It is my settled conviction that in order to read Old Western literature aright you must suspend most of the responses and unlearn most of the habits you have acquired in reading modern literature. And because this is the judgement of a native, I claim that, even if this

we should have no *Eve of St Agnes*. There is room both for an appreciation of the imagined past and an awareness of its difference from the real past; but if we want only the former, why come to a university? (The subject deserves much fuller treatment than I give it here.)

* *A Collection of several Philosophical Writings* (Cambridge, 1652).

SELECTED LITERARY ESSAYS

defence of my conviction is weak, the fact of my conviction is a historical *datum* to which you should give full weight. That way, where I fail as a critic, I may yet be useful as a specimen. I would even dare to go further. Speaking not only for myself but for all other Old Western men whom you may meet, I would say, use your specimens while you can. There are not going to be many more dinosaurs.

SELECTED
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ESSAYS

by C. S. LEWIS

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p. 3 Lilliputian
Toynbee or Spengler

4. ^{the} Empire

Gibbon

Virgil

✓ Hildebrand

Beowulf

The Waste Land

✓ M. Jones's Anathemata

Homer

✓ p. 5 Pausanias

epithalamium

trabea

✓ laticlave

✓ tabard

Ryke

Thomas Browne

Gregory the Great

Seneca

Dr. Johnson

Burton

Freud

p. 6 Albertus Magnus

Thomas Aquinas

Aristotle

Troubadours

✓ Chrétien

✓ Chanson de Roland

✓ Lancelot

Copernicanism

Descartes

p. 7 Royal Society

Johnson

Watt

Darwin

Jane Austen

Scott

Waverly Novels

Persuasion

p. 8 Punch

Cubists

Surrealists

Dadaists

Picasso

p. 9 Alexandrian poetry ✓

Skaldic poetry ✓

kenningar ✓

dark conceits in Donne

Wordsworth; Lyrical Ballads

Eliot's 'Cooking Egg'

Epic of Gilgamesh

p. 10 Westminster Hall

Chaucer

Alfred

p. 11 Keats's Hyperion

Wagner's Ring

Iliad

Waterloo

p. 12 Warwickshire

Dante ✓

p. 13 Henry More

Neanderthal

Athenian

Total = 67

✓ = allusions I did not know for certain