

**SEVEN BRITISH CLASSICS:
ADDISON, SCOTT, LAMB,
CAMPBELL, MACAULAY,
TENNYSON, THACKERAY**

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Seven British Classics: Addison, Scott, Lamb, Campbell, Macaulay, Tennyson, Thackeray by
William Swinton & George R. Cathcart

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WILLIAM SWINTON & GEORGE R. CATHCART

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Standard Supplementary Readers.

SEVEN
BRITISH CLASSICS

ADDISON
SCOTT
LAMB
CAMPBELL
MACAULAY
TENNYSON
THACKERAY

SUPPLEMENTARY TO FIFTH READER

EDITED BY

WILLIAM SWINTON

AUTHOR OF WORD-BOOK, GEOGRAPHICAL AND LANGUAGE SERIES, ETC.

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AUTHOR OF LITERARY READERS, ETC.

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PREFACE.

IN the series of Supplementary Readers, the plan of which is given on the opposite page, the "Seven British Classics" is designed, in connection with the "Seven American Classics," to supply a superior kind of reading for use in the advanced classes of grammar-schools.

It is not needful to discuss the import of the term *classic* in connection with the writers from whom these selections are drawn; but it may be remarked that the word is here used in a somewhat free sense. Time is the consecration of a classic; and, while in the case of Addison and Lamb there can be no question as to the legitimacy of the epithet, it may be deemed too early yet to apply it to men of our own generation,—to men who like Macaulay and Thackeray have but lately passed away, or to Tennyson who wears the laurel on a living brow. We can only say of the authors here represented, either that they are already classics in the strict sense, or that their works hold, embalmed and treasured up, that ethereal and fifth essence which gives assurance that the world will not willingly let them die.

It is sincerely hoped that this taste of standard literature may tend in some degree to counteract the effect of the scrappy incoherence of the matter which children are generally condemned to read in school. It is unfortunate that the technical conditions which school-readers must fulfill are such as to

exclude, especially in the lower books, the best writers ; but it seems that even in the higher books, — such as are in the hands of pupils from fifteen to seventeen years of age, — compilers are too prone to sacrifice the seasoned timber of literature for the merely “popular” pieces of the fashionable writers of the day. The literary firmament is never without its holiday fireworks, — its brilliant coruscations that often outshine the heavenly lights for a moment. But the rockets and “brief candles” go out, leaving the stars in their serene and sempiternal beauty.

The seven masters here represented are Addison, Scott, Lamb, Campbell, Macaulay, Tennyson, and Thackeray ; and it is hoped that, so far as space permitted, they are adequately represented. Complete pieces have been given save in the few instances of selections from elaborate works, and even in these it may fairly be claimed that the selections are in themselves “entire and perfect chrysolites.” To present complete pieces of literary workmanship, was indeed the prime object of the book, for extracts are at best what Bacon calls “flashy things.” The “Seven American Classics” has been made on the same plan, and the two little volumes can hardly fail to beget some appetite for what is purest and best in the literature of our language.

WEBSTERIAN MARKS USED IN THIS BOOK. — *k*, *q*, *i*, *o*, *u*, *y*, long; *k*, *q*, *i*, *o*, *u*, *y*, short; *ß* as in *term*; *ff* as in *firm*; *öb* as in *food*; *öb* as in *suba*; *ç* as *ç*; *c*, *ch*, as *k*; *ç* as *j*; *g* as in *get*; *h* as in *huger*; *z* as *z*; *z* as *g*.



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