

# **STUDIES AND APPRECIATIONS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649253920

Studies and appreciations by Darrell Figgis

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**DARRELL FIGGIS**

**STUDIES AND  
APPRECIATIONS**



STUDIES AND APPRECIATIONS

*All rights reserved*

To  
G. K. CHESTERTON

365076





## CONTENTS

	PAGE
AFTERTHOUGHTS . . . . .	I
IN PRAISE OF PRAISE . . . . .	17
J. M. SYNGE . . . . .	23
THE ART OF J. M. SYNGE . . . . .	34
ROBERT BROWNING'S VISION . . . . .	60
FALSTAFF'S NOSE . . . . .	89
THE PROBLEM OF MR. WILLIAM WATSON . . . . .	104
— MR. W. B. YEATS' POETRY — . . . . .	119
MR. WILLIAM H. DAVIES . . . . .	138
MR. HERBERT TRENCH . . . . .	148
MR. ROBERT BRIDGES . . . . .	155
GEORGE MEREDITH : THE PHILOSOPHER IN THE ARTIST . . . . .	169
CHARLES DICKENS AND THE NOVEL . . . . .	199
THE FAILURE OF THACKERAY . . . . .	222
AN ASPECT OF SAMUEL BUTLER . . . . .	234
THE VITALITY OF DRAMA . . . . .	240



## STUDIES AND APPRECIATIONS

### AFTERTHOUGHTS

ONE must always, it seems, look back upon one's work with a curious mixture of hostility and clandestine affection. Particularly is this the case when, as in these random studies, it has been done within a limited space, having in mind some or other definite end that was to be served. Everything is conditioned by the aim it serves, a fact that literary criticism is too often pleased to forget; but when, as in the case of these studies, that aim is definite and articulate, it is inevitable that one's afterthoughts should be prolific of qualifications of the statements made, and adjustments of the points of view taken. Speech is the noblest attribute of man; yet it is a humiliating consideration that even in so noble a function it is impossible for him to arrive at truth. Every statement is a lie, for every statement is a preclusion. Yet the colourless balance between two emphases is a deeper kind of a lie still, for it says nothing when perhaps something should be said. It adds cowardice to falsehood. It is not by the