

But as the gates of Florence close upon the unhappy exile the gates of the unseen world open before him, and through the dark portal of Hell and the "milder shades" of Purgatory he wandered, and stood in the cleft of the rock with the sinning and suffering soul of man as none other ever did. But at the close, the divine smile of Beatrice leads him up the lighted steps to the very gates of Heaven.

When he was dead, Florence relented wholly and begged of Ravenna the ashes of the man whom living she had threatened literally to make ashes of, if she could catch him, but Ravenna, cherishing the memory of the man she had befriended in exile and who had made her solitudes immortal by his presence, refused to give him up. Florence had spurned him from her bosom and henceforth he became the adopted child of Ravenna and still

"On thy shores, fortress of fallen empire,  
Honored sleeps the immortal exile."

#### CHARACTER OF FALSTAFF.

**W**E have a character Falstaff introduced in three of Shakspeare's plays—Henry IV in both the first and second part, and in the Merry Wives of Windsor, where Falstaff is the central figure. The play of Henry IV is based on the war of the Roses. In the first part, surrounded by headstrong, daring, adventurous youths of dissipated habits, Prince Henry is represented as leading a life of turbulence and riot.

Among the number whom he had gathered around him, although of maturer years, was Falstaff. In one of the inner rooms of the castle, amid their bottles of liquor swayed by evil thoughts, we hear the Prince and Falstaff thus discourse:

*Fal.*: Now, Hal, what time of day is it, lad?

*P. Hen.*: Thou art so fat-witted with drinking of old sack, . . . . . and sleeping on benches after-noon, that thou hast forgotten to demand that truly, which thou would'st truly know. What a

devil hast thou to do with the time of day? unless hours were cups of sack, and minutes capons, and clocks the tongues of bawds, . . . . . I see no reason why thou should'st be so superfluous to demand the time of day.

With these worthy remarks, is Falstaff first introduced to us by the Prince. Nor is the tribute paid him flattering. As he is first represented, so is he at all times. And this seems to me to clearly depict the character of Falstaff. But let us hear the Prince give his opinion concerning the illustrious knight once more. Prince Henry had received a summons to attend court on the following day. So Falstaff suggests that he practise the part he will play, when he first meets his father. Falstaff representing King Henry, thus discourses with the Prince:

There is a thing, Henry, which thou has often heard of, and it is known to many in our land by the name of pitch; this pitch, as ancient writers do report, doth defile; so doth the company thou keepest: . . . . . and yet there is a virtuous man whom I have often noted in thy company, but I know not his name. A goodly portly man, I'faith and a corpulent; of cheerful look, a pleasing eye and most noble carriage, . . . . . and now I remember me, his name is Falstaff; if that man should be lowly given, he deceiveth me: for, Harry, I see virtue in his looks.

The Prince here interrupts by saying:

Dost thou speak like a king? Do thou stand for me, and I'll play my father. . . . . Swear'st thou ungracious boy? henceforth ne'er look on me. Thou art violently carried away from grace. There is a devil haunts thee, in the shape of a fat old man,—a tuu of man is thy companion. Why dost thou converse with . . . . . that reverend Vice, that grey Iniquity, that father ruffian, that Vanity in years? Wherein is he good, but to taste sack and drink it? wherein neat and cleanly, but to carve a capon and eat it? wherein cunning but in craft? wherein crafty but in villany? wherein villainous but in all things? wherein worthy but in nothing?

Although the Prince had sunken into the depths of iniquity as deep as Falstaff, governed often by the same motives, yet could he not see the faults of his boon companion? And expressed in that loose careless manner when no one was near to hear him pronounce his opinion—we may take this as his true judgement.

In the analysis of such a character, we