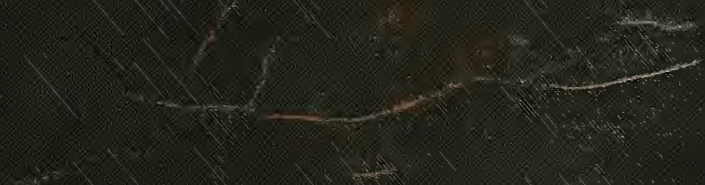
English and American Literature

Morgan



ENGLISH AND AMERICAN

LITERATURE

FOR

SCHOOLS AND COLLEGES

BY

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To

JOHN BASCOM, D.D., LL.D.,

Late Chancellor of the University of Wisconsin,

THIS

ENGLISH LITERATURE

Is Dedicated.

PREFACE.

THE growing interest in the study of English literature has multiplied the number of manuals and books of specimens, and thus increased the probability of reaching many circles of students. But, as the wants of mankind are as various as their temperaments and their interests, there seems reason to believe, that, despite the excellences of books which have already been offered to the public, there is an office to be filled by one which shall meet wants not adequately recognized in such efforts as have already been made. It is not to be supposed that this book will satisfy the needs of all students without reference to their maturity; nor is it the expectation that it will be entirely exempt from criticism. It is put forward as a practical working text-book for schools and colleges, as well as for the general reader.

To attempt to include within a single volume specimens of the writings of even a few of the standard authors, in number, length, and variety sufficient to convey to the student any adequate idea of their style, their method of treating a subject, and the purpose for which they wrote, would make a volume too large and costly, if not objectionable on other grounds. It is believed that complete compositions rather than fragments are desirable, and that teachers often, if not generally, will prefer to make their own selections for study from among the masterpieces, a

great variety of which can be obtained in a convenient and inexpensive form.

Any criticism which shows defect of plan, or inaccuracy in execution will be used in any revisions which the book may undergo, should it otherwise find favor. The manuscript has been criticised and revised by eminent specialists and teachers in the field of literature, to whom the thanks of the author and the publishers are extended.

Distinctive Features of the Book.

I. The great British authors to whom we owe the masterpieces of our literature are presented in such a way that no reasonable question concerning them remains unanswered.

II. Subordinate to these authors are those less famous with whom all but the most superficial students should be acquainted, and who would necessarily be excluded in a briefer consideration of our literature.

III. Authors belonging to "the literature of knowledge," rather than to "the literature of power," writers whose services must always be remembered in any complete history of literature, these, together with their works, are mentioned in the introductory paragraphs of each chapter.

IV. English authors have been chronologically divided into six groups for the purpose of giving the student a clearer idea of what writers were contemporaneous, and, at the same time, effectively to present the movement during each epoch. It is believed that the classification is a natural one, and that while doing no violence to similar and well-settled plans, it more exactly discriminates the periods of actual change in the literary spirit.

The six eras are thus distinguished:

1. From Chaucer to Spenser — the beginnings of English literature.
2. From Spenser to Milton — generally, but less exactly called the Elizabethan age.
3. From Milton to Dryden — a brief period, but one essentially distinct from any other era.
4. From Dryden to Johnson — a period usually separated into two; the one represented by Dryden, and the other by Pope. But as Dryden is most certainly the founder of the school in which Pope became the master, this division tends to confuse, rather than to aid.
5. From Johnson to Cowper — the period of transition towards modern times.
6. From Cowper to the Present Time — literature which we read without thought of chronology.

V. The preliminary chapter, which treats of literature, the study of literature, and the qualities of fine writing, will, it is hoped, render more possible to the student, that appreciation of literary beauties which is certainly the object of such a study.

VI. The biographies have been written with the view of including all that is essential, and of *excluding all that is non-essential* to the full appreciation of the place and work of the author in the field of literature.

VII. Any attempt at originality has been freely sacrificed in the endeavor to secure what will prove permanently useful, and, whenever practicable, citations have been made from the works of standard critics.

VIII. An attempt has been made to introduce as much variety as is consistent with the fact that about the same kind of information is desired in regard to each author. As the book is to be studied and not merely read, general statements are not often repeated.

IX. It is assumed that any one that uses a history of literature will supplement it by an acquaintance with selections from the authors presented. The office of a manual is to prepare one for the study of the works of the best writers and not as a substitute for it. The higher school readers will generally furnish selections if other resources are lacking.

X. The bibliography aims to present the most helpful references for teacher and student. As an aid to further study an attempt has been made to present a student's reference library, and no teacher of literature should be ignorant of the principal books named.

After attention has once been called to a work of reference, as for example, Lippincott, or Allibone, it has not been considered necessary to repeat the reference, unless essential to the study of a particular author.

XI. The experience of many years has shown that young persons can compass the work herein outlined, and that sufficient assistance is furnished to enable one to pursue the study of literature without other help. The finality of untrained judgment is at least as dangerous as "authority in matters of literary belief."

XII. In Part II. the aim has been to present the better-known American writers, and through the tables to furnish a general survey of the field of American literature. Doubtless there are omissions, for a writer's literary rank is a matter upon which an author and his critics may widely differ.

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PART I.

ENGLISH LITERATURE.

CHAPTER I.

LITERATURE.

Literature is a term often used as synonymous with the written product of thought; but in its special sense it is limited to what is known as Belles-lettres or such writing, as is distinguished for beauty of expression. The complement of literature is science; the latter seeks directly to convey positive knowledge, the former to increase our culture, — to give us breadth of thought and ease of expression. In a mathematical demonstration, or in a scientific investigation, beauty of style is either unattainable, or is disregarded; the end sought is an increase of our positive knowledge: in a poem, a literary essay, or a history, beauty of expression is indispensable, and the end is to reach the spiritual man rather than to increase the comforts of material existence. A literary work, or an example of literature, must comply with the principles of its own art-form — the thought and the form must be so wedded that they cannot, without destruction, be disjoined; the creator of literature, even if he do not add to our positive knowledge, must give us —

"Nature to advantage dressed,
What oft was thought, but ne'er so well expressed."

In a poem, the purest of literary forms, instruction is only incidental, as the poet expresses the feelings which arise within him, and we respond with our sympathy, because he but gives utterance to emotions that have been or that at once become ours. In an essay, or in a history, the pleasure we receive from its literary merits, is due to the author's felicity of expression.

The Study of Literature requires that the student should gain an acquaintance with the works which constitute this literature, so that he may reach a clear understanding and a perfect possession of (1) the historical connection of literary works, (2) a grouping of the results attained and attainable through literature, and (3) the secret of each author's strength. To make this acquaintance extensive requires many years of faithful study, — the price of success in any direction of mental effort. But by confining the attention to characteristic efforts of representative authors, it will be found possible within the narrow limits of a school course, to convey an accurate though slight knowledge of the master minds, and of their principal works and marked characteristics. In addition to this there can be communicated a clear insight into the main conditions of the development of our literature, and the pupil can be furnished with such criteria as shall guide his efforts in the accomplishment of any special aim. To this end, the pupil should carefully study the works of a few authors, and, having thus acquired skill in the use of each critical test, he can form distinct ideas of other authors by examining characteristic extracts from their works. If we do not forget that school life is ex-

pected to provide us with the elements of a general education, rather than to complete it, we shall find it possible to acquire the means by which we may later reach all attainable ends.

Criticism is the only means of acquiring an intelligent acquaintance with literature; and, while profound criticism is possible only to mature and careful special students, there is nothing to forbid the less exhaustive efforts of others who have yet to possess themselves of the literary treasures of the world. Criticism, or judgment, may occupy itself with the rhetoric, the art-form, or with the outcome; that is, we may, for example, consider Longfellow's "Excelsior" with reference to its language, to the clearness and distinctness of the single picture which every poem should present, or to the nature and relative value of the picture after our imagination has seized it.

Rhetorical Criticism regards (1) the use of words, (2) the construction of sentences, (3) the beauty and correctness of figurative language, if such be employed. If the subject of criticism is a poem, there will be these additional considerations: (1) rhyme (unless blank verse be used), (2) metre, (3) rhythm. Surely the understanding of all these subjects is open to every one; and critical skill in this direction is possible to all who will expend the requisite time and labor.

Æsthetic Criticism regards the art-form, or the success of the author in realizing his own conceptions; unity of idea is essential to an art-form, and to this all the elements must be subordinated. Criticism of this kind is farther removed from the ordinary occupations of young scholars, but it is certainly possible for them to appreciate the rudiments of this training, and it will be recognized as desir-

able when we reflect that it is only from this point of view that one can see the higher claims of what is distinctively called literature.

The Third Form of Criticism, which may be called Philosophic Criticism, seeks to discover the relations of literary effort to the other efforts of mankind. This kind of criticism is nearer to us than we generally imagine, and is involved in the ever-present, but sometimes unasked, question, "What kind and amount of value has this book, and why should one be acquainted with it?"

Of course the reader will understand that the same person may make use of these three forms of criticism, and that his use of any one of them may be complete or incomplete: for example, in Rhetorical Criticism he may pay due respect to each element of a trustworthy judgment, or he may select a single element, as Perspicuity, and pronounce judgment solely with reference to the presence or absence of this single quality of a good style.

Elements of Rhetorical Criticism. Having now explained the different kinds of criticism, we proceed to put into the reader's possession the means of discovering excellence or faultiness in any writer.

Purity. First, as language is intended to convey thought, will, or feeling, the separate words should be pure and precise. Purity is the term used to distinguish the words which belong to an idiomatic use of English: it is demanded by the fact that the reader is not to be supposed to know any tongue other than that of the writer; and its recognition will exclude slang expressions, colloquialisms, and words which belong to languages other than English. Dean Swift, Addison, De Foe, and Cowper represent the highest excellence in Purity; and Bulwer well illustrates the absence of this quality.

Precision of Language is the term employed by rhetoricians, to express the use of the right word in the right place; its observance will exclude (1) words expressing not the idea intended, but one which resembles it; (2) words expressing the idea, but incompletely; (3) words expressing the idea intended and something more. Dean Swift and Coleridge represent marked excellence in Precision; while, if we disregard the intention, Mrs. Partington may illustrate the entire absence of the quality.

But it is not enough that the separate words be well chosen; they must be properly united into sentences, and in turn these sentences must be so combined as to produce the best rhetorical effect. In examining the construction of the sentence we must regard: (1) Unity, (2) Perspicuity, (3) Propriety, (4) Variety, (5) Vivacity, (6) Harmony.

The Unity of the sentence requires that it contain but a single subject of thought, and that the clauses which form the parts of the sentence have a common connection; unity is destroyed by a variety of subjects or of circumstances.

Perspicuity, or clearness, requires, in addition to unity, the use of such idiomatic constructions as forbid misunderstanding; a regard for perspicuity will forbid carelessness in placing modifying words or clauses, and the use of the same word in different senses, or of different words in the same sense.

Propriety requires the use of such words and phrases as the best usage has devoted to the expression of the ideas to be communicated. A regard for this essential element of good writing will condemn all equivocal or ambiguous expressions, and the use of unintelligible, or inconsistent terms and phrases.

Variety will demand that the writer should change the structure, in so far as change is rendered possible by a regard for unity, perspicuity, and propriety. Macaulay may represent excellence, while Gibbon grows monotonous through uniformity.

Vivacity, or liveliness of expression, will best be secured by employing specific words, in preference to those which are abstract or general.

Harmony, or the adaptation of the sound to the thought or feeling to be expressed, is to be attained, first, by the choice of harmonious words; and, second, by their arrangement, so that they shall be most easy or most difficult of utterance, according to the idea to be expressed.

The prose essays of De Quincey probably present the finest specimens of harmonious prose; while Carlyle may represent the absence of this quality.

Rhetorical criticism will still farther take account of figurative language, or language which intentionally deviates from the ordinary modes of expression, — a language prompted by imagination or passion. Passing by figures of Orthography (as *o'er* for *over*), of Orthoepy (as the pronunciation *wīnd* for *wĭnd*), and of Syntax, we find in Rhetoric: (1) Metaphor, which may be made to include the simile, or comparison; (2) Hyperbole, or Exaggeration; (3) Personification; (4) Apostrophe; (5) Antithesis; (6) Interrogation; (7) Exclamation; (8) Vision, and (9) Amplification. The test of the excellence of a figure is always (1) its aid in making the thought expressed clearer or more vivid, (2) its addition of beauty. By familiarizing himself with this double office of figurative language, the reader will be able easily to discover the peculiarities, the strength and the weakness of each writer, in so far as he employs figurative language.

In poetry we deal with three additional elements: (1) Metre, (2) Rhyme, (3) Rhythm.

Metre in English is the regular recurrence of accented or unaccented syllables, and it varies according to the unit assumed as the standard of measure. The various metres take their names partly from the prevailing foot, or combination of accented and unaccented syllables, and partly from the number of feet, or measures, in a line.

The names used in Greek prosody are also used in describing English verse. Hence we speak of Monomĕters, Dimĕters, Trimĕters, Tetramĕters, Pentamĕters, and Hexamĕters according as the measures in a line vary from one to six. Greek names are also used in describing poetical feet, the most common being Iambus, Trochee, Anapest, Dactyl, and Amphibrach. The following are examples of the more common metres:

Iambic Hexameter . . Oŭr sweet′ | -ĕst sōngs′ | are thōse′ | thăt tēll′ | ŏf sād′ | -dĕst thōūght.

Iambic Pentameter, or *Heroic Verse* The cūr | -fĕw tōlls | the knēll | ôf pārt | -ing dāy.

Trochaic Tetrameter. Rāvĭng | wĭnds′ ă | -rōund′ hĕr | blōw′ĭng.

Anapestic Trimeter . I ăm mōn′ | -arch ŏf āll′ | I sŭrvēy′.

Dactylic Dimeter . . . Cōme′ ĭn yŏur | wār′-ărrăy.

Amphibrachic Heărts bēāt′ĭng

Monometer . . . . At mēēt′ĭng.

English measures rarely exceed the pentameter, although many skilful versifiers have attempted to write hexameter; in the case of apparent exceptions, it will be found easy to resolve the measures into combinations of the first five. The full treatment of English metres must be sought in special treatises, but enough has been said to enable the student to form a judgment upon metrical essays.

Rhyme is the agreement of sound in words or syllables, and while usually found only at the end of lines, may occur in other positions. Perfect rhyme must fulfil two conditions: (1) the rhymed words or syllables must agree in the place of the accent, in the sound of the vowels, and in that of the letters following the vowel sounds; (2) the parts of the word preceding the vowel sound must differ. Rhymes to illustrate failure in each of these respects are as follows: *try* and *merrily*, *command'* and *brănd*, *breathe* and *teeth*, *heart*, and *art* (since *h* is but a breathing). Moore and Tennyson are the best rhymers among our great poets, while Pope more frequently pushes license beyond proper bounds.

Rhythm is the combination of sounds into harmony, or the movement in musical time; skill in securing rhythm distinguishes the work of him to whom versification is a natural form, from the mechanically correct work of the mere metrist.

A comparison of a few lines from Tennyson, with an extract from Mrs. Browning, will do much to make plain the difference between perfect success and substantial failure in rhythm on the part of two eminent poets.

We have now presented the materials for forming a judgment of literary work, so far as concerns the rhetorical elements. Style is the formal essential of literature, and may be briefly defined as agreement with the principles of correct and elegant composition. A literary style will present the perfect and indissoluble union of the thought and the expression.

CHAPTER II.

FIRST ERA: FROM CHAUCER TO SPENSER. (1340–1579.)

The English Language is divided by philologists into Old, Middle, and Modern: the first extending from 1250–1350; the second, from 1350-1575; and the third, from 1575 to the present time. It will be readily understood that as all changes are gradual, the limits selected are arbitrary yet sufficiently accurate for our convenience. The first people of historical significance in England are the Angles and the Saxons, who are supposed to have taken possession of the country about 449 A. D. The language of these peoples replaced that of the original Celts, while the influence of the Danish invaders was very slight. The language generally called the Anglo-Saxon forms the body of our present speech; it supplies the grammatical structure, and the greater part of the vocabulary. In 1066 the Normans took possession of England, and for a time Norman-French became the language of the governing class, while Anglo-Saxon continued to be the speech of the commonalty. As the Normans became anglicized, there began the adoption of English as their language — English being the modification of the prevalent form of Anglo-Saxon, by the introduction of forms and words from the French. By the beginning of the second period (1350), the foundations of our grammatical system had been laid, and the forms of words were to a large extent established; during this period, the increase of the vocabulary was drawn from

the French. At the beginning of the third period, we find the language settled, and differing from our present speech in those peculiarities which are constantly appearing and disappearing in a living tongue. The writings of the "prehistoric period" in literature need not concern us; and we may replace any consideration of them by a statement of the situation when Chaucer appeared, and of the results accomplished by him.

Before Chaucer, the English had been used rather as the medium of speech than as a vehicle for literary communication; so that "there was wanted some one not only endowed with poetic genius, and an intellect cultivated with the best scholarship of the age, but also, in addition to the love of books, familiarity with the human heart gained by intercourse with men in the arena of actual life." A language sufficient only for the expression of our daily wants is evidently unsuitable for the uses of literary efforts, as will appear by the attempt to translate any well-written extract into such a language, or by noticing the defects of Cowper, whose attempts were made under the most favorable circumstances. The formation of a literary language, a Herculean labor, was in great part performed by Chaucer; the versification was to be perfected and put into permanent form by the selection of such measures as suited the genius of the English tongue,and by the introduction of additional measures as, for example, the Heroic Measure. The additions to our versified forms since the time of Chaucer have not been numerous, and have mainly consisted of modifications of the schemes employed by him.

In Politics the first part of the fourteenth century was marked by the battles of Crecy and Poictiers — a period of national glory and general activity. During the latter

part of the same century there were frequent manifestations of discontent on the part of the people; evidence that evils were becoming unbearable, and that a period of transition was at hand. Abuses were felt far and wide, and as the evils were brought home to the everyday life of men, reform was seen to be needful. The translation of the Bible by Wyckliffe familiarized the people with a written language, tended to insure a common vocabulary, and by exciting the intellectual faculties upon religious topics, qualified them for use in other directions.

The introduction of printing increased both the number who desired to read, and the number who desired to write. Caxton published sixty-three works (two in French, seven in Latin, three with Latin titles and English contents, and the remaining fifty-one in English); this number, large for so early a period, would seem to show a literary public of no inconsiderable extent. The translation of the Bible by William Tyndale, 1525, continued the work begun by Wyckliffe; Cranmer's compilation of the Book of Common Prayer (now used in the Protestant Episcopal church) still further extended and refined the language; the introduction (from Italy) by the Earl of Surrey of the sonnet and of blank verse increased our poetical resources, while his treatment of the language rendered it more perfect. The translations from the Latin at once increased the general information, and rendered the language more flexible. The two great influences — the Protestant Reformation, and the Revival of Classical Learning — were at this time injurious, and the great results due to them do not appear until the next century. The Reformation was too vital and too real not to absorb, to the exclusion of literary efforts, the interests and energies of men of mind; and

Classical Learning, while yet a novelty, drew attention from the cultivation of the language. The presence of learned men, the influence of the universities, the frequency of communication between England and continental Europe, all united to attract public attention to the works of classical writers. These two great influences — an absorbing interest in religious topics, and the excessive admiration of the new found treasures of Rome and Greece — added to the civil wars and the repression of inquiry, sufficiently account for the small amount of literary work, and the inferior character of the literature which was produced. The good results are shown in greater mental activity, better models in style, and larger resources, as made manifest in the magnificent outburst which distinguishes what is commonly known as the Elizabethan Age.

Out of the confusion resulting from the conquest of Rome by the northern barbarians, finally arose in the north of France the *Langue d' Oil*, and in the south of the same country the *Langue d' Oc*. Literature, having a new instrumentality, found new thoughts to express. In the latter dialect wrote the Troubadours, inditing lyrics as genuine as any that the world possesses: in the former, the Trouvères composing long romances. The Arabian conquests also, extending far into Europe, introduced the Saracenic culture, at that time the most profound and the most elegant attainable. To the Arabians is attributable the prevalence of rhyme in modern poetry. The combination of these influences, and their illumination by the glories of Christianity, culminated in Italy in the poetry of Dante and Petrarch. The writings of Chaucer abundantly show how eagerly he drank at the fountains of Troubadour and of Trouvère; but the influence of these upon him was

overmastered by the deeper influence of the poetry of Italy. "We have on record his adoration of 'Francis Petrarch, the laureate poet,' and of that other wise poet of Florence, 'hight Dantes.' From Boccaccio he imitated, as masters alone imitate, that incomparable composition, the 'Knight's Tale,' also the beautiful story of 'Griseldis,' and probably the 'Troilus and Cressid.' In the latter he has inserted a sonnet of Petrarch's; but it is not so much to his direct adoptions that I refer, as to the general modulation of thought, that clear softness of his images, that energetic self-possession of his conceptions, and that melodious repose in which are held together all the emotions he delineates" [*A. H. Hallam*]. The later development of Italian poetry, Ariosto, Tasso, and Pulci, more exclusively based upon the romances of the Trouvères, and written when the fresh impulse derived from the renewed study of antiquity had spent its first force, displays plainly its effects upon the English mind. Ascham, in his "Schoolmaster," informs us that about his time a number of translations from the Italian had been made. Surrey derives from Italy the sonnet; Fletcher imitates the Italian pastoral poetry; Spenser treads in the footsteps of Ariosto, and returns to the nobler inspiration of Petrarch, in the Hymns to Heavenly Love and Beauty; Shakespeare gives the world his incomparable sonnets, or borrows, like the other dramatists, the plots of plays; in either case, the Italian influence is manifest,[1] and Milton drinks deep at the spring of Italian literature, as well as at every other fount. But in the age succeeding Milton, the Italian influence is superseded by the French logical regu-

[1] The poets in the Elizabethan Era introduced a great variety of measures from the Italian, particularly in the lyrical pieces of that time.

larity of Boileau and the dramatists of the age of Louis XIV., and by the light profligacy imported from France by Charles II. and his court. In the second great outburst of English literature, beginning with Wordsworth and Byron, and lasting through our time, the Italian influence again makes itself felt. The poets mentioned, as also Shelley, the Brownings, Landor, and Tennyson, infuse the Italian passion and religious feeling into the products of their art.

In our First Era, 1340–1579, the writers whose names are essential to the completeness of a history of literature are Gower, Mandeville, Wyckliffe, Udall, Sackville, More, Surrey, Heywood, and Caxton. Gower may be remembered as the friend and contemporary of Chaucer. Sir John de Mandeville wrote a history of his travels in the Orient, and this book was the first work in English prose (1356). John Wyckliffe is best known as a religious reformer, and finds a place in the history of literature because of the influence exerted upon the language by his translation of the Bible (1380); this translation was the first in English, and for nearly one hundred and fifty years it stimulated men's minds, and made them familiar with literary expression. Nicholas Udall gave us in 1551 the first known English comedy — "Ralph Royster Doyster." Thomas Sackville, ten years later, furnished, under the name of "Gorbiduc," the first English tragedy. Sir Thomas More (1513) is most frequently mentioned as the author of a Latin political romance which was called "Utopia" (or nowhere), from the location of his ideal republic; but holds his place in a history of literature in virtue of "The History of King Edward the Fifth," our first specimen of English prose history. Thomas Surrey introduced (from Italy)

the sonnet and blank verse. John Heywood was the earliest known writer of interludes (1532). William Caxton was an author, but his strongest claims upon the student arise from his introduction of printing into England (1474), and from his labors as a publisher.

These names may sufficiently represent the contemporaries and successors of Chaucer, while the changes in the language and the influences which determined the course of the literature have been stated briefly, but, as it is hoped, fully.

Chaucer.

Geoffrey Chaucer was born in 1328 (or 1340), and died in 1400. That his parentage was noble is evident from his prominent position at court; any ignorance in regard to the details of his personal biography is atoned for by the certainty of his possessing the world's literary treasures. The positions which Chaucer occupied under King Edward III. show him to have been an able "practical man," while his poems show him to have been: (1) a well-read man, in a period when illiteracy was fashionable; (2) a clear thinker, in an age when scholarship in literature was prone to replace thought; (3) a man of close observation, and of a warm, generous, human sympathy, in an era when none of these qualities were common. Chaucer is thus described by Lowell: "A healthy and hearty man; so genuine, that we need not ask whether he were genuine or no; so sincere, as to quite forget his own sincerity; so truly pious, that he could be happy in the best world that God chose to make; so human, that he loved even the foibles of his kind. The pupil of manifold experience, scholar, courtier, soldier, ambassador, who had known poverty as a house-

mate and been the companion of princes, — his was one of those happy temperaments that could equally enjoy both halves of culture, — the world of books and the world of men."

Chaucer's poems are numerous, and will well repay the struggle with the old English which he uses.

The Canterbury Tales represent Chaucer's most mature efforts, but his **Minor Poems** are at once more easy to deal with, and more satisfactory to the general reader. The chronology of his poems is not certainly known, but following in the steps of the Chaucer Society, we may assign them to four periods.

Period I. (French influence), extends to 1372, and includes Chaucer's *A*, *B*, *C*, — a devotional poem addressed to the Virgin Mary.

The Death of the Duchess Blanche, — a picture of conjugal love and a favorite with many of Chaucer's poetical successors.

The Complaint of the Death to Pity.

Period II. (Italian influence), 1372–1381. — *The Parliament of Fowls* — an allegorical representation of different forms of love.

The Former Age — a praise of the "good old days," or the dispraise of times then present.

The Complaint of Mars — Mars as a love-sick swain.

The Complaint of the Fair Anelyda and the False Arcite — Anelyda the type of the devoted wife whose husband was knightly but in name.

Translation of Boëthius's De Consolatione Philosophiæ.

Words to Adam, his *Scrivener* (advising him to mind his own special business).

Troilus and Cressida — a new adaptation of a story

as old as Homer, and a picture of loyalty in love, together with the portraiture of one of our most beautiful women of fiction. This poem has always been a favorite with those to whom Chaucer's poetry was a real possession.

The House of Fame — an allegorical poem, showing how the deeds of all, good or bad, are carried to posterity. This poem is marked by very striking descriptive passages.

Period III. (English influence), 1381–1389. — *The Legend of Good Women* — a series of studies upon the theme of the devotion of woman and the cruel inconstancy of man. The poems composing the legend are more modern in style and more easily read than any of his other poems; they furthermore compose a gallery of exquisite portraits of noble women.

Good Counsel of Chaucer (or the Praise of Truth).

Prayer to the Virgin.

A Proverb (concerning avarice).

Period IV. (Chaucer's Maturity), 1389–1400. — *A Treatise on the Astrolabe* (intended for the education of Chaucer's son).

The Complaint of Venus — an adaptation of Greek mythology to Christian times.

Lines to Scogan (recommending that "a shoemaker stick to his last").

Lines to Bukton (upon the topic of marriage).

Ballad on Gentleness (or true gentility).

Ballad to King Richard (a lament over the degeneracy of the times).

Complaint to his Purse (a representation of the poet's poverty).

Village without Painting.

The Canterbury Tales were written at different periods: to Period I. are assigned the Tales told by the Second Nun, the Prioress, the Man of Law, the Clerk, the Doctor, the Knight, the Squire, and the Franklin; to Period II. the Tales told by the Nun's Priest, the Miller, the Reeve, the Cook, the Merchant, the Wife of Bath, the Shipman, the Manciple, the Friar, the Sompnour, and the Pardoner; to Period III. belong the arrangement of the stories into one consistent whole, the Prologue, and the Tales told by Sir Thopas, Melibeus, the Monk, and the Parson.

The stories which at present seem to be the invention of Chaucer are those of the Host, the Friar, Sir Thopas, the Prioress, the Parson, the Canon Yeoman and the Cook.

The Canterbury Tales have been referred to as the most mature work of Chaucer; though unfinished, they are not incomplete. They find their external unity in the pilgrimage which assembles such various persons; and their internal unity in the study of human life, as shown by representatives from all classes of society. The plot or story is as follows: Thirty pilgrims, whose destination is the tomb of Thomas à Becket, at Canterbury, assemble at the Tabard Inn, London. They agree to make the journey together, and to occupy the time by telling tales in turn, each pilgrim to contribute a story on the way to Canterbury, and another on the way back to London. But twenty-four stories are given, and these occupy seventeen thousand lines. From the prologue, or introduction, we at once gain a clear insight into the nature of the poem, as well as the means for judging Chaucer's characteristics

and creative power. As each of the pilgrims is made to tell a story characteristic of his rank, these various stories find their unity, as has been before suggested, in the view which they present of English life in its entirety. The titles of the pilgrims are, the Knight, Squire, Yeoman, Franklin, Ploughman, Miller, Reeve, Prioress, Nun, Monk, Friar, Sompnour, Pardoner, Poor Parson, Clerk, Sergeant-at-Law, Doctor of Physic, Merchant, Wife of Bath, Haberdasher, Carpenter, Weaver, Dyer, Tapestry-Maker, Cook, Shipman, Manciple, Poet, Host of the Tabard. Like Shakespeare and other of our greatest authors, Chaucer preferred the use of the treasures of the world, to the eccentricity of inventing that which had already been embodied in fit forms. Hence the stories themselves were taken from the stories already known in the world, in so far as these could be adapted to the needs of the poem. Boccaccio's "Decameron," "Ovid's Poems," the "Gesta Romanorum," together with the stories in French, furnished a majority of the plots.

It was said of a Roman emperor that he "found Rome brick, and left it marble;" so the touch of genius vivifies and beautifies the material gathered by others.

Sufficient for our purpose has now been said about Chaucer as a person, and the history of his literary career, and we shall attempt to suggest such criticism as may stimulate the reader to a personal acquaintance with the second in rank among English poets, and to place in his possession such means of judgment as may direct his efforts.

Rhetorical criticism is possible only to those who will familiarize themselves with the forms of antique English; but it may be said that the most competent au-

thorities vindicate Chaucer's claim to the title of a great master.

The minor poems, especially the "Legend of Good Women," offer relatively few difficulties, arising from the obsoleteness of the language, or from archaism.[1] The purity and propriety of words are attested by their present survival; success in versification by the fact that almost all forms now used in versification are to be found in Chaucer. Separate excellences may be looked for in the direction of imagery, versatility, vigor of expression, sentiment, wit, humor, sententious utterance, keen observation of men, and in beautiful descriptions of the charms of scenery and of animal life. When criticised with reference to art-form, none of Chaucer's poems fail in that unity or oneness which is the essential condition of art. The reader who follows a poem, asking himself how each portion aids in the formation of the whole picture, will speedily see Chaucer's excellence as an artist, and will be better qualified to judge the work of other poets. Having satisfied ourselves, either by examination or by testimony, that Chaucer is a master, whether regarded from the point of view of the rhetorician or of the artist, it remains to ask the question of the philosopher. Granting the art or skill of the work, for what is it valuable? what is its relation to the other interests of the reader? "The Canterbury Tales," like the mature efforts of all the greatest poets, deal with the problem of human life — the most permanent and the most universal of human interests. Chaucer presents his accumulated stores of wisdom through manners, customs, and external features; but as he represents people through the traits that are permanent, his poem will reach all such

[1] An antiquated term, expression, phrase, or idiom.

interests as are connected with the study of character, and the life of humanity.

To find Chaucer's rank among the great writers of the world, one must disregard such faults as were inseparable from the age in which Chaucer lived, or, rather, we must judge them by comparison with the work of the poets of his own time; we must estimate his excellences by comparing them with the best work of men of all times. If we institute such a comparison, we shall find that next after Shakespeare comes Chaucer; if we regard worldly wisdom, wit, humor, purity of sentiment, manliness, respect for humanity, or poetic completeness, Chaucer's is the second place in English Literature. In the history of literature, he will hold the first rank; partly because of priority in time, partly because of the difficulties to be overcome, and partly because of the extent and magnitude of his literary services. Lowell has well said that Chaucer "found his native tongue a dialect, and left it a language." "There was wanted," as Whipple well remarks, "some one not only endowed with poetic genius, and an intellect cultivated with the best scholarship of the age, but also, in addition to the love of books, familiarity with the human heart, gained by intercourse with men in the arena of actual life."

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TOPICAL RÉSUMÉ.

(CHAPTERS I. AND II.)

Literature: define and illustrate.

Explain Literature as a study: its aims and methods.

Describe the office and various forms of criticism, and illustrate its office for the student.

The First Era: dates and authors marking its limits.

Give an account of the language and literary influences.

Events personal and literary in the career of Chaucer.

Time and services of Gower, Heywood, Sackville, Surrey, Udall,— poets; Caxton, Mandeville, More, Wycliffe, — writers of prose.

CHAPTER III.

GENERAL VIEW OF THE SECOND ERA. (1579–1634.)

The era now to be considered is generally known as the Elizabethan Period, although its glories illuminated the reign of James I.

The age of Spenser, Shakespeare, and Bacon is pre-eminent in respect (1) to the quality and number of writers distinguished by creative power; (2) to the manifold directions of effort, the comprehensiveness of writers, and the sense of humanity which characterizes the brotherhood of authors.

The first quarter of the sixteenth century, like the whole of the fifteenth century, is noticeable only for the slowly working forces which were to result in the grand outburst which distinguishes the period under consideration. Chivalry had passed away, but its spirit was not yet extinct: it manifested itself in the character of Sir Philip Sidney, in the expeditions of Sir Walter Raleigh, in the project of the Spanish Armada, as well as in the means relied upon for its overthrow. Glory abroad and prosperity at home led to the greatest freedom for action, and an increased elasticity of thought; men's minds became prepared for unwonted and marvellous achievements, and these thus became possible. Ancient literature had become known at least through translations; continental intercommunication began to diffuse the results of intellectual effort, and

to disseminate a knowledge of the history and customs of other countries, while the discoveries belonging to the earlier part of the century aided in inflaming the imaginations of men.

The gradual change which Elizabeth wrought in the church prevented that interference from religious dissensions which was so pernicious to literature in the period which is covered by our next era.

The poet, it has been said, "stood upon a frontier ground, which reflected the past while it pointed to the future in availing itself of a glorious present." Whipple says: "The first and most marked characteristic of this era is that it is so intensely human: human nature [is shown] in all the forms of character in which it stands expression. Next is its breadth and preponderance of thought: the times required minds vigorous in their grasp of principles, exact in their scrutiny of facts. The Elizabethan thinkers instinctively recognized the truth that real thinking implies the action of the whole nature, and not that of a single, isolated faculty: they not only reasoned, but had reason; they looked at things, and around things, and into things, and through things. Those who performed actions which poetry celebrates were as numerous as the poets: it was recognized that literary ability was but one phase of general ability." Authorship was encouraged by the countenance of the court, by the patronage of those possessed of wealth and social distinction, and the rewards for literary effort were such as to satisfy all who attained success. The changes which the language had been undergoing were now completed, and it remained only to use the resources which long-continued effort had prepared. Grammatical and rhetorical forms, as well as the phraseology, were

settled, except in so far as a living speech may from time to time adapt itself to new necessities. Although the language of this period is, to some extent, old-fashioned, we read it without any other occasion for suspecting that it is not the language of to-day. In our preliminary chapter we found that English was composed on Anglo-Saxon as a web, with Norman French shot through it as a woof. To a trifling extent the influence of Latin was felt during the military occupation of Great Britain by the Romans; the words *street* (*stratum*), *camp* (*castrum*), and *coln*, as in Lincoln, (*colonia*) may represent, if they do not exhaust, our obligations to this time. During the Anglo-Saxon period (449–1066), the church exercised a large influence, and some words, mostly ecclesiastical, were introduced from the Latin; to this time belong such words as *bishop*, *candle*, and *monk*. To the thirteenth century we owe, through its interest in classical studies, a large infusion of Latin words; while with the revival of classical learning, in the period under consideration in this chapter, came an extravagant fondness for the Latin vocabulary.

HISTORY OF THE ENGLISH DRAMA.

The Drama is the literary form best adapted to action. In the drama the attempt is made to exhibit human beings in action, and to preserve the position of simple recorders so faithfully that each character shall seem to be, not merely the conception of the author, but an actual human being, acting freely under the given conditions. The formal distinctions of acts and scenes are arbitrary, and hence vary among different peoples.

Historically, the drama is a growth; and beginning

among most peoples in religious ceremonies instituted for the direct end of instruction, it subsequently becomes secularized, but always portrays human life in some of its many forms.

The Miracle Plays (frequently called Passion Plays, because the Crucifixion is so often the theme), or Mysteries, began early in the Middle Ages, and continued in favor until the thirteenth century. These were conducted by the clergy; they had for their aim the religious instruction of the people, to whom the Bible was a sealed book, and to whom the Latin of the church service was too frequently an unmeaning jargon. Their subjects were scenes from the Bible, such as the Crucifixion. Gradually, the representations occupied themselves with the miracles of God's power; and when, ultimately, the clergy gave way to the laity in the conduct of these plays, the Mysteries began to lose their originally religious character, and to prepare the way for the change to the Moralities. The Moralities, or Moral Plays, differed from the Mysteries by their substitution of qualities for biblical characters; these plays became common in England during the reign of Henry the Sixth, and did not disappear until the time of Henry the Eighth. Next in order of time came the Interludes, a species of play not dissimilar to our modern farces. To these must be added Masques and Pageants, fantastic compositions consisting of song and dialogue and dance, composed for special occasions, and allowing the freest play of the author's creative impulse. The play of Udall (1551) was the beginning of what we now recognize as Comedy; and the tragedies of Shakespeare's predecessors mark the steps to completed tragedy, as shown in the works of our greatest dramatist.

SECOND ERA, FROM SPENSER TO MILTON. (1579–1634.)

The historical authors of this era and the services which they rendered are as follows: Robert Southwell (1593), founder of the modern religious poem; George Chapman (1595), great as poet, dramatist, and translator of Homer; James Shirley (1629), the last of a great race of dramatists; Sir Philip Sidney (1590), the patron of learning and the author of our first literary criticism; John Donne (1610), the first of the "Concetti," or poets who relied for success upon their recondite allusions; John Ford (1597), a leading dramatist, whose name is associated with the literary effort of the Elizabethan time; Bishop Joseph Hall (1612), the writer of our earliest reflective essay; Thomas Hobbes (1628), the earliest English metaphysician; Richard Hooker (1594), who gave us our earliest figurative prose, and whose profound work, "The Laws of Ecclesiastical Polity," is still read and admired, even by those who are not theologians; George Herbert (1631), one of the most successful writers of religious lyrics; John Webster (1612), "a master poet in the suggestion of tragic horror"; Thomas Fuller (1631), the quaint divine; and Abraham Cowley (1635), with his metaphysical conceits.

Edmund Spenser.

Edmund Spenser was born in London, in 1552 or 1553, and died in the same city, in 1598 or 1599. Of his family and early life we have but scanty knowledge, although it would appear that his parents were in straitened circumstances, but of good social position. When sixteen or seventeen years of age, Spenser entered Pembroke Hall,

Cambridge, as a sizar[1] and received his degree of B. A., in 1573, and of M. A., in 1576. His college friend, Harvey, was the means of Spenser's forming the acquaintance of Sir Philip Sidney; later, Sir Walter Raleigh became a friend of Spenser, and it is to the influence of Sidney and Raleigh that Spenser owed his material prosperity, and was stimulated to produce the one great poem upon which his literary fame now rests. Through the influence of Sidney, Spenser received from the crown a grant of 3029 acres in the County of Cork, Ireland, and it was while living upon this estate that he accomplished his literary labors. In 1596 occurred the rebellion of the Earl of Tyrone, and Spenser seems to have been driven from the country, and to have passed the last few years of his life in London. Spenser's personal biography is hardly necessary for an understanding of his literary work, and we may therefore omit any estimate of his personal character. Spenser has left us sixteen poems and one prose work. Of the former we need mention but five, "The Shepherd's Calendar," first published (1579), "The Epithalamium," "The Prothalamium," "Mother Hubbard's Tale," and "The Fairy Queen," as the poems by which Spenser is now known; the prose work is entitled, "A View of the State of Ireland."

The Shepherd's Calendar is a poetical almanac, having a poem assigned to each month in the year; the form of these poems is pastoral, but their substance is metaphysical and theological; their merit is not great, and they will require no farther notice. **Mother Hubbard's Tale** is a vigorous, spirited fable, a satire upon the usual means of rising in "church and state." **The Epithalamium,** (hymn

[1] Sizar, a charity student.

in celebration of his marriage), is pronounced by an authoritative critic, to have no equal in either ancient or modern times.

The Fairy Queen was to consist of twelve books, each celebrating the adventures of a knight representing one of the cardinal virtues, and the twelve taken together were to "fashion a gentleman or noble person in virtuous or gentle discipline." Six of the twelve virtues and their representatives were as follows: "Holiness, or the Red Cross Knight;" Temperance, or Sir Guyon;" "Chastity, or Britomart;" "Friendship, or Cambel and Triamond;" "Justice, or Sir Artegal;" "Courtesy, or Sir Calidore." The other six cantos were, in all probability, never written.

The manner of treatment in the "Fairy Queen" was suggested by the Italian poets, who during Spenser's life formed the controlling influence in English literature. Chivalry as an institution had passed away, but its spirit still prevailed, and its literature furnished the entertainment of cultivated people. Spenser, thus educated by the poetry of chivalry, living in a time of chivalric nobles, and having his imagination inflamed by the gorgeous sunset of mediæval history, constructed his poem as an allegory of chivalrous adventures whose explanation was to be sought in the world of morals. As a poem, the "Fairy Queen" is to be criticised with reference to its rhetorical excellence, its value as a work of art, and, finally, with reference to its rank among the various works of art. Rhetorically, Spenser excels in the music of his verse, in the beauty of his images, and in his complete command of language; a fault is his preference for archaic[1] forms.

As an artist, Spenser's success lies in the felicity of separate elements, while he fails to present through his

[1] Antiquated.

poem a single image; or, as the critics would say, he lacks unity. To determine the rank of the "Fairy Queen," one must understand that Spenser sought to represent heroism and ideal purity, and that there may be collected from the poem many maxims relating to the conduct of life; at the same time, those who love Spenser found their admiration upon the gorgeousness of his landscapes, the strength of his descriptions of objects, repulsive or terrible, and his wide command of the resources of language and versification. In the particulars just mentioned, Spenser has never been excelled, and may therefore still be considered as "the most poetical of poets," and one of the four recognized masters of English poetry. Among those who show the effects of a study of Spenser, may be named Milton, Dryden, Pope, Thomson, Gray, Goldsmith, Shenstone, Beattie, Byron, Scott, Campbell, Shelley, Keats, Coleridge, Southey, Wordsworth, and Tennyson. Having thus called attention to Spenser's excellences and defects, we shall quote from his most enthusiastic critic, in order that Spenser may be brought nearer to those who have yet to form an acquaintance with him.

"There ought to be a new edition of Spenser, the most delightful of all poets. But who is worthy to usher in the apparition? Long has he been apart from our noisy world, in his own fairyland, 'making a sunshine in a shady place.' The vision is seen by many gifted eyes, and dear is the divine bard to all the sons of Muses. Some of the highest have had their inspiration purified by his, some only a little lower than the angels have by it had their spirits first kindled into song; and from that exhaustless urn have many drawn light, who else had never woke the lyre, and by a fine feeling of the beauty it shed rather than by genius

of their own, have won themselves a name in that poetry which though not original, is still something above common prose, and shine with a borrowed but vivid lustre. But of the readers, — nay, the students of poetry — how few of all that multitude are familiar either with Spenser's other poems or with the 'Fairy Queen.' . . . His delight and the creative power of his delight was among the moonlight umbrage of woods and forests, where among the shadows of the old arms of trees, he saw or seemed to see, shadows as of stately men, while the flowers grew into beautiful women around his path, and all was fairyland. . . . No poet that ever lived had a more exquisite sense of the beautiful than Spenser; of profounder passion many poets have been blessed or cursed with the power. His were 'thoughts that breathe,' but not 'words that burn.' His words have an ambient light. Reading him is like gazing on the starry skies, or the skies without a star, except, perhaps one — the evening star — and all the rest of heaven in still possession of the moon." Spenser is superior to his subject, comprehends it fully, frames it with a view to its end, in order to impress upon it the proper mark of his soul and his genius. Each story is modulated with respect to another, and all with respect to a certain effect which is being worked out. Thus a beauty issues from this harmony, — the beauty in the poet's heart, — which his whole work strives to express; a noble and yet a cheerful beauty, English in sentiment, Italian in externals, chivalric in subject, modern in its perfection, representing a unique and wonderful epoch, the appearance of paganism in a Christian race, and the worship of form by an imagination of the North.

In the fluidity of his language and verse, Spenser touched

the limits of human attainment. The fertility of his fancy has never been excelled. His musical organization made his poetry like an Æolian harp, which requires but a breath to stir its strings; his images are generally perfect; his poetry (as well as his own life) is cleanly and pure: in fine, Spenser is still the model of those who have a poetical temperament or poetical skill. All this furnishes but "the bricks and mortar" of a poem; Spenser's genius adds the spirit which gives form and value to these materials.

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Bacon.

Francis Bacon (Baron Verulam, Viscount St. Albans; born in 1560, died 1626,) was the son of Sir Nicholas Bacon, Lord Keeper of the Great Seal in the reign of Queen Elizabeth. As a child, Lord Bacon was noticeable for quickness of thought, together with great precision and force of language. At the age of thirteen he entered the University of Cambridge, having previously enjoyed all the opportunities accessible to one brought up in a family of high culture and excellent social position. Lord Bacon remained at the University for three years and a half, and even at this early age manifested a great repugnance to the usual course of study. Upon leaving the University he was sent to France, as part of the household of the English ambassador; and while there he contracted habits of ostentatious living, and wrote notes on the state of Europe. Recalled to England in 1580, by the death of his father, Lord Bacon was compelled to seek a profession, and studied law. He acquired the friendship of Lord Essex, from whom he received substantial favors, and entered Parliament in 1593. From this point Lord Bacon's political ascent was rapid. He was knighted in 1603; made King's Counsel in 1604; member of the Privy Council in 1616; keeper of the Great Seal in 1617; Lord High Chancellor in 1618; Baron Verulam in 1619; and Viscount St. Albans in 1619.

In 1621, Lord Bacon was convicted, upon his own confession, of receiving bribes, "was fined forty thousand pounds, ordered to be imprisoned during the King's pleasure, and incapacitated to hold any office, to sit in Parliament, or to come within verge of the Court."

Bacon's fame rests upon his "Instauratio Magna;" but he also published "Elements of the Laws of England," "History of King Henry VII.," and "Essays, Civil and Moral." It is in virtue of this last work that he finds his place in English literature, since the others do not belong so much to literature as to science. In his "Essays," Bacon sets down occasional thoughts rather than attempts a complete consideration of the topics selected; and his wisdom was so great that these essays are loaded with thought, and have proved a mine of wealth to many who have fully wrought out the hints there found.

An account of the **"Instauratio Magna"** is proper, because, while it belongs to the department of Physics, and not to Belles Lettres, it is the most mature effort of one of England's greatest minds, and a general acquaintance with it should be a part of every one's education.

Bacon defines the scope of the "Instauratio Magna," by saying that it is "The science of a better and more perfect use of reason in the investigation of things, and of the true aids to the understanding." The work is divided into parts, as follows:

1. **De Augmentis Scientiarum**, or The Advancement of Learning. This was an attempt to fix the limits of human knowledge by a summation of what had been accomplished, and of what yet remained to be done. The work was left incomplete, but it subsequently took shape in the hands of the Encyclopædists,[1] and later in the modern cyclopædia.

2. **The Novum Organum**, or the New Logic. It is upon this book that Bacon exhausted his strength, as his great interest was in methods rather than in results. Pre-

[1] A number of learned Frenchmen, who united in preparing a cyclopædia of human knowledge.

viously to Bacon, Physical Science in England may be said to have had no existence, as the philosophers were interested first, in the phenomena of mind, and later, in the subtleties of formal logic. Bacon was well qualified to give voice to the claims of what is now known as the Inductive Method, while from his social position and known attainments he could command an audience. In all processes of reasoning there are two ways open to us: we may observe phenomena, and thence infer the law which governs them; or we may start with an hypothesis, and then examine the phenomena to see whether they verify it. The former is called the Inductive Method, and is the one used in physical science; the other is called the Deductive Method, and is the one used in the investigations of mental and moral science. Lord Bacon gave currency to the method which has led to the great discoveries of modern science, and stated the principles of modern material science, so that he must ever retain his place as the leading English physicist. Bacon's special scheme of inductive reasoning failed in his own hands, and has been employed by none of his successors; his experiments were unsuccessful, although many of them have yielded satisfactory results in more skilful hands.

3. **Sylva Sylvarum:** Natural Philosophy and Natural History. This book, intended as the application of his method, Lord Bacon did not finish, treating only of the history of the winds, of life and death, of density and rarity, and of sound and hearing.

4. **Scala Intellectus:** "Types and models which place before our eyes the entire progress of the mind in the discovery of truth." This was barely begun.

5. **Prodromoi sive Anticipationes Philosophiæ Secundæ:** a specimen of the new philosophy. This was left incomplete.

6. **Philosophia Secunda**: a perfect system of philosophy, confirmed by a legitimate, sober, and exact inquiry, according to the method which Bacon had invented and laid down. "To perfect this last part," says Lord Bacon, "is beyond our powers and beyond our hopes; we may, as we trust, make no despicable beginnings; the destinies of the human race must complete it."

As a philosopher, Bacon sought as the ends of his labors, utility and progress in the material world, and even young students will do well to acquaint themselves with his scientific works. His essays can be examined only with reference to excellence of language and weightiness of thought, for prose style had not in his time been formed. The books named below will supply a clear idea of Bacon's life.

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Shakespeare.

William Shakespeare was born at Stratford-on-the-Avon in 1564, and died at the age of fifty-two, in the enjoyment of every element of success. The appreciation of Shakespeare's works is not at all dependent upon a knowledge of his personal biography; of no writer is the statement so true, unless that writer be Homer. Still, as Shakespeare's is the most widely known name in all literature, and as he doubtless deserves the rank assigned him by his most enthusiastic admirers, we all naturally wish to know all that can be told of one who fills so large a place in the world's history. For a variety of reasons the personal life of most of the dramatists of the time of Elizabeth and James I. is but little known. In the first place, public records were more carelessly kept; secondly, biographies were uncommon, and the world had not learned to value the books now put forth from the press under the name of "Memoirs," "Recollections," "Anecdotes," "Studies," and "Autobiographies;" in the third place, authors were not taught to expect an immortality of fame, but would be likely to echo the sentiment of Chaucer:

> But alle shall passe that men prose or ryhme,
> Take every man hys turne as for hys tyme.

Still further, the absence of a copyright law, to a great extent precluded the sense of property in ideas, and hence narrowed the bounds, while it did not decrease the intensity of the desire, for fame. We are then to understand that of the many incidents insisted upon by the many biographers of Shakespeare, only such are here presented

as are accepted by the best Shakespearian scholars, and which are supported by sufficient evidence.

William Shakespeare's father was a prominent and active citizen, whose fortune was lost before his son grew to manhood. From the public positions held by the father, it is reasonable to suppose that he gave his son such educational advantages as were accessible in his time and place. It is certain that these opportunities were no greater than the facilities furnished by the best schools of an ordinary flourishing English town; from Shakespeare's character as shown in manhood, from his early ability as an author, and from an examination of his poems, it is reasonable to conclude that his work as a pupil was exact and thorough, even if it were irregular. By his twenty-second year we find Shakespeare in London connected as an actor with the Blackfriars Theatre; he probably sought employment at the theatre because theatrical representations were not uncommon at Stratford, and because some of the Stratford people had made their success in London through acting. We have no trustworthy account of Shakespeare's theatrical life from the time that it began until he had become a writer of plays and a large owner in the theatre: it is however eminently probable that at first he did a boy's work, and that he rose gradually by industry, economy, and a judicious use of his savings until by 1598, he was a writer of settled reputation, a large stockholder in the Blackfriars Theatre, and the friend and companion of the most distinguished literary men of the day. In 1605, Shakespeare was able to retire from active life, and to pass his remaining years upon a place which he had purchased in his native town. There are many matters relating to Shakespeare still in controversy, and it will therefore

be desirable to give the most authoritative conclusions in regard to the difficulties with which young students are likely to be perplexed.

I. **Correct Spelling of Shakespeare's Name.** — Because Orthography was still unsettled, we find in the case of Shakespeare as well as in that of Raleigh, Jonson, Marlowe, and many others, that there is a difference among the authorized spellings of his name. Of the thirty-seven ways in which it has been spelled, scholars prefer "Shakespeare" or "Shakspere."

II. **Authenticity of Plays.** — The reasons for differing opinions upon this topic will be presented in connection with the list of Shakespeare's works; it may be added that the plays included in any reputable edition may represent the conclusions of at least one respectable scholar.

III. **Order in which the Plays were written** — The chronology will vary with the tests applied, and hence we have at least eight recognized arrangements of the plays. Any of these will enable the student to compare the earlier and the later work of our poet, and to see that Shakespeare, like all other people, improved with practice.

The chronology of the plays here offered has been kindly prepared by D. J. Snider, who is beginning to be recognized as one of the ablest of our Shakespearian critics. Any student interested in the diverse opinions in regard to separate plays can consult Halliwell, Stevens, Malone, Drake, Chalmers, Collier, and Delius.

First Period of Shakespeare's literary effort, when he was a youthful dramatist, an imitator, and an adapter: *Titus Andronicus*, *Pericles*, *Henry VI.* (Parts 1, 2, and 3), *Comedy of Errors*, *Taming of the Shrew*.

Second Period: Shakespeare in possession of himself. 1. Erotic Plays: *Two Gentlemen of Verona*, *Love's Labor's Lost*, *All's Well that ends Well*, *Midsummer Night's Dream*, *Romeo and Juliet*, *Merchant of Venice*. 2. Historical Plays: *Richard II.*, *Richard III.*, *Henry IV.* (Parts 1 and 2), *Henry V.*, *King John*. 3. Comedies: *Merry Wives of Windsor*, *As You Like It*, *Much Ado about Nothing*, *Twelfth Night*.

Third Period: Shakespeare's assured mastery now leads him to consider his office as that of poet rather than playwright. *Measure for Measure*, *Othello*, *Hamlet*, *Macbeth*, *King Lear*, *Cymbeline*, *Troilus and Cressida*, *Julius Cæsar*, *Antony and Cleopatra*, *Coriolanus*, *Timon of Athens*, *The Tempest*, *Henry VIII.*

The uncertainty of authorship is, to a large extent, explained by the following considerations: (1) The habit of joint work common among dramatists; (2) the absence of any law of copyright; (3) the constant remodelling of plays to suit temporary wants of actors; (4) the carelessness of dramatic writers, who were led by circumstances to regard their work as likely to perish, after it had accomplished its immediate objects; (5) the difference of tests applied by the various methods of investigators. To prevent confusion, it should be said that questions of authenticity are raised with reference to the other dramatists of the Elizabethan era.

IV. **Classification of dramatic effort.** — Much confusion arises in classifying, from unconsciously changing the basis of classification. The most common arrangement of Shakespeare's plays is into tragedies, comedies, and histories. The defect of this classification is twofold: in the first place, it does not provide for such plays as "The Mer-

chant of Venice"; and in the second place, the historical plays are tragedies, whose plot is drawn from political history. Without disturbing a classification whose antiquity and commonness render it venerable, it will be proper to offer another which is more logical and, to some, more convenient;

The Drama: 1. Tragedy, historical; 2. Comedy, non-historical; 3. Unclassified.

The Drama, as a literary form, requires such presentation as is suited to acting. Under the unclassified drama are included, mysteries, moralities, interludes, masques, tableaux, operas, melodramas, farces, and other forms that have no special names. The tragedy, as a special form, requires the conflict of principles, all of which are true; the failure to reconcile these conflicts leads to the destruction of the persons through whom these principles find dramatic representation.

The comedy requires the conflict of externalities; and the issue is the destruction, not of the individuals, but of their follies. Such a drama as the "Merchant of Venice" is tragic in so far as concerns Shylock, and comic in so far as relates to Antonio and his friends.

V. **Editions.** — The Cambridge Shakespeare, Handy Volume Edition (English), H. N. Hudson's School Edition, Harvard Edition, W. J. Rolfe's School Edition, Richard Grant White Edition.

The plays of Shakespeare were first published collectively by Heminge and Condell, actors at the Globe Theatre. This edition was published seven years after Shakespeare's death, and is known as the First Folio. The editors are supposed to have obtained the materials surreptitiously, and through incapacity and carelessness they offered but a

poor substitute for the poet's own manuscripts, which had perished like the other "property of the green room." The text of Shakespeare's plays is therefore corrupt, notwithstanding the great amount of labor that has been expended in the attempt to restore it.

To judge Shakespeare from the rhetorical standpoint, we must use the most approved text, and confine our study to the large portions about whose correctness there is no doubt. To realize Shakespeare's mastery of the materials of his art, the reader must compare selected passages with similar work by other great poets. The many essays accessible will be found useful in directing one's attention, but cannot of course replace individual investigation. From the standpoint of art, Shakespeare stands first, as will readily appear to anyone who examines his plays with reference to beauty and effectiveness of imagery, the creation of poetical character, the expression of human thought and feeling, and, in short, with reference to his success in expressing adequately any thought or feeling to which he would give utterance.

For the higher efforts of art criticism, the young student will need the assistance of those who have made the drama, and more especially Shakespeare's drama, a special study. The answer to all philosophic criticism is brief, but difficult to appreciate because of its simplicity; for any end that may be proposed for an acquaintance with literature, Shakespeare's plays are at once the most worthy, and the most satisfying means. To convert this abstract assertion into a personal conviction, the student must read Shakespeare's plays, and get at one impression the wealth of sentiment, beauty, humor, passion, or whatever may seem to him most of interest.

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Marlowe.

Christopher Marlowe was the son of a shoemaker, and was born in 1564. Of his early life nothing is known beyond the fact that at seventeen he entered the university at Cambridge, and that at twenty-three he was to be found in London, occupied as an actor and as a writer for the stage. His tragedy of "Tamburlane the Great," was very successful, and is pronounced by Whipple, "a strange compound of inspiration and desperation, with the mark of power equally on its absurdities and its sublimities."

"The first play written in blank verse for the popular stage, its verse has an elasticity, freedom, and variety of movement which makes it as much the product of Marlowe's mind as the thoughts and passions it conveys. It had no precedent in the verse of preceding writers, and is constructed, not on mechanical rules, but on vital principles. It is an effort of a glowing mind, disdaining to creep along paths previously made, and opening a new path for itself. This scornful, intellectual daring, the source of Marlowe's originality, is also the source of his defeats. In the tragedy of 'Tamburlane' he selects for his hero a character through whom he can express his own extravagant impatience of physical obstacles and moral restraints. No regard is paid to reality, even in the dramatic sense of the word; a shaggy and savage force dominates over everything. The writer seems to say, with his truculent hero, 'This is my mind, and I will have it so.' This self-asserting intellectual insolence is accompanied by an unwearied energy, which half redeems the bombast into which it runs, or rather rushes; and strange gleams of the purest splendor of poetry are continually transforming the bully into

the bard." — *E. P. Whipple, Literature of the Age of Elizabeth.*

His style is impetuous, and full of energy, but apt to degenerate into bombast; his versification broken and somewhat deficient in harmony; his language defective in purity but possessed in a marked degree of all other excellences; his dialogue is dramatic. His images and ideas have all the vastness and pomp which belong to youth attempting much without full knowledge of its capabilities. Of all Shakespeare's predecessors, Marlowe most nearly approaches him in genius.

The "Troublesome Reign and Lamentable Death of Edward the Second" is pronounced the best historical play before Shakespeare's, and Charles Lamb says "that the death scene of Marlowe's King moves pity and terror beyond any scene, ancient or modern, with which I am acquainted." "Dr. Faustus," and "The Rich Jew of Malta," are the names of the other great plays of Marlowe.

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Jonson.

Ben Jonson was born at Westminster in 1574. But little is known about his father, who died before the birth of the son. The mother married again, and her husband, a bricklayer, is supposed to have sent Ben to school during his early boyhood. Through the assistance of friends, he was sent first to Westminster School, and later to the University of Cambridge. After a short stay at the latter place, want of money compelled him to return home, where he assisted his stepfather. Jonson soon became dissatisfied with his employment, and enlisted as a volunteer in the army in Flanders; he returned to England richer only in a reputation for personal bravery. Soon after his return he engaged in a duel, and having killed his antagonist, he was thrown into prison upon the charge of murder. When released, Jonson occupied himself in writing plays, and in 1597 published "Every Man in his Humour." "Volpone," "Sejanus," "Catiline," and "The Alchemist," may represent his dramas; in addition to which, he composed many masques and interludes, besides an unfinished pastoral,[1] called "The Sad Shepherd." His works number about fifty.

William Gifford, Jonson's best editor, thus describes the excellences and defects of the plays: "There are causes which render his comedies less amusing than the

[1] A poem whose character and incidents are derived from shepherd life.

masterly skill employed upon them would seem to warrant our expecting. Jonson was the painter of humors, not of passions. It was not his object to assume a leading passion, and so mix and qualify it with others, incidental to our common nature, as to produce a being instantly recognized as one of our kind. Generally speaking, his characters have but one predominating quality; his merit consists in the felicity with which he combines a certain number of such personages, distinct from one another, into a well-ordered and regular plot, dexterously preserving the unities of time and place, and exhibiting all the probabilities which the most rigid admirer of the ancient models could possibly demand. Both of his tragedies are taken from the Roman story, and he has apparently succeeded in his principal object, which was to exhibit the characters of the drama to the spectators of his day, precisely as they appeared to those of their own. The plan was scholastic, but it was not judicious. The difference between the *dramatis personæ* and the spectator was too wide; and the very accuracy to which he aspired would seem to take away much of the power of pleasing. Had he drawn men instead of Romans, his success would have been more assured; but the ideas, the language, the allusions, could only be readily caught by the contemporaries of Augustus and Tiberius; and it redounds not a little to the author's praise, that he has familiarized us, in some measure, to the living features of an age so distant from our own." — *William Gifford.*

"I cannot consent that the palm of humor alone shall be given to him, while in wit, feeling, pathos, and poetical diction he is to be several fathoms below Fletcher and Massinger. In the last particular, I think that he excels

them both, and, indeed, all his contemporaries excepting Shakespeare. The strength of Jonson's style is undoubted, and therefore his critics have chosen to deny him the merits of elegance and gracefulness. The fact is, that in his tragedies, and the metrical parts of his comedies, his versification is peculiarly smooth and flowing; and the songs and other lyrical pieces which he has sprinkled over his dramas are exquisitely elegant, and elaborated to the highest degree of polish. 'Catiline' is a fine tragedy, full of passionate and animated action, but, at the same time, displaying eloquent dialogue, powerful description, and a sweet yet vigorous versification; while the characters are drawn, that of 'Catiline' especially, with Shakespearian force and truth. But Jonson's fame rests principally upon his comic powers. The great characteristic feature of his comic genius is humor, an ingredient which seems to be entirely lost sight of in the composition of modern comedies, — the best and most successful of which are remarkable only for wit. Brilliancy of dialogue and smartness of repartee, excellent things as they are, are but poor substitutes for character, action, and human nature. In the composition of a perfect comedy must be united wit and humor." — *Henry Neele.*

Jonson died in London at the age of sixty-three, leaving a reputation not since equalled.

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Beaumont and Fletcher.

The literary work of Beaumont and Fletcher was not only done in conjunction, but the work of the one is so inseparable from that of the other, that their biographies are always written together.

Francis Beaumont (1586–1615), was a son of Francis Beaumont, a judge of the Court of Common Pleas, and his ancestry was both ancient and noble. He was educated at the University of Oxford, and he subsequently enrolled himself as a member of the Inner Temple (that is, became a lawyer); however, he found literary labor more attractive than the pursuit of the Law, and his short life sufficed for the production of works which justify the wisdom of his choice.

John Fletcher (1576–1625), was the son of Richard Fletcher, Bishop of Bristol, Worcester, and London. He was educated at Cambridge, and after coming to London seems to have attempted no profession. The friendship between Fletcher and Beaumont seems to have begun very soon after the latter left the university, and continued unbroken till death. The works of Beaumont and Fletcher include fifty-two plays, of which eighteen have

been decided to belong to Fletcher alone. Campbell describes the contributions of each, as follows: "Beaumont was a deeper scholar. Fletcher is said to have been more a man of the world. Beaumont's view was more pathetic and solemn, but he was not without humor; for the mock-heroic scenes, that are excellent in some of their plays, are universally ascribed to him. Fletcher's muse, except where she sleeps in pastorals, seems to have been a nymph of boundless, unblushing pleasantry. . . . We are told also that Beaumont's taste leant to the hard and abstract school of Jonson, while his coadjutor followed the wilder graces of Shakespeare. . . . On the whole, while it is generally allowed that Fletcher was the gayer, and Beaumont the graver genius of their amazing theatre, it is unnecessary to depreciate either, for they were both original and creative, or to draw invidious comparisons between men who themselves disdained to be rivals."

The plays generally regarded as the best of their literary work are "Philaster," "The Maid's Tragedy," "A King and no King," and "The Knight of the Burning Pestle." Hazlitt pronounces Beaumont and Fletcher to be "masters of style and of versification," and Sir Walter Scott praises them for "beautiful description, tender and passionate dialogue, and brilliant wit and gayety;" perhaps the obverse of the medal may be fairly shown through the remark of Hallam, "We lay down the volume with a sense of admiration; but little of it remains distinctly in the memory."

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Massinger.

Phillip Massinger was born at Salisbury in 1584, and died in London, 1640. Of his early life we know only that he passed some time at the University of Oxford and left without taking a degree. Of thirty-eight plays, twenty were destroyed through the carelessness of a servant, who used them in making the kitchen fires. "The Duke of Milan,"[1] "The Virgin Martyr," and "The Unnatural Combat," may serve to represent Massinger's tragedies, and of these we select the "Duke of Milan" because it has been pronounced by Hazlitt, "the most poetical of Massinger's productions," an opinion indorsed by Hallam, who says: "Among the tragedies of Massinger, I should incline to prefer 'The Duke of Milan.' The characters of Sforza, Marcelia, and Francesca are in Massinger's best manner; the story is skilfully and not improbably developed; the pathos is deeper than we generally find in his writings; the eloquence of language has never been surpassed by him."

Massinger is deficient in passion and energy, but his language is correct, and remarkably modern; he is generally

[1] Pronounced Mil'an.

elegant and chaste in his imagery; he seems to develop in each play a single passion in all its necessary consequences, but is lacking in constructive skill; his versification is dignified and harmonious; he fails in his comic scenes, and is probably most noticeable for intellectual dignity and elegance.

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TOPICAL RÉSUMÉ.

(CHAPTER III.)

The Second Era — dates and authors used to mark its limits.

Give an account of changes in the language and of the literary influences.

Give dates and services of Spenser's contemporaries and successors: —

Chapman, Cowley, Donne, Ford, Herbert, Herrick, Shirley, Southwell, Webster, poets; Fuller, Hall, Hooker, Howell, Sidney, writers of prose.

Events personal and literary in the career of Bacon? of Shakespeare? of Spenser? of Jonson? of Marlowe? of Massinger?

CHAPTER IV.

THIRD ERA: FROM MILTON TO DRYDEN. (1634–1658.)

The creative period, which we have called the Second Era, was followed by a time in which civil dissensions and religious differences absorbed men's energies, and turned them away from literary pursuits, except in so far as these might be found available for political and religious controversy. During the latter part of the reign of James the First, coarseness became licentiousness, and all forms of literature were debased. Under Charles the First, the political and ecclesiastical questions became all-absorbing, and many, who under other circumstances would have added to our literary treasures in prose, spent their strength upon no less necessary interests, which were much more pressing. In poetry we receive much exquisite verse, but we unfortunately find much grace and power wasted upon themes either in themselves bad and trifling, or treated in such a manner that beauty of form cannot sustain our interest. The Commonwealth and the Protectorate bringing the Puritans into political power, naturally drove out all forms of literary effort, except such as might plainly be seen to be useful. The closing of the theatres prevented dramatic effort, and we can regret this the less because the theatre had come to regard wit and power as subservient to licentiousness. Theology received large accessions to the wealth of its literature, and the stern morality of the

Puritan leaders was to introduce an element which, if we except the short period of the Restoration, was never again to be wholly absent from our literature. During this period, as Latin was the language of state and of scholarly effort, its influence was perceptibly felt in English writing. There were gained grace and skill in poetic forms, and a general flexibility in the language of literature, so that in the next era we are not surprised at the formation of prose style.

Jeremy Taylor (1639) was distinguished alike for his life and for his eloquence; and his "Ductor Dubitantium," "Liberty of Prophesying," and "Holy Living and Holy Dying," still form important parts of a theological library. Edmund Waller may represent the graceful, sportive effort of the earlier part of the period, and Sir John Denham's "Cooper's Hill" (1641) may well represent descriptive poetry. Sir Thomas Browne (1642), through his "Religio Medici" and "Hydriotaphia, or Urn-Burial," introduced that Latinizing of English which Samuel Johnson was to perfect. Joseph Howell (1640) was the earliest writer of "Familiar Letters;" and Robert Herrick (1647) is still the most felicitous writer of "Vers de Société." So far as regards the language, both the vocabulary and the grammatical forms were now so far settled that we read the writers of this era without suspicion of their antiquity.

Milton.

John Milton was born in London in 1608, and died in 1674, at the age of sixty-six years. His father was by occupation a scrivener,[1] and occupied his leisure in the culti-

[1] A conveyancer.

vation of music and poetry. He was furthermore a man of principle (sufficiently strong to cause him to submit to disinheritance rather than to profess one religious faith when he held another), of good social and professional standing, of affluent means, and full of enthusiasm in religious, literary, and musical interests.

Milton's earliest education was entrusted to Rev. Dr. Young, from whom he went to St. Paul's School, and thence, in 1624, to Cambridge University, where he remained until 1632. During his collegiate course he was at first nicknamed "The Lady of the College," but soon won respect for himself. Between 1624 and 1632, he wrote his paraphrases of the 114th and 136th Psalms, and lines "On the Death of a Fair Infant." For the five years succeeding the close of his college life, Milton was at his father's house at Horton, employed in prosecuting his studies, and in producing "L'Allegro," "Il Penseroso," "Arcades," "Comus," "Lycidas," and the Latin poem "Ad Patrem." In 1637, Milton lost his mother (to whom he was strongly attached), and visited the Continent for relief. At Paris he was introduced to the celebrated Grotius, then ambassador from Sweden to the Court of France. He next proceeded to Italy, visiting Nice, Genoa, Leghorn, Pisa, Florence, Naples, and Rome, and made the acquaintance of celebrated men and women, among whom may be mentioned Leonora Baroni and Galileo. He carried with him to Italy the reputation of being the most accomplished Englishman that ever visited her shores.

After an absence of fifteen months, Milton returned to England because, as he said, upon receiving news of the civil commotions at home, "I thought it base to be travelling for amusement abroad, while my fellow-citizens were

fighting for liberty at home." In 1641 Milton published his first polemical pamphlet; in 1649 he became Secretary of State; in 1660 occurred "The Restoration," and Milton retired to a life of study and seclusion, having escaped the effects of his political action through the interest of friends (who had his name included in what was called the "Act of Oblivion").

In person Milton was under medium height, but of a compact frame. His hair was light brown (auburn during his younger years), eyes gray, face oval, and complexion ruddy. His best portrait is said to be that prefixed to his "History of Britain" (1670–74).

Milton's work with his pen was voluminous; and passing over his controversial efforts, we shall have still to name a long list of works which are neglected by many through ignorance, rather than from any inherent want of interest in the writings themselves.

Ode on the Morning of Christ's Nativity. — A burst of descriptive poetry of which Hallam says, "It is acknowledged to be at once the finest of English Odes, and the least popular of Milton's poems. It is distinguished by grandeur, simplicity, breadth of manner, and by imagination at once elevated and restrained."

Samson Agonistes. — A drama after the manner of the Greek tragedies, and considered their best English representative. Hayley calls attention to three points of resemblance between Milton and Samson: (1) both had been tormented by beautiful but disobedient wives; (2) both had been the foremost of their country's champions; (3) both were afflicted with blindness, and had fallen from the height of unrivalled glory to experience the utmost humiliation of fortune.

Comus. — A masque (or entertainment, combining the song, the tableau, and dramatic representation). This was founded upon an accident to the daughter of the Earl of Bridgewater, by which she was for a few hours lost in the woods. Hallam says that "Comus" was sufficient to convince any one, of taste and feeling, that a great poet had arisen in England.

Paradise Lost and Paradise Regained represent at once Milton's most mature effort, and the only successful English epic poems. Their titles sufficiently indicate their character, and they will be discussed more in detail when we consider the criticisms to which Milton's literary work is open.

L'Allegro and Il Penseroso are two companion poems which celebrate the pleasures of contemplative mirth and melancholy.

Sonnets, of which may be named the one "On his own Blindness," and the one on the "Massacre of the Piedmontese." In these Milton showed that a form hitherto devoted to light effusions, might be made the medium for the sternest feelings.

Epithalamium, or Marriage Hymn, which is considered one of the noblest specimens of this kind of effort.

In prose Milton is best remembered by his "Areopagitica, or Plea for the Freedom of the Press."

Milton does not in general confine himself to the conventional truths of his age, but gives expression to its more permanent phases, a quality which will insure him an abiding interest. In his religious poems, however, he is limited by his formal theology; he emphasizes the dogmas of his creed, and falls short in comprehension of the universal truths which lie at the foundation of all dogmas.

As a student, Milton has the rare quality of intellectual integrity; if his opinions are not always sound, no one can question that they are always honest; as a man, his was a life of principle, and as a writer, his efforts are always determined by his beliefs. For scholarship and erudition, no writer can challenge comparison with him. His language is determined in part by the necessities of the times in which he lived, and the needs occasioned by the nature of his work; but after all allowance, one must admit that Milton's vocabulary is unnecessarily learned. In his use of images, he has no superior; his versification shows great mastery, and has a majesty all its own. Examples of felicitous expression are numerous, and the imagery is perfect; in short, on the formal side Milton has no superior. On the other hand, we have to consider (1) the subject chosen; (2) the mode of treatment; (3) insights. 1. His subjects are always poetical in the highest degree. 2. *See previous page.* 3. Milton's insights lack the profundity of genius, and yet he belongs to those who, if unable to seize totalities, have hewn out great masses of truth.

While in the elements of poetical art Milton is unsurpassed, he yet fails in his most ambitious efforts, if we regard them in reference to the art-form. Such subjects as "Paradise Lost" and "Paradise Regained" do not admit of artistic treatment in the epic or dramatic form when the poet and the readers are Protestants; for it is possible for those only who recognize the Church as an authorized exponent of things divine, to deal in any but a lyric form with the world to come. Milton's great poems may serve to quicken our intellectual interests

in regard to religion, but it is more than doubtful whether a Christian in distress would go to them for spiritual consolation.

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TOPICAL RÉSUMÉ.

(CHAPTER IV.)

The Third Era — dates and authors used to mark its limits.

Mention changes in the language, and describe the literary influences.

Dates and services of Milton's contemporaries and successors; Denham, Waller, poets; Baxter, Browne, Evelyn, Taylor, writers in prose.

Events personal and literary in the career of Milton? Reasons for a scholarship more generous than customary? Merits of Milton as a writer? Characteristics and influence upon others?

CHAPTER V.

FOURTH ERA: FROM DRYDEN TO JOHNSON. (1658–1728.)

The period during which Dryden lived could give us such literature only as had its roots in better soil. The return of Charles the Second from France inaugurated a period of social license, caused in part by a taste which he and his followers had imbibed during their exile, and in part by the natural reaction against the austerity which marked the time of the Commonwealth.

Dryden stands as an excellent exemplar of the tendencies of the time during which he lived, and affords the melancholy spectacle of a man of great powers wasting them, for he sacrificed his future reputation to the vicious taste of his times.

The levity of Charles the Second's reign naturally tended towards a speedy reaction, and the manifestations of this change mark the beginning of the eighteenth century. As should be expected, effort was directed first to the improvement and purification of literary forms. We find in Pope the best representative among the poets, while to Addison we owe the perfecting of Simple Prose Style. Henceforth, elegant and exact scholarship, together with finish of style, were to be requisites of literary success. In spirit Dean Swift belongs to the days of Dryden, although his works were written in the latter part of the era.

The following **writers of this era** deserve to be spoken of here: Thomas Otway (1675) was a distinguished

dramatist, and his best play, "Venice Preserved," still holds the stage. George Berkeley, Bishop of Cloyne (1707), one of the best of men and a finished writer, acutely defended the idealistic scheme of philosophy in his "Principles of Human Knowledge," and "Minute Philosopher," a series of dialogues in the manner of Plato. The hymns of Dr. Isaac Watts (1706) are sung wherever the English language has gained a foothold. Lord Bolingbroke (1730), the intimate friend of Pope, furnished that poet with his philosophy. William Congreve (1691), a most accomplished man, held the highest place as a dramatist during this era; his tragedy "The Mourning Bride" has deservedly elicited high admiration. Lady Mary Wortley Montagu (1716) has left letters distinguished for epistolary ease and great charm of expression. Sir Isaac Newton (1687), the greatest of physicists, established natural philosophy as a science in his great work, the "Principia." Lady Rachel Russell (1656–1773) gave us the first literary correspondence. Sir Richard Steele (1701), although an admirable writer, and the inventor of the inimitable "Sir Roger de Coverley" (*vide* The Spectator) is, nevertheless, mainly noteworthy as the founder of *The Spectator*. Sir William Temple (1661) by his essays aided considerably in the formation of English Prose Style. William Wycherley (1672) was the intimate friend of the youthful Pope, and wrote dramas of the so-called profligate school. Samuel Butler (1663) wrote "Hudibras," the chief of English burlesque poems; his minor poems do not deserve the neglect which has befallen them. John Bunyan (1656), whose "Pilgrim's Progress" has afforded consolation to so many when in trouble, reached the highest place as an allegorist. The principal work of Richard Baxter (1613)

is "The Saint's Everlasting Rest." The "Diary" of Samuel Pepys (1633–1703) deserves to be read. Edward Hyde, Lord Clarendon (1676), in his "History of the Rebellion" has left an admirable specimen of contemporaneous history. John Locke (1660) author of the "Essay on the Human Understanding," holds a high place among English metaphysicians, and has been a potent influence in the progress of English thought. Edward Young's (1713) "Night Thoughts," a religious poem, has afforded many both profit and solace.

Tillotson (1672), Barrow (1683), and South (1693) represent the strength and glory of the Episcopal pulpit.

HISTORY OF AUTHORSHIP.

Among rude peoples, the composer of songs occupies the place of *vates*, or prophet. His commerce with the spiritual world is considered something supernatural. Such was measurably the status of the early minstrels or bards. With the advance of civilization this glory belonging to the minstrel declined, and composition passed into other hands. The commonalty were wholly deprived of education; the nobility being busy with ambitious projects or knightly amusements, literature was left to the priesthood. The prevailing character of this section of English literature is therefore theological and metaphysical. Even in Chaucer's time writings were of this general character. The introduction of printing by Caxton in 1474 inaugurated a new era; with the diffusion of intelligence and the revival of ancient learning, literature entered on the glorious course which it ran during the reigns of Elizabeth and James. Literature was now one of the chief interests

of the nation. The greatest men did not disdain to hold the pen, and the successful author might expect rewards from the crown or the illustrious patrons of literature, and association with men like Raleigh, Sidney, and Bacon. The miserable career of Marlowe and others is probably as much due to inherent incapacity to solve the practical problem of life as to the unfavorable condition of the age. The ascendency of Puritanism during the continuance of the Commonwealth under Cromwell left an unfavorable impress upon literature as on all forms of art, an impress not mitigated by the increasing strength of French influences.

With Dryden begins the affiliation of literature with politics; and the reward of successful effort is political preferment, as in the case of Addison or Swift. Pope, however, was, for several reasons, indisposed to such honors. He was a man of independent means and a Catholic in religion. He accepted literature as the work of his life, and was satisfied with such rewards as naturally grew out of his endeavor, regardless of factitious emoluments. He was a professional writer, and his experiment was attended with the amplest success. His remuneration for the translations of Homer was greater than had fallen to the lot of any preceding writer, and has hardly been excelled by the writers of to-day. The condition of minor writers during this time was wretched almost beyond belief; the early life of Dr. Johnson is a pitiable record of poverty and recklessness. Collins became insane through the accumulated miseries of insanity and starvation. But the example of Pope remained; and from his day to our own the professors of literature have gradually won for themselves the position of recognized leaders of thought.

Literature has become an acknowledged social force, and in the hands of Carlyle, or Ruskin, or Tennyson, or Browning, fully justifies its claims to leadership.

Dryden.

John Dryden was born in 1631, and died in 1700. His grandfather had been created a knight, and his own family was able to educate him at Westminster school (where he translated a satire from Persius and composed an elegy), and subsequently at the University of Cambridge. In 1607, he went to London, and while acting as secretary for a relative, he began his literary career by his "Heroic stanzas on the Death of Oliver Cromwell." In 1662, Dryden first appeared as a dramatist, and during the next twenty-seven years he wrote twenty-seven plays: this fertility was consistent with the employment of his pen upon many other kinds of literary effort. Of these dramas Chambers says: "Dryden's plays have fallen completely into oblivion. He could reason powerfully in verse, and had the command of rich stores of language, information, and imagery. Strong, energetic characters and passions he could portray with considerable success, but he had not art or judgment to construct an interesting or consistent drama, or to preserve himself from extravagance or absurdity. The female characters, and softer passions seem to have been entirely beyond his reach. His love is always licentiousness — his tenderness, a mere trick of the stage. Like Voltaire, he probably never drew a tear from the reader or the spectator. His merit consists in a sort of Eastern magnificence of style and in the richness of his versification. The bowl and dagger, glory, ambition, lust, and crime, — are the staple materials of his tragedy, and

lead occasionally to poetical grandeur and brilliancy of fancy. His comedy is, with scarce an exception, false to nature, improbable, and ill-arranged, and subversive equally of taste and morality."

Dryden's works, other than dramatic, may be represented by the "Essay on Dramatic Poetry,"—an essay still held in esteem; "Absalom and Achitophel,"[1] and "The Medal," versified satires which, as employed in politics, Dryden invented, and by which he is best known to readers of the present day; "*Religio Laici*" intended as a defence of the Scriptures; "The Dialogues of the Hind and the Panther"—a defence of the Roman Church against the claims of the Church of England; "Translations of Persius, Juvenal, and Virgil"— the last of which has not been replaced, notwithstanding the serious defects which may readily be found in it; and the "Ode on Saint Cecilia's Day," which is the best known of his minor poems, and the best worth knowing. He shares with Sir William Temple the honor of forming prose style, and apart from the "Essay on Dramatic Poetry" already mentioned, his prose works consists of prefaces and dedications.

As a writer, Dryden is described by Thomas Campbell, as follows: "He is a writer of manly and elastic character. His strong judgment gave force as well as direction to a flexible fancy; and his harmony is generally the echo of solid thoughts. But he was not gifted with intense or lofty sensibility; on the contrary, the grosser any idea is, the happier he seems to expatiate upon it. The transports of the heart and the deep and varied delineations of the passions are strangers to his poetry. He could describe

[1] Pronounced A-kit'-o-phel.

character in the abstract, but could not embody it in the drama; for he entered into character more from clear perception than fervid sympathy. This great High Priest of all the nine was not a confessor to the finer secrets of the human breast."

Sir Walter Scott in speaking of Dryden's prose remarks: "The prose of Dryden may rank with the best in the English language; it is no less of his own formation than his versification; it is equally spirited and equally harmonious. Without the lengthened and pedantic sentences of Clarendon, it is dignified when dignity is becoming, and is lively without the accumulation of strained and absurd allusions and metaphors, which were unfortunately mistaken for wit by many of the author's contemporaries." Poetry, as Hazlitt says "had degenerated from poetry of the imagination to poetry of fancy, and from the poetry of fancy to the poetry of wit." We have therefore to consider Dryden as the founder of a school of poetry, and as the strongest mind of his period; the other writers of this era represent the full perfection of his style, while in virtue of his influence and of his natural strength, Dryden should be regarded as the type.

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Morley: English Men of Letters Series.
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Saintsbury: English Prose Style.
Scott: Life of Dryden.
Thackeray: English Humorists.

Addison.

Joseph Addison was the son of Launcelot Addison, the rector of Milston, and was born in 1672. His school days were passed at the Charter House,[1] where he made the acquaintance of Richard Steele. From school, Addison went to the University of Oxford, where his father had passed his college days, and where young Addison won distinction by his Latin poems. Addison began his literary career when he was twenty-two years of age, by a poem called "An Address to Dryden." This gained him the friendship of that great man; and shortly after, Lord Somers, being pleased with a poem addressed to King William, secured for Addison a pension of three hundred pounds a year. Four years later (1699), Addison continued his education by a trip to Italy, where he remained for three years, enjoying the reputation of being the most elegant scholar in England, and finding his interest in such places as had been hallowed by the mention of the Latin poets. The death of King William deprived Addison of his pension, and caused his return to London. In 1704, the Battle of Blenheim occurred, and Addison celebrated, in "The Campaign," the glories of the Duke of Marlborough. The immediate and marked popularity of this poem led to Addison's appointment as Commissioner of Appeals, and

[1] A London monastery founded under Edward III., and subsequently converted into a well-known school.

two years later, as Under Secretary of State; subsequently he went to Ireland as Secretary of State, from which position he retired with a pension of fifteen hundred pounds a year. This he enjoyed until his death in 1719.

Addison's personal character determined that of his literary efforts, and hence possesses special claims to notice.

Addison's fame now rests upon his essays in "The Spectator;" but in his own time he was best known for his scholarship and conversational powers, and his reputation was founded upon his poems, (of which the "Letter to Lord Halifax" is considered the finest). His drama entitled "Cato" was remarkably successful; but later generations have decided that this success was undeserved, and due rather to political excitement than to intrinsic merit.

"The Spectator," "The Tatler," and "The Guardian," were the names of three series of essays of which "The Spectator" is the most enjoyable. "The Tatler" was begun in 1709 by Richard Steele, who from his position under government had access to the earliest news from the Continent, and who conceived the idea of using this advantage by publishing occasional bulletins. The original idea was modified, so that these essays, as collected, treat of the fashions, of the various social characters, and of literary criticism. Selling for a penny apiece, they became immediately popular, and sometimes reached a daily circulation of twenty thousand. To this enterprise we owe (1) an increased desire for reading; (2) an improvement in public taste and morality; (3) the formation of simple prose style; and (4) the literary forms represented in modern times by the review, the magazine (monthly), and the newspaper. The interest of these essays to the general

student must rest upon the papers containing criticisms of "Paradise Lost;" or else must arise from the desire to study prose style under one of its greatest masters.

Dryden and Sir William Temple were the first to write with such reference to the principles of the language, that prose became a matter of art, but Addison perfected simple prose. Dr. Johnson, who was thoroughly acquainted with the resources of English, said, that "to attain a style familiar but not coarse, elegant but not ostentatious, one must give his days and nights to Addison;" and this judgment has been affirmed by posterity. If we consider Addison's rhetorical excellences and defects, we shall find him unsurpassed in purity and propriety, and defective in precision; in the construction of his sentences, easy, agreeable, and musical; in the use of figurative language noticeably happy, so that he impresses us by his elegant ease and simplicity; it is the predominance of elegance over strength that led President Bascom to call him, "A polished shaft in the temple of letters; we are more struck by the beauty of workmanship, than with the weight supported."

If now we pass to an inquiry as to the character and value of his work, we may say that "in Addison the reader will find a rich but chaste vein of humor and satire; lessons of morality and religion, divested of all austerity and gloom; . . . and pictures of national characters and manners that must ever charm from their vivacity and truth."

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Pope.

Alexander Pope may be considered the most successful pupil in the school of Dryden, and from the perfection of his special work his poems seem to belong to modern literature. He was born in 1688, and died in 1744. His father was a retired linen-draper, who possessed a fortune estimated at twenty thousand pounds, and who educated his son at home and at private schools, living to see him at the summit of his fame.

As a child, Pope was distinguished for feebleness and delicacy of constitution, and mildness and sweetness of temper. He learned to write by copying printed books; at eight years of age he was taught the rudiments of Latin and Greek. While at school Pope read with pleasure "Ogilby's Homer," and "Sandy's Ovid," besides Waller, Spenser, and Dryden, among the English poets. When but twelve years of age he wrote his "Ode to Solitude," and at fourteen translated Statius, and modernized Chaucer, besides executing imitations of many of the English poets. Whatever the imperfections of our great poet's person or temper, yet the vigor, force, and activity of his mind

were almost unparalleled. His whole life and every hour of it was devoted solely and with unswerving diligence to cultivate that one art in which he had determined to excel.

Of Pope's poems we may mention "The Rape of the Lock," his translations of the "Iliad" and of the "Odyssey," "Essay on Criticism," "The Messiah," "Essay on Man," "The Epistle of Eloisa to Abelard," and the "Dunciad."

The Rape of the Lock is a mock-heroic poem, and its treasures of wit and fancy are inexhaustible. Hazlitt in speaking of it says, "The quantity of thought and observation in this work, for so young a man as Pope was when he wrote it, is wonderful; unless we adopt the supposition that most men of genius spend the rest of their lives in teaching others what they themselves have learned under twenty. The conciseness and felicity of the expression is equally remarkable." The translations of the "Iliad" and the "Odyssey" are very faulty when viewed as translations, as they reproduce neither the spirit nor the movement of Homer; but after adding the additional blemish of inaccurate scholarship, it may still be said that we have no descriptive poems in our language which so justly charm all readers.

The Essay on Criticism is remarkable alike for being the production of a very young man, and for its happy statement of the principles of formal literary art that must ever be regarded by successful writers.

The Essay on Man is noticeable as showing the taste in literature, and as marking the necessary failure of any one who bodies forth the metaphysical ideas of another.

The Messiah is a paraphrase of the fourth eclogue of Virgil, and appropriates to Christian use the beauties of the heathen poet.

The Epistle of Eloisa to Abelard has its foundation in the letters of Eloisa and Abelard. "It is fine as a poem: it is finer as a piece of high-wrought eloquence. No woman could be supposed to write a finer love letter in verse." (*Hazlitt.*) De Quincey says: "The self-conflict, the flux and reflux of the poor agitated heart — the spectacle of Eloisa now bending penitentially before the shadowy austerities of a monastic future, now raving upon the remembrances of a guilty past — one moment reconciled by the very anguish of her soul to the grandeurs of religion, and of prostrate adoration, the next moment revolting to perilous retrospects of her treacherous happiness — the recognition by shining gleams, through the very storm and darkness evoked by her earthly sensibilities, of a sensibility deeper far in its ground, and that trembled towards holier objects — the lyrical tumult of the changes, the hope, the tears, the rapture, the penitence, the despair — place the reader in tumultuous sympathy with the poor, distracted nun." Apart from the beauty of the poem, it most adequately represents the passion and the creative imagination which belonged to Pope, but which were excluded from his other poems by the artificial taste of his age.

The Dunciad was written to take vengeance upon all the writers who had in any way offended Pope, and it at once represents his power of withering sarcasm, and manifests the spirit which seems to us so unamiable.

Pope's language is faultless, but the same praise cannot be given to his grammatical constructions, which are pronounced "lame" by Hazlitt. His rhymes are frequently defective, and while his diction is noticeably felicitous, his versification is artificial. Thomas Campbell says, "Pope gave our heroic couplet its strictest melody and

tersest expression. . . . He has a gracefully peculiar manner, though it is not calculated to be an universal one. . . . His pauses have little variety, and his phrases are too much weighed in the balance of antithesis."

The merits of Pope as an artist lie in his felicity of diction; in the rapid precision of thought, which atones for the labored antithesis of style. "Pope was not then distinguished as a poet of lofty enthusiasm, or strong imagination, with a passionate sense of the beauties of nature, or a deep insight into the workings of the heart; but he was a wit and a critic, a man of sense, of observation, and the world, with a keen relish for the elegances of art or of nature when embellished by art, a quick tact for propriety of thought and manners as established by the forms and customs of society, a refined sympathy with the sentiments and habitudes of human life, as he felt them within the little circle of his family and friends. . . . He saw nature only dressed by art; he judged of beauty by fashion; he sought for truth in the opinions of the world; he judged of the feelings of others by his own."

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De Foe.

Daniel De Foe was born in 1661, and died in 1731; he was the son of a London butcher, (a Dissenter), and was educated for the ministry. He began life as a hosier; and throughout his "threescore years and ten" always supplemented his literary work with business employments. His most active interest was in Politics, and in improvements in Commerce and Invention. These subjects occupy most of the two hundred and ten books and pamphlets which form his contribution to literature. As a man, he was distinguished, under trials and failures calculated to destroy and weaken character, by great energy of mind and body, by a desire for the success of all that promised to promote general prosperity and happiness.

De Foe is now known by his fiction of Robinson Crusoe, but Charles Lamb says that at least four others, (Roxana, Singleton, Moll Flanders, and Colonel Jack), have no inferior interest. Literature in De Foe's time (and even so late as the first quarter of the present century) was criticized in a partisan spirit, and this has prevented its being generally known that De Foe's essay on "Projects," his "History of the Union" (of Scotland and England), his "Plan of English Commerce," and his "Giving Alms no Charity," are works whose present merits are vouched for

by those most familiar with the subjects of which they treat. His great merit as a writer is the skill of his fiction, and the marvellous simplicity of his language and style.

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SWIFT.

Jonathan Swift, most frequently spoken of as Dean Swift, was born in Dublin in 1667, and lived, mostly in London, until 1745. His grandmother was an aunt of the poet Dryden, and his mother was related to Sir William Temple. Swift's father died a few months before the birth of his son, who was educated at the expense of his uncle. At the age of fifteen, Swift entered Trinity College as a "pensioner," and distinguished himself by a contempt of the rules, and a defiance of legitimate authority, rather than by success in his studies. When twenty-one, he entered the family of Sir William Temple as secretary; the ten years that he passed in this family gave him the stimulus, the opportunity, and the means for study, and for forming the acquaintance of the prominent people of the day. On the other hand, Swift's subordinate position did much

to irritate that pride of intellect which was at once his strength and his weakness.

In 1701, Swift published "A Discourse on the Contests and Dissensions between the Nobles and Commons at Athens and Rome," a political pamphlet which gave him a high rank in the Whig party. The "Tale of a Tub" — an allegory, satirizing the various religious denominations — was published in 1704. "The Drapier Letters," a series of protests against a patent for coin to circulate in Ireland, were written in 1724, and made Swift the idol of the Irish populace. "The Battle of the Books" is a satire upon the quarrel between the advocates of Ancient and Modern Learning. "Gulliver's Travels," a satire upon humanity in general, appeared in 1726.

Swift is distinguished for the idiomatic English of his language and construction, for the vigor of his style, and for his masculine intellect. His defects are a vulgarity and coarseness, not excusable by the gross views of the age to which he belonged, the relative low rank of all satire, and the want of present interest in his themes.

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Taine: English Literature.
Thackeray: English Humorists.

TOPICAL RÉSUMÉ.

(CHAPTER V.)

The Fourth Era — dates and authors used to mark its limits.

Give an account of changes in the language, and in the literary influences.

Mention names, dates, and services of Dryden's contemporaries and successors: Butler, Congreve, Otway, Watts, Wycherley, Young, poets; Barrow, Berkeley, Bolingbroke, Bunyan, Clarendon, Locke, Newton, Pepys, South, Steele, Temple, Tillotson, writers in prose.

Give the history of authorship. Speak critically of the works, merits, and services of Addison, Dryden, Pope, De Foe, and Swift.

CHAPTER VI.

FIFTH ERA: FROM JOHNSON TO COWPER. (1732–1781.)

In this period the reaction which took place in the preceding era passed beyond form, and henceforth we may expect literary work that is neither rude in form nor vicious in essence. Dr. Johnson's influence governs this period, and there was need of a man who should claim for moral character the recognition which had been so long withheld. While Johnson's poetry belongs in style to the school of Dryden, it resembles this in no other respect. Thomson, Gay, and Goldsmith mark the return of poetry to poetical themes; while Hume and Robertson give us more simple, easy, and natural prose.

The minor writers of this era, whose services to literature require their mention here, are as follows: James Boswell (1768), who wrote our first biography, the famous "Life of Dr. Johnson"; Thomas Chatterton, the "marvellous boy," whose forged MS. poems (published, 1771, after his death) in ancient style deceived excellent judges, and whose work for one so young is extremely remarkable; David Garrick (1768), a great actor, who restored Shakespeare to the English stage, and himself wrote or adapted plays; Bishop Percy (1762), whose published collection of ancient ballads, had an important bearing on the development of English poetry; Samuel Richardson (1741), who is the author of the first English novel, "Pamela"; William Collins (1742), whose odes are full of energy and music,

and deserve still to be read; and Horace Walpole (1757), whose "Castle of Otranto" was the earliest English prose romance. Junius (1769) published anonymously a series of political letters, the honor of whose authorship has been ascribed to no less than forty-two persons. Of these the claims of Sir Philip Francis are considered the strongest.

Richard Brinsley Sheridan (1773), brilliant as an orator and a dramatist, has, in "The School for Scandal," left the best comedy of modern times.

Lady Rachel Russell's "Letters" (1773) were famous in her time, and historically represent the beginning of the literary form of letters in regard to travel.

Lady Mary Wortley Montagu (1716), whose works were posthumous in their publication, has left letters distinguished by epistolary ease and great charm of expression.

Fielding.

Henry Fielding was the son of Lieutenant-General Fielding, and the great-grandson of the Earl of Denbigh. He was born in Somersetshire in 1707. After a course at Eton, he studied for two years at the University of Leyden, but his father's circumstances becoming straitened, he returned to London, and became a dramatic writer. In 1734, he married a lady of some property, but owing to his lavish hospitality, three years sufficed to compel his resumption of authorship as a means of support. In 1742, he published his novel, "Joseph Andrews," and at once established his reputation as the great novelist of his generation; in 1749 he published "Tom Jones," and in 1751 "Amelia." In 1750, Fielding was appointed Justice of the

Peace for Middlesex, a position for which he is said "to have been well fitted by his knowledge of law and of criminal character," and in which "he evinced a laudable zeal for the public interest."

He was little inferior to Shakespeare, though without any of the genius and poetical qualities of his mind. His humor is less rich and laughable than Smollett's; his wit as often misses as hits; he has none of the fine pathos of Richardson or Sterne; but he has brought together a greater variety of characters in common life, marked with more distinct peculiarities, and without an atom of caricature, than any other novel writer whatever. The extreme subtlety of observation of the springs of human conduct in ordinary characters, is only equalled by the ingenuity of contrivance in bringing these springs into play in such a manner as to lay open their smallest irregularity.

Fielding is yet without a superior as a novelist. Thackeray says: "As a picture of manners, the novel of 'Tom Jones' is indeed exquisite; as a work of construction, quite a wonder; the by-play of wisdom, the power of observation, the multiplied felicitous turns and thoughts, the varied character of the great comic epic, keep the reader in a perpetual admiration and curiosity. But against Mr. Thomas Jones himself we have a right to put in a protest, and quarrel with the esteem the author evidently has for that character. Charles Lamb says finely of Jones, that a single hearty laugh from him 'clears the air' — but that is, in a certain state of the atmosphere." As the novel presents its pictures through the manners and habits of its own generation, we are not to be surprised because great novels speedily become antiquated. Yet to

those who study the novel as a literary form, instead of reading novels for amusement, Fielding will rank first among novelists, because he presents the actual world, instead of depicting his characters merely as they may appear to him. A critic credits Fielding with being "thoroughly English, remarkable for profound knowledge of human nature, (at least, of English nature), and masterly pictures of the characters of men as he saw them existing."

REFERENCES FOR THE STUDENT.

Blair: Rhetoric.
Coleridge: Works.
Craik: English Literature.
Forsyth: Novels and Novelists.
Lanier: The English Novel.
Masson, D.: British Novelists.
Morley: Englishmen of Letters Series.
Roscoe: Life and Works of Fielding.
Scott: Lives of the Novelists.
Thackeray: English Humorists.
Tuckerman, B.: English Prose Fiction.
Whipple: Essays and Reviews.

JOHNSON.

Samuel Johnson (1709–1784) was the son of a bookseller, who gave him three years at Oxford. In 1732, he became usher of a school, but in the same year gave up this situation, and contributed to the papers. In 1736, he married a rich widow, and opened an academy at Ednil, received three pupils, (David Garrick and brother, and one other), and, in 1737, sought London and success through literature. Christopher North says of Johnson: "He had

noble faculties and noble feelings; a hate as high as heaven of wickedness; a scorn as high, of all that was base or mean; wide knowledge of the world, of London, of life; severe judgment; imagination not very various, perhaps, but very vivid, and, when conjoined with such an intellect, even wonder-working in realms that seemed scarcely of right to belong to the solemn sage."

Dr. Johnson was the literary autocrat of the period in which he lived, and which could have had no more competent director. As a poet, Dr. Johnson has no claim upon a truly poetical age, and yet during his own life he was held in esteem. "Irene," an unsuccessful tragedy, and "London," a satire, represent Dr. Johnson's poetry. "Rasselas" is the title of a prose romance, and illustrates the moral sententiousness of which Dr. Johnson was capable. The great work of Dr. Johnson's life was the preparation of a dictionary of the English language; a labor which occupied seven years, and whose magnitude can be partially appreciated when it is stated that from his priority as a lexicographer he could derive no assistance from the labors of others. Dr. Johnson's dictionary has been the basis of later efforts, and, while we no longer appeal to him as an authority, we must bear in mind the historical importance of his work. "The Lives of the Poets" was a literary "job," the names having been selected by the publisher. While Dr. Johnson was eminently disqualified for the proper treatment of some of his themes, and while some of the poets selected are no longer noteworthy, there yet remain many essays which are entitled to careful study. Stimulated by the example and success of Addison, Johnson published a series of essays in "The Rambler," "The Idler," "The Adventurer"; these essays are still of value

to young people, and have lost their interest for older readers only because the progress of the world soon renders "the ideas of one generation the institutions of the next." Sir James Mackintosh says: "Some heaviness and weariness must be felt by most readers at the perusal of essays on life and manners, written like 'The Rambler'; but it ought never to be forgotten that the two most popular writers of the eighteenth century, Addison and Johnson, were such efficacious teachers of virtue, that their writings may be remembered among the causes which, in an important degree, have contributed to preserve and to improve the morality of the British nation." Finally, there is to be mentioned Dr. Johnson's edition of Shakespeare, with a preface and notes; the preface is still held in the highest esteem by Shakespearian scholars, while the notes are conjectural, and not very felicitous even as conjectures. Johnson is one of the great names in English literature; he possessed a mind of inexhaustible vigor; his style and language are artificial and faulty to such a degree that he has been said by Macaulay to write in a dialect called "Johnsonese"; his critical acumen was great, but a deficiency of poetic sensibility prevented him from recognizing the merits of some of the greatest poets; his own efforts in poetry no longer preserve their reputation; but his vigor of intellect, and his great work in philology have made him forever memorable.

REFERENCES FOR THE STUDENT.

Allibone: Dictionary of Authors.
Bagehot: Literary Studies.
Bascom: Philosophy of English Literature.
Boswell: Life of Johnson.
Carlyle: Heroes and Hero-Worship.

Dallas: The Gay Science.
Drake: Essays.
Hawthorne, N.: Our Old Home.
Hows: Golden Leaves from the Dramatic Poets.
Lippincott's Biographical Dictionary.
Murphy: Life and Genius of Johnson.
Phillips: English Literature.
Scott: Lives of the Novelists.

Hume.

David Hume, in his autobiography, says: "I was born the 26th of April, 1711, old style, at Edinborough. I was of a good family, both by father and mother. My family, however, was not rich, and, being myself a younger brother, my patrimony, according to the mode of my country, was of course very slender. I passed through the ordinary course of education with success, and was seized very early with a passion for literature, which has been the ruling passion of my life, and the great source of my enjoyments. My studious disposition, my sobriety, and my industry gave my family a notion that the law was a proper profession for me; but I found an insurmountable aversion to everything but the pursuit of philosophy and general learning; and while they fancied I was poring upon Voet and Vinnius, Cicero and Virgil were the authors I was secretly devouring. In 1734, I went to Bristol with some recommendations to eminent merchants, but, in a few months, found that scene totally unsuitable to me. I went over to France, with a view of prosecuting my studies in a country retreat; and I there laid that plan of life which I have steadily and successfully pursued. In 1752, the Society of Advocates chose me their librarian, — an office from which I received little or no emolument, but which gave me the

command of a large library. I then formed the plan of writing the History of England, but, being frightened with the notion of continuing a narrative through a period of seventeen hundred years, I commenced with the accession of the House of Stuart, — an epoch when I thought the misrepresentations of faction began chiefly to take place. . . . I was assailed by one cry of reproach, disapprobation, and even detestation: English, Scotch, and Irish, Whig and Tory, churchman and sectary, freethinker and religionist, patriot and courtier, — united in their rage against the man who had presumed to shed a generous tear for the fate of Charles I. and the Earl of Strafford. . . . In 1756, two years after the fall of the first volume, was published the second, the volume of my history containing the period from the death of Charles I. till the Revolution. This performance happened to give less displeasure to the Whigs, and was better received."

Hume's reputation rests upon his History of England, although he holds a recognized position as a political economist and as a mental philosopher. As a historian, he was the first English author who attempted to write history from the standpoint of cause and effect; to replace the chronicles and the moral and political narratives which had previously been called history by an attempt to account for each present period by the influence at work in periods preceding. It is evident that the need of any generation is a knowledge of the philosophy of its history rather than of those details which owe their whole significance to their bearing upon the resultant situation: hence it can readily be seen that to Hume we owe the beginning of history, properly so called. Hume covers the period from the invasion of Cæsar, 55 B. C., to the close of the reign of

James the Second. From his carelessness as to facts, he is untrustworthy; but the perfection of his style is such as to maintain his place as a classic, and to force other historians to correct his misstatements while they retain his phraseology. As a writer of philosophic history, Hume is subject to question as to the truth of his philosophy, and it is in this direction that he is most open to criticism. Apart from his history, Hume's philosophy finds its expression in his "Essays, Moral and Metaphysical," in his "Treatise of Human Nature," in "An Enquiry concerning the Principles of Morals," and in "The Natural History of Religion." The peculiarity of Hume's Philosophy is the identification of all perceptions with impressions or ideas (as these are more or less forcible). Experience is the source from which he derives all perceptions, and the moral principle he resolves into pleasure and pain. The accuracy of Hume has been severely attacked; but his charming style, his profound sagacity, and philosophical reflections clothe his great work with irresistible attractions. Alison says of him, "He was far too indolent to acquire the vast store of facts indispensable for correct generalization on the varied theatre of human affairs, and often drew hasty and incorrect conclusions from the events which particularly came under his observation." In philosophy Hume was a skeptic; while wholly negative in his conclusions, his clear presentations of his views gave a great impulse to other minds, notably to Kant in Germany and to Reid in England.

REFERENCES FOR THE STUDENT.

Alison: Essays.
Bagehot: Literary Studies.
Bascom: Philosophy of English Literature.

Brougham: Life of Hume.
Dallas: The Gay Science.
Forster: Critical Essays.
Hallam: Constitutional History of England.
Hume: Literature of Europe; Autobiography.
Johnston's Encyclopædia.
Lippincott's Biographical Dictionary.
Macaulay: History of England.
Morley: English Men of Letters Series.
Sainte-Beuve: English Portraits.
Schlegel: History of Literature.
Schlosser: History of the Eighteenth Century.
Smyth: Lectures on Modern History.

Gray.

Thomas Gray was born in 1716, in Cornhill, London, and died in 1771, at the age of fifty-five. His father was a "money-scrivener," and is described as a man of violent passions and brutal manners. To his mother he owed an education at Eton, and subsequently at Cambridge. He received an invitation from Horace Walpole (a fellow-student) to travel with him, and in 1739 left for Italy. Two years later these friends quarrelled, and Gray returned to London, and took his degree of "Bachelor of Civil Laws." His father dying about this time, Gray settled at Cambridge, and devoted his time to miscellaneous reading. In 1768 he was appointed professor of modern history, but did most of his work by proxy. Gray was a man of "warm friendships," "embarrassing sensitiveness," a dreamer who planned magnificent works, and allowed them to perish with the dream.

Gray's poems are few; and those most admired are entitled "Ode on a Distant Prospect of Eton College," "Hymn to Adversity," "The Progress of Poesy," "The Bard," and "Elegy written in a Country Churchyard." In

addition to his poems, Gray's letters are literary productions distinguished by humor, elegance, and classical taste; by an alternate mixture of serious argument, animated description, just criticism, and playful expression. Gray is a master poet, not in virtue of his creative powers, but because of his unrivalled felicity in the expression of thoughts and sentiments, the result of his extensive study of classical literature. While Gray's own interests were those of the scholar, his poems give expression to sentiments common to mankind; they thus obtain the suffrage alike of the cultivated and of the unlearned, and represent what was then a new school of poetry — the poetry of ordinary life. The only tests to which they yield a large response, are the rhetorical and æsthetic; the sentiments are popular rather than just.

Gray had the most poetical organization of his time. In variety of versification and smoothness of flow, no poet of his era approached him except Collins. The Elegy is pervaded by a solemnity of rhythm singularly appropriate; and the harmonies of his odes attest the fineness of his ear, and that security of daring which only genius possesses.

REFERENCES FOR THE STUDENT.

Aldine Poets.
Campbell: British Poets.
Drake: Literary Hours.
Hales: Longer English Poems.
Hallam: Literature of Europe.
Howitt: Homes of British Poets.
Johnson: English Poets.
Mason: Life of Gray.
Matthias: Writings and Character of Gray.
Mitford: Life of Gray.
Morley: English Men of Letters Series.
Rolfe W. J.: English Classics.
Roscoe: Essays.

Robertson.

William Robertson was born at Borthwick, Scotland, in 1721, and was the son of a minister. He enjoyed the best educational advantages, entered Edinburgh University when twelve years of age, and during his collegiate course, distinguished himself by the extent of his studies, and by the intensity of his application. In 1741, he was ordained as a minister, and was occupied for the next twenty-one years in the discharge of the duties of his office. In 1760, he was elected principal of the University of Edinburgh, a position which he held until his death in 1793. Of his personal life, Lord Brougham says: "His private habits were dignified and pure; he was rationally pious, and blamelessly moral. His affections were warm, but they were ever under control, and therefore equal and steady. Vast information, copious anecdote, perfect appositeness of illustration, narration, or description wholly free from pedantry or stiffness, but as felicitous and as striking as might be expected from such a master; great liveliness, and often wit, and often humor, with a full disposition to enjoy the merriment of the hour; but in the most scrupulous absence of anything like coarseness of any description — these formed the staples of his talk. His very decided opinions on all subjects of public interest, civil and religious, never interrupted his friendly and familiar intercourse with those who held different principles." "His style is a full, equable strain, that rolls everywhere the same, without lapsing into irregularity, or overflowing its prescribed course. It wants spirit and variety; of grandeur or dignity there is no deficiency, and when the subject awakens a train of lofty or philosophical

ideas, the manner of the historian is in fine accordance with this matter. When he sums up the character of a sovereign, or traces the progress of society, and the influence of laws and government, we recognize the mind and language of a master in historical composition. The artificial graces of his style are also finely displayed in scenes of tenderness and pathos, or in picturesque description. His account of the beauty and sufferings of Mary, or of the voyage of Columbus when the first glimpses of the New World broke upon the adventurers, possesses almost enough of imagination to rank it with poetry."

Robertson's works consist of sermons (said by Dugald Stewart to be the best models of pulpit eloquence), "A History of Scotland during the reigns of Queen Mary and James the Sixth," with a review of Scotch history previous to that period, "The History of the Emperor Charles the Fifth of Germany," and a "History of America," (relating to the period preceding its colonization).

Horace Walpole, in speaking of Robertson's histories, says they are, "what the world now allows to be the best modern histories. He wrote with as much seeming knowledge of men and courts, as if he had passed all his life in important embassies."

REFERENCES FOR THE STUDENT.

Bancroft: History of the United States.
Brougham: Men of Letters.
Gibbon: Autobiography.
Hallam: Literature of Europe; Middle Ages.
Irving: Life of Columbus.
Mackintosh: Life of Robertson.
Marsh: English Language.
Prescott: Conquest of Mexico; Ferdinand and Isabella; History of Charles V.; Miscellanies; Philip II.

Schlosser: History of the Eighteenth Century.
Smyth: Lectures on Modern History.
Stewart: Life of Robertson.

Goldsmith.

Oliver Goldsmith, though of English parentage, was born in Ireland in 1728, and lived in London till his death in 1774. His father was a clergyman, and it is said that Goldsmith's portrait of the Country Parson conveys an adequate idea of the father's character. Oliver Goldsmith was educated at the expense of an uncle, and in 1735 he entered Trinity College as a sizar. After leaving the university, he first studied for the ministry, but his unfitness becoming apparent, he became a tutor, then a student of law, then a student of medicine, and finally, a "hack-writer." In 1755, he visited the continent, supporting himself by playing his flute for the entertainment of the country people. Having made the acquaintance of Dr. Johnson, he found in him a steadfast friend, whose approval secured him literary recognition. As Goldsmith wrote with facility and was guilty of the improvidence not uncommon among literary men of former times, he did any work which the publishers required, and hence the directions of his efforts are quite various. Two comedies, "She Stoops to Conquer" and "The Good-natured Man"; "The Vicar of Wakefield," a novel; Histories of Greece, Rome, and of the Earth and Animated Nature; and "The Citizen of the World," may represent his efforts in prose; while the "Deserted Village" and "The Traveller" are beautiful descriptive poems with which all readers are familiar.

"There is so much of genuine feeling," says E. T. Channing, "just thought, true description, and sound moral

distinction in these poems; the language is so clear, the strain so liquid, the general style not quite magnificent, but of such an easy, natural elevation and dignity, that they glide into our affections and memory in youth, and are never displaced."

Of the "Vicar of Wakefield," Scott declares, "The admirable ease and grace of the narrative, as well as the pleasing truth with which the principal characters are designed, make it one of the most delicious morsels of fictitious composition on which the human mind was ever employed." This same novel was the delight of the illustrious Goethe and his friends, and was the model on which some of Goethe's earlier stories were formed.

"His descriptions and sentiments have the pure zest of nature. He is refined without false delicacy, and correct without insipidity. . . . His poetry is not that of impetuous, but of contemplative sensibility; of a spirit breathing its regrets and recollections, in a tone that has no dissonance with the calm of philosophical reflection."

REFERENCES FOR THE STUDENT.

De Quincey: Essays,
Foster: Life and Times of Goldsmith.
Giles, H.: Lectures and Essays.
Goethe: Autobiography.
Hazlitt: English Poets.
Irving: Life of Goldsmith.
Lippincott's Biographical Dictionary.
Macaulay: Essays.
Masson, D.: British Novelists.
Morley: English Men of Literature.
Rolfe, W. J.: English Classics.
Scott: Lives of the Novelists.
Thackeray: English Humorists.
Whipple: Literature and Life.

Gibbon.

Edward Gibbon was born 1737, and was descended from an ancient Kentish family. Both his grandfather and his father were known in political life — the latter as member of Parliament. Gibbon was educated first at Westminster School and then at Oxford, where he entered as gentleman commoner[1] in 1752. His description of himself serves at once to explain the nature of his previous studies, and the reason of his short stay (fourteen months) at the university. "I brought with me to Oxford a stock of erudition that might have puzzled a doctor, and a degree of ignorance of which a schoolboy would have been ashamed." Upon leaving the university, he travelled in company with a tutor, and acquainted himself thoroughly with Latin, Greek, French, Jurisprudence, and Belles Lettres. In 1758, he returned to England and formed such social connections as stimulated and assisted his literary tasks. He acquainted himself with the works of Addison, Swift, Hume, and Robertson. In 1763, Gibbon again visited the continent, and made the acquaintance of men in Paris distinguished for literary ability. The next year he visited Rome, and the ruins of the Capitol suggested the subject of his great work, just as his desire to emulate Hume, had determined its character. From 1774 to 1782, Gibbon was a member of the House of Commons. In 1783 he removed to Lausanne, where he passed his time in literary labors until his death in 1794.

An essay in French upon the study of literature (1761)

[1] A young man of fortune, who at the University has special social distinctions and special privileges, in consideration of his larger tuition fees.

was Gibbon's first work, and gave him reputation in Paris. In 1776 (eighteen years after he had found his subject at Rome), he published the first volume of "The Decline and Fall of the Roman Empire," the work upon which his fame now rests. As a history its value is impaired by his own skeptical philosophy, which led him to give prominence to the virtues and heroic deeds of the Pagans, ["possibly an inability to appreciate men really great, if Mahomet be excepted,"] and to pass over in silence the part played by the Christians. One whose knowledge was gained from Gibbon alone, would naturally suppose that the trials and fortitude of the early Christians were either mythical, or at best overestimated. In style, Gibbon is rhetorical, perfecting the "ornate style" (introduced by Johnson); the roll and music of his sentences is very grand, but at length becomes monotonous and produces satiety. In immensity of research, variety and accuracy of knowledge, in philosophical discrimination, in ability to assimilate the thoughts and investigations of others, in skill and eloquence of representation, Gibbon yields place to none. On the other hand, he will not condescend to be plain; he forgets that it is the business of the historian to relate events as they happened.

REFERENCES FOR THE STUDENT.

Bagehot: Literary Studies.
Brougham: Men of Letters and Science.
Prescott: Miscellanies.
Robinson, H. C.: Diary and Correspondence.
Sainte-Beuve: English Portraits.
Schlegel: History of Literature.
Smyth: Lectures on Modern History.

Chesterfield.

Philip Stanhope, Earl of Chesterfield, was the son of the third Earl of Chesterfield, and was born in 1694. He was furnished with every advantage of education, graduating from the University of Cambridge with an excellent reputation as a scholar. He began his active career with his election to the House of Commons, and selected as the object of his ambition, pre-eminence as a gentleman, a courtier, and a patron of literature; but he made the mistake of disregarding substance in his admiration of form. Chesterfield used a formal standard in testing the moral world, and found that his very successes ultimately destroyed his own happiness, and ruined the life of his son.

To possess much knowledge of the worst part of the world, and little taste for anything of a more elevated character, could be no less unfortunate to the Earl of Chesterfield than it constantly proves to those who accept this view of worldly wisdom. In his own time, Chesterfield was so readily conceded the supremacy as a "man of the world" and a man of fashion, that his name has become a synonym for polished manners; but while this was the basis of Chesterfield's social success, he was distinguished in Parliament by his eloquence, for he could have no competitor in choice of imagery, taste, urbanity, and graceful irony. In the literary world, Chesterfield's claims rest upon his "Letters to his Son," a work to whose style no exception can be taken. The views of the author cause him to exaggerate the claims of social culture, and, as a consequence, many of these letters are rendered positively hurtful by their low moral standard; yet, as Chesterfield has had no superior in the philosophy of etiquette, a selection from

these letters may improve the manners of the present generation, as it did those of several generations now passed.

REFERENCES FOR THE STUDENT.

Mahon Edition: Life of Chesterfield.
Maty: Life of Chesterfield.
Oliphant: Reign of George II.
Sainte-Beuve: English Portraits.

Thomson.

James Thomson was born in Scotland in 1700, was educated at the University of Edinburgh, and began his literary career in 1726, when he published a poem called "Winter," which was later to form a part of his "Seasons." Three tragedies, and a poem on "Liberty," preceded what is generally considered his greatest work — "The Castle of Indolence." Thomas Campbell speaks of Thomson as "the author who first or chiefly reflected back to our minds a heightened and refined sensation of the delight which rural scenery affords us." Thomson is credited by Hazlitt with being "the best of descriptive poets." In regard to Thomson's style, the same writer remarks: "His blank verse is heavy and monotonous. The moral descriptions and reflections in 'The Seasons' are in an admirable spirit, and written with great force and fervor." "As a writer," says Samuel Johnson, "Thomson is entitled to one praise of the highest kind, his mode of thinking and expressing his thoughts is original." His nature was too indolent and unsympathetic to permit success in tragedy. His diction was florid and luxuriant. The "Castle of In-

dolence" is full of a sportive fancy and imagery; but he is charged with speaking more to the ear than to the mind.

REFERENCES FOR THE STUDENT.

Hazlitt: English Poets.
Howitt: Homes of British Poets.
Hows: Golden Leaves from the Dramatic Poets.
Jeffrey: Essays.
Johnson: Lives of the English Poets.
Marsh: English Language.

Sterne.

Lawrence Sterne was born in Ireland (1713), but received his education at the University of Cambridge. His profession was the ministry, and his influential connections secured for him positions of importance and prominence. His private character was that of a self-indulgent man, who found greater satisfaction in fashionable society than in the humbler duties of his calling. In 1761 he published "Tristram Shandy," and in 1768 "The Sentimental Journey." Sterne is credited by Chambers with being witty, pathetic, and sentimental; original, though a plagiarist of thoughts and illustration. Lacking in simplicity and decency, the secret of Sterne's power, Coleridge maintains, lies in "seizing and bringing forward those points on which every man is a humorist, and in the masterly manner in which he has brought out the characteristics of beings of the most opposite natures: for example, the 'Elder Shandy' and 'Uncle Toby.'" "Quaintness of thought, description of character through its minor characteristics, humor, and pathos," are perhaps the most marked characteristics of Sterne.

REFERENCES FOR THE STUDENT.

Allibone: Dictionary of Authors.
Bagehot: Literary Studies.
Ferriar: Illustrations of Sterne.
Fitzgerald: Life of Sterne.
Forsyth: British Novelists.
Hazlitt: English Comic Writers.
Masson, D.: British Novelists.
Medaille: Letters of Sterne.
Personal Reminiscences of Moore and Jerdan.
Scott: Lives of the Novelists.
Taine: English Literature.
Thackeray: English Humorists.

Burke.

Edmund Burke (1728–1797) was the son of a wealthy Dublin attorney, who gave him the advantage of the best schools, and subsequently sent him to Trinity College. Four years later, at the age of seventeen, we find Burke studying law, success as a lawyer being his strongest youthful ambition. He was distinguished while a boy for devoted application to the acquisition of knowledge, and remarkable powers of comprehension and retention; he was a careful student of Spenser, Milton, Shakespeare, and Young, and had a profound acquaintance with general history. As a man, he united splendid and versatile talents with an utterly unblemished political and personal character.

Burke's first literary work, written in imitation of Bolingbroke's style, was called "The Vindication of Natural Society," in which the effort of Burke was to show that religion, as well as all beneficial institutions, is not weak-

ened in authority by any abuse on the part of its professors. This was followed by his "Essay on the Sublime and Beautiful," a philosophic analysis of these qualities. But Burke's life and interests were those of a statesman, and hence his greatest work consists of his efforts as an orator, and of essays upon political subjects (for example, "Reflections upon the French Revolution"). Burke has been adjudged, by the almost unanimous verdict of his own and subsequent times, the greatest of English orators. His political works have the value which naturally belongs to an intellect the most profound, cultivated by thought, study, reading, association with the best and greatest of his times, and by a life passed in the discharge of public duties at a period during which great historical events were occurring. Mackintosh says of Burke: "Shakespeare and Burke are, if I may venture on the expression, above talent. Burke was one of the first thinkers, as well as one of the first orators, of his time. He is without parallel in any age or country, except perhaps Lord Bacon or Cicero, and his works contain an ampler store of political and moral wisdom than can be found in any other writer whatever." Dr. Johnson regards Burke's "Essay on the Sublime and Beautiful" as an example of true criticism. His earlier style was simple and unadorned; his later enriched by tropical luxuriance of imagery.

REFERENCES FOR THE STUDENT.

Brougham: English Statesmen.
Buckle: History of Civilization.
Cleveland, C. D.: English Literature.
Craik: English Language and Literature.
Croly: Historical Sketches.
Edinburgh Review, Vol. 46.

Gibbon: Autobiography.
Harvey: Lectures Literary and Biographical.
Hazlitt: Table Talk.
Macaulay: Essays.
MacKnight: Life and Times of Burke.
Minto: English Prose Literature.
Morley, J.: Burke, a study; English Men of Letters Series.
Prior: Life of Burke.
Rogers: Recollections.

TOPICAL RÉSUMÉ.

(CHAPTER VI.)

The Fifth Era — dates and authors marking its limits.

Events in the history of language and literature.

Events personal and literary in the career of the contemporaries and successors of Johnson.

Dates and memorabilia in connection with the names of Chatterton, Collins, Garrick, Gay, poets; Boswell, Junius, Montagu, More, Percy, Richardson, Russell, Sheridan, Walpole, writers in prose.

Merits, services, and characteristics of Johnson, of Burke, of Sterne, of Thomson, of Fielding, of Hume, of Gray, of Robertson, of Goldsmith, of Gibbon, of Chesterfield.

CHAPTER VII.

SIXTH ERA: FROM COWPER TO THE PRESENT TIME. (1781–1888.)

Most of the writers of the previous era are so familiar to readers that they hardly seem to have lived in a time so far past. The close of the eighteenth century, and the first three quarters of the nineteenth, have witnessed an outburst to which no other period, except that of Shakespeare, is at all comparable. This era resembles the Elizabethan (1) in the possession of a host of men and women of unusual natural powers; (2) in the many directions of literary effort; (3) in the aspiration for completeness; and (4) in the fact that the causes exciting to mental activity have been many and constant. The French Revolution, the struggle for American Independence, the widely felt interest in social problems, the diffusion of knowledge, and the accessibility of the results attained by students, have taken the place as external causes of the influences felt in the time of Queen Elizabeth; while the discoveries and improvements of science, and the pursuit of art, have been at once causes and effects. Beginning their work in full possession of a cultivated language, well-organized literary forms, and the immense resources of so many generations of students, the writers of this period have had but to perfect forms already existing, and to present yet more effectively such elements of universal truth as are most important for their

own period. It has been possible for authors, not to write better, but to choose themes which might be more acceptable to those of their own time, partly because of their nearness to present interests, and partly because as the laborers have become more numerous, our common knowledge has become riper.

Among writers not elsewhere mentioned, of whom it is proper here to speak, are the following: Mrs. Felicia Hemans (1815) and Samuel Rogers (1786), poets of the affections, are notable for command of poetical resources, and, in the case of the latter, for high rhetorical finish. James Montgomery (1806), a voluminous writer, devoted his efforts to educational or religious themes in poetry and prose. The Rev. Charles Wolfe (1795–1823) had the good fortune to write a poem which has become a permanent part of literature, "Burial of Sir John Moore." Of historians we may mention Henry T. Buckle (1858), whose work on the "History of Civilization" is perhaps declining in authority; Sir James Mackintosh (1788), who is equally notable for his contributions to the *Edinburgh Review*, and his work on "Ethics"; and Sharon Turner (1799) and Sir Francis Palgrave (1831), whose works on "The Anglo-Saxon Period of English History" have received deserved praise. John G. Lockhart (1824) has published admirable translations from the Spanish, and a life of his father-in-law, Sir Walter Scott. Of essayists and contributors to the magazines or reviews, we shall recall John Wilson (Christopher North) (1811), brilliant, eloquent, full of enthusiasm, a great writer; Talfourd (1835), author of a classical drama, "Ion," a refined critic, but somewhat dominated by the fluency with which he wrote; Lord Henry Brougham (1803), a sort of universal genius,

orator, writer on natural science, metaphysics, biography; and Sydney Smith (1800), said by Macaulay to be the greatest wit since the days of Dean Swift. William F. Russell (1851) elevated newspaper correspondence to the dignity of literature. Charles Reade (1852) was successful as a novelist and dramatizer. Douglas Jerrold (1821) enlivened the pages of "Punch" with his fine wit and charming humor.

German Influence.

The translations of Scott directed English eyes to Germany. There followed a host of translators, but, as might have been anticipated, the works selected were hardly of a character to represent Germany fairly. The plays of Kotzebue, a third-rate dramatizer, and innumerable wretched romances, with mistranslations of the great metaphysician Kant, only served to prejudice the English mind against the new-comer. But with Coleridge's magnificent reproduction of the poet Schiller's "Wallenstein," and his acknowledged indebtedness to German thinkers for some of his most important tenets, the tide turned, and it needed only the vehement allegiance of Carlyle to his German master to cause this profound and varied literature to be studied as it deserved.

Schools of Poetry.

The difficulty in grouping poetical efforts under the heading "Schools of Poetry" arises from the constantly shifting points of resemblance between authors who are to be masters and not disciples. Still, as the term school is so constantly used by critics of literature much confusion may be saved by a short statement of the peculiari-

ties of the several groups. (1) Dryden and Pope limited their definition of poetry to skilful versification: hence those who belong to the "school of Pope" attract us by qualities not at all peculiar to poetry. (2) Poets differ in their styles as they incline to the simplicity and sentential imagery of Wordsworth and Campbell, or as they prefer the luxuriance and verbal imagery of Shelley and Keats, or as they give us Tennyson's skilful union of the two. (3) Poets vary in their themes; and the moralist will be specially sensitive to exhibitions of moral beauty and of moral ugliness; the lover of scenery, to the various combinations of landscapes; and the student of human character, to all situations which exhibit men in action. (4) Poets may be distinguished by their prevailing mode, — as humor, satire, criticism, speculation, sentiment, love of fine expression, and care in testing the truth of all statements. (5) They may be regarded as creating epic, lyric, or dramatic poems: (6) as reflective, didactic, descriptive, analytical, or narrative in their styles; (7) as using the forms of allegory, the ballad, the song.

Fiction.

Fiction is the general term which includes all products of the imagination. The object of all classification is to assist the intellect by keeping together such topics as admit of a common treatment; hence the limits to the usefulness of any classification. Poetry is so important and so great in extent that it constitutes of itself a domain requiring sub-classes. Prose fiction, likewise, is conveniently separable into several classes, of which the most important for our purposes are (1) the Romance, (2) the Story, (3) the Novel. These three agree in being fictitious.

The Romance, however, deals with the supernatural. The Story is unlimited as to theme, but is entirely subjective in form; while the Novel deals with human life, and presents the actual in distinction from the real or the ideal. The novel, at least, as we recognize it in English, is, therefore, that species of fiction which represents actual human life in story form: it is the prose drama in essence, while in form it is relieved from that strict continuity of action requisite in the drama. A successful novel must, therefore, stand criticism with reference (1) to plot, (2) to characterization, (3) to dialogue, (4) to just sentiments, (5) to thoughtful philosophy, (6) to the subordination of imagination to dramatic effect, (7) to action and not narration.

By actual life is meant "John as he is," and not "John as he appears to his Maker," or "John as he appears to the author." If the novelist succeeds in presenting people as they are, by giving us only those traits which are permanent, then all readers recognize the characters with the same variations of judgment which distinguish them in ordinary life. George Eliot is strong in characterization, unless one objects to her analysis as too subtle and too exhaustive, and as thus leaving no room for the reader. She is, however, very inartistic in her plots, and her narration does not move with sufficient rapidity. Her books will, therefore, be read for their wisdom, and for the happiness of the sayings which they contain, rather than for the interest of the story.

Cowper.

William Cowper, the son of a minister, and descended from a family which had long been distinguished, was born in 1731. As a boy, he was timid and sensitive, so

that his whole school life was a torment. He studied law, but did not enter upon the practice of his profession. In addition to his natural timidity, Cowper was at different times affected with insanity, and his life was colored by self-distrust and gloomy views of religion. The family of the Unwins has become celebrated among readers, because with them Cowper passed most of his life. Cowper began his career as an author when more than fifty years of age, and before his death (1800), he had published, besides "The Task," "John Gilpin" and a translation of Homer, together with minor poems.

In the previous era, poetry had returned to more natural themes, but had still retained its preference for subjects and modes of expression unsuited to ordinary minds. Cowper founded a new school of poetry, and his influence has been felt even by those whose manner would seem to be different. Cowper's theory of poetry contained two essential doctrines: (1) that poetry should select themes within the interests of ordinary life, and (2) that its language should be that of ordinary, simple speech. Even Cowper's power has not always prevented his falling into prosaic plainness.

Francis Jeffrey says: "He took a wide range in language and in matter; and shaking off the tawdry incumbrance of that poetical diction which had nearly reduced the art to the skilful collocation of a set of appointed phrases, he made no scruple to set down in verse every expression that would have been admitted in prose, and to take advantage of all the varieties with which our language could supply him." He failed, however, in making clear to himself the distinction between the prosaic and the poetical. His translation of Homer cannot be regarded as successful. His letters are models of simple epistolary style.

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Burns.

Robert Burns (1759–1796) was the son of a small farmer who gave him such advantages as were offered by a country school; these Burns supplemented by a limited acquaintance with Latin and French. As a child, he was an insatiable reader, and necessarily used a miscellaneous library. When sixteen, he composed his first verses, and gained a local reputation as a poet. Later, this led to his visiting Edinburgh, from which visit resulted his appointment as exciseman. This appointment confirmed habits of intemperance, engendered by his social intercourse in the Scottish capital.

Burns's poetry consists mainly of songs. His two most ambitious pieces are "Tam O' Shanter" and "The Cotter's Saturday Night." Of his best known and most acceptable

poems, we may select "Lines to a Mountain Daisy," "Lines to a Mouse," "Bannockburn," "John Anderson," "To Mary in Heaven," and "The Jolly Beggars."

Burns is pre-eminently a national poet, and is especially dear to Scotchmen all the world over. "Burns and Moore stand side by side as the lyric poets of two kindred nations. But the works of the latter, polished and surpassingly sweet as they are, have something of the drawing-room sheen about them, which does not find its way to the heart so readily as the simple grace of the unconventional Ayrshire peasant. The muse of the Irish lawyer is crowned with a circlet of shining gems; the muse of the Scottish peasant wears a garland of sweet field-flowers." —*W. F. Collier.*

Burns is one of the great lyric poets of all times. He possesses great force of conception, and great animation of language and expression. His poems are mainly the unpremeditated effusions of momentary impulse; they cover a wide range of those feelings and aspirations common to humanity, and while he made no essays in the highest realms of his art, his sincerity, his insight, his power of expression give him a leading rank in the long line of British poets.

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WORDSWORTH.

William Wordsworth, the son of an attorney, was born at Cockermouth, in 1770. While yet a child, he lost his father and mother; his education, which extended through a university course at Cambridge, was provided by his uncle. During his early life he found his interests in studying Italian, in making tours throughout the country, and in composition; his first publication was in 1793. A legacy of nine hundred pounds allowed him to direct his life into such channels as his taste dictated.

The young student should begin his acquaintance with Wordsworth with the minor poems: when thus satisfied of the excellences of the poet, he will be encouraged to study "The Excursion." We select as representative poems, the "Ode on Immortality," (at once a remarkably beautiful poem and one characteristic of Wordsworth's excellences), "The Skylark," "Liberty," "Laodamia," "Tintern Abbey," Sonnets, and "The Excursion." Wilson thus describes Wordsworth's claims and services: "Wordsworth's genius has had a greater influence on the spirit of poetry in Britain than was ever before exercised by any individual mind. He

was the first man who impregnated all his descriptions of external nature with sentiment and passion; — he was the first man who vindicated the dignity of human nature by showing that all its elementary feelings were capable of poetry; — he was the first man that stripped thought and passion of all vain or foolish disguises, and showed them in their just proportions and unencumbered power; — he was the first man who in poetry knew the real province of language, and suffered it not to veil the meanings of the spirit: in all these things, and in many more, Wordsworth is indisputably the most original poet of the age; and it is impossible, in the very nature of things, that he can ever be eclipsed." The theory of poetry, as held by Cowper, and as illustrated by Goldsmith, was modified by Wordsworth, and forms a distinct school. It is stated by Dr. Channing as follows: "The great truth which pervades his poetry is that the beautiful is not confined to the rare, the new, the distant, to scenery and to modes of life open only to the few, but that . . . the domestic relations can quietly nourish that disinterestedness which is the element of all greatness, and without which intellectual power is a splendid deformity."

In style and versification, Wordsworth is one of the most unequal of writers. He was misled by his theory that the simplest themes and most prosaic language were suitable to poetry. In consequence, some of his poems are set to melodies strangely monotonous and tuneless; in others, he attains a dignity and a harmony not surpassed by any poet of his time. The student may compare the jog-trot movement and barren manner of the "Idiot Boy" with the superb flow and stately diction of "Laodamia." He is, perhaps, deficient in pathos, reaching his greatest

height in those poems or passages in which he delineates the moral ideal of humanity.

Coleridge thus criticises Wordsworth's poetry: "An author of purity of language, both grammatically and logically; in short, a perfect appropriateness of the words to the meaning. Sinewy strength and originality of single lines and paragraphs; the frequent *curiosa felicitas*[1] of his diction.

"The gift of imagination in the highest and strictest sense of the word. . . He does, indeed, to all thoughts and to all objects,

> 'add the gleam,
> The light that never was on sea or land,
> The consecration and the poet's dream.'

"A corresponding weight and sanity of the thoughts and sentiments won not from books, but from the poet's own meditation. . . . A meditative pathos, a union of deep and subtle thought with sensibility; a sympathy with man as man, the sympathy indeed of a contemplator rather than a fellow-sufferer and co-mate, . . . but of a contemplator from whose view no difference of rank conceals the sameness of the nature, no injuries of wind, or weather, or toil, or even of ignorance, wholly disguise the human face divine."

Wordsworth's defects are (1) "Choice of subjects such as the popular mind cannot sympathize in." (*Scott.*) (2) "He cannot form a whole. . . . He lacks the constructive faculty". (*Hazlitt.*) (3) "Occasionally becomes too minute in his delineations, and some of the subjects are too homely for inspiration". (*Cunningham.*) (4) His interest was too exclusively confined to contemplative morals to excite enthusiasm on the part of superficial readers.

[1] Rare felicity.

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COLERIDGE.

Samuel Taylor Coleridge was born in 1772, at Ottery St. Mary, of which parish his father was vicar. He was educated mainly at Christ's Hospital, where he had Charles Lamb as a fellow pupil. He was an omnivorous reader, and even in early youth was remarkable for his erudition. Before his fifteenth year, he had translated the "Hymns of Synesius." After the death of his father, he thought of apprenticing himself to a shoemaker, but Dr.

Bowyer, head master of Christ's Hospital, interfered, and obtained for him a presentation, or scholarship, to Jesus College, Cambridge. Here he remained from 1791 to 1793, but left abruptly and without taking his degree, having become attached to the principles of the French Revolution. In London he felt himself forlorn, and enlisted as a soldier, under an assumed name. A Latin inscription under his saddle led to his detection, and he was restored to his family. In 1794, he published "Juvenile Poems," and a drama, "The Fall of Robespierre." In conjunction with Southey, he proposed to emigrate to America, and establish an ideal community, or *Pantisocracy*. This scheme, of course, fell through. He now married, and resided for some time in Stowey, a village in Somersetshire. It was here and at this time that some of his most beautiful poems were composed. In 1798, through the munificence of friends, he was enabled to visit Germany. On his return, he found subsistence by engaging in editorial work on the *London Post*. In 1804, he went to Malta, as secretary to the governor of the island. A disagreement with the governor led to his return, and he resumed literature as a means of securing a livelihood. But his desultory and irregular habits frustrated all his endeavors. He contemplated the execution of great works, but the weakness of his will formed an insuperable obstacle to his success. He at length found a refuge in the house of a friend, Dr. James Gilman, at Highgate, where he passed the last nineteen years of his life. He died in 1834. He is thus described by Carlyle, in the "Life of John Sterling": "Brow and head were round, and of massive weight, but the face was flabby and irresolute. The deep eyes, of a light hazel, were as full of sorrow as of inspiration; con-

fused pain looked mildly from them, as in a kind of mild astonishment. The whole figure and air, otherwise good and amiable, might be called flabby and irresolute, expressive of weakness under possible strength. He hung loosely on his limbs, with knees bent, and stooping attitude; in walking he rather shuffled than decidedly stepped; and a lady once remarked he never could fix which side of the garden walk would suit him best, but continually shifted in corkscrew fashion, and kept trying both. A heavy-laden, high-aspiring, and surely much-suffering man. His voice, naturally soft and good, had contracted itself into a plaintive snuffle and sing-song; he spoke as if preaching — you would have said preaching earnestly and also hopelessly the weightiest things."

Coleridge's work, both in prose and verse, was voluminous at the same time that it was fragmentary. The 'Ancient Mariner" and "Christabel" are the most popular of his poems, while his prose may be represented by his criticism upon Wordsworth's poetry, and by his Lectures on Shakespeare.

Of Coleridge's style, George P. Marsh says: "In point thorough knowledge of the meaning, and constant and of scrupulous precision in the use of individual words, I suppose Coleridge surpasses all other English writers of whatever period. His works are of great philological value, because they compel the reader to a minute study of his nomenclature, and a nice discrimination between words which he employs in allied but still distinct senses, and they contribute more powerfully than the works of any other English author to habituate the student to that close observation of the meaning of words which is essential to precision of thought and accuracy of speech. Few writers

so often refer to the etymology of words, as a means of ascertaining, defining, or illustrating their meaning, while, at the same time, mere etymology was not sufficiently a passion with Coleridge to be likely to mislead him."

Though Coleridge is high authority with respect to the meaning of single words, his style is by no means an agreeable or even a scrupulously correct one in point of structure or syntax. The versification of his poems is hardly surpassed by that of any poet. The music of "Christabel" is forever sweet and varied. The fragment called "Kubla Khan" may be studied as a piece of most successful melody, and his "Ode to France," belonging to a species of composition dependent for success largely on the splendor of the harmonies, is characterized by Shelley as the finest ode in modern times. His metrical experiments are well worthy the student's attention. As a philosopher, he belongs to the transcendental, or idealistic, school; and his works afford much light on the difficult books of Kant and Schelling. He is one of the greatest of England's critics. Capacious in intellect, and profoundly learned, he yet failed, through inherent defect of will, to accomplish the great work for which he was eminently fitted. As a conversationalist, he was beyond all his contemporaries, and in his later years his conversations were attended by the young and aspiring, who hung upon the wisdom of the "old man eloquent."

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Scott.

Sir Walter Scott was born in Edinburgh in 1771, and was the son of a well-known "Writer to the Signet."[1] After finishing his course at the high-school, he passed a short time at the University of Edinburgh, after which he was apprenticed to his father, and when twenty-one was admitted to practice as a Scottish advocate. During his school-days, Scott was chiefly noticeable for his powers as a teller of stories; later in life, his reading took the direction indicated by his boyish tastes, and his literary success affords a marked example of the development of a taste into a lifelong pursuit.

Few men have so lived that their personal biography is so instructive and stimulating as that of Sir Walter Scott.

Few English writers have enjoyed a popularity so universal and so widely extended, and if his works are now less generally read, this is the fate that befell Fielding — a greater than Scott — and which must, from the essential

[1] Highest rank of Scotch attorneys.

character of the novel, attend even the greatest masters, when the people require forms more consonant with those of their own lives.

Sir Walter Scott began his literary career by translations from the German (1796–1799), but soon appeared as a poet, stimulated by Bishop Percy's "Reliques" to a trial of the old ballad measure. Beginning with "The Lay of the Last Minstrel" (1808), Scott published "Marmion," "The Lady of the Lake," "The Vision of Don Roderick," "Rokeby," "The Bridal of Triermain," and "The Lord of the Isles," closing his poetical career in 1817 with "Harold the Dauntless." In 1814, Scott published anonymously "Waverley," the first of those historical novels which were at once to create a new school, and to assure him the position of master therein. Of the twenty-nine "Waverley Novels," it must suffice to mention "The Heart of Mid-Lothian," "The Bride of Lammermoor," "Ivanhoe," and "Kenilworth." In addition to these poems and novels, Scott edited the works of Dryden, and of Swift, besides the works of less celebrated authors; published a "Life of Napoleon Bonaparte," and contributed voluminously to the reviews and magazines.

According to Talfourd, "Of all men who have ever written, excepting Shakespeare, he has, perhaps, the least exclusiveness, the least of those feelings which keep men apart from their kind. He has his own predilections, and we love him the better for them, even when they are not ours; but they never prevent him from grasping with cordial spirit all that is human." His imagination is like that of the greatest of men, his scenes are wholly vivid, his personages living creatures. His style is open to the objection of being turgid and pompous. His poetry is

not equal in value to his prose; while full of fire and of admirable descriptive passages, it yet lacks genuine inspiration, it has nothing of "that light which never was on sea or shore." That the gracefulness of Scott's songs and descriptions, and that the "fire and directness" of his verse may not be underestimated, we cite a criticism from George S. Hillard: "Style, energetic and condensed; pictures, glowing and faithful; characters and incidents, fresh and startling; battle-scenes rival the pages of Homer."

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Byron.

George Gordon, Lord Byron, was born in 1788, and died at the early age of thirty-six. While yet a child, Byron was, through the death of his father, left to the care

of a mother, whose mistaken indulgence increased the natural passionateness of the boy. Through Byron's school and college life, he was specially noticeable for impatience under control, and wanton defiance of the rules of discipline, and his later life increased instead of modifying these elements of character. Byron was very handsome, and his beauty, added to his wealth, rank, and natural ability, made him the idol of the day. His eyes were light, and very expressive, his head remarkably small, forehead high, and set off by glossy dark-brown curls; his teeth were white and regular, nose thick, but handsome, complexion colorless, and hands white and small; in stature he was about five feet six and a half inches, and his sole physical imperfection was a lameness so slight as to be scarcely noticeable.

"If the finest poetry be that which leaves the deepest impression on the minds of the readers, Lord Byron, we think, must be allowed to take precedence of all his distinguished contemporaries. He has not the variety of Scott, nor the delicacy of Campbell, nor the absolute truth of Crabbe, nor the sparkling polish of Moore, but in force of diction and unextinguishable energy of sentiment, he clearly surpasses them all. Words that breathe and thoughts that burn are not merely the ornaments, but the common staple, of his poetry; and he is not inspired or impressive only in some happy passages, but through the whole body and tissue of his composition. . . . He delights too exclusively in the delineation of a certain morbid exaltation of character and feeling. . . . He is haunted almost perpetually with the image of a being, feeding and fed upon by violent passions and the recollections of the catastrophes which they have occasioned. . . . It is impos-

sible not to mourn over such a catastrophe of such a mind, or to see the prodigal gifts of nature, fortune, and fame thus turned to bitterness, without an oppressive feeling of impatience, mortification, and surprise." — *Francis Jeffrey.*

"Never had any writer so vast a command of the whole eloquence of scorn, misanthropy, and despair. . . . Never was there such variety in monotony as in that of Byron. From maniac laughter to piercing lamentation there was not a single note of human anguish of which he was not master. Year after year, and month after month, he continued to repeat that to be wretched is the destiny of all; that to be eminently wretched is the destiny of the eminent; that all the desires by which we are cursed lead alike to misery; if they are not gratified, to the misery of disappointment; if they are gratified, to the misery of satiety. His principal heroes are men who have arrived by different roads at the same goal of despair, who are sick of life, who are at war with society, who are supported in their anguish by an unquenchable pride, resembling that of Prometheus, or of Satan in the burning marl, who can master their agony by the force of their will, and who, to the last, defy the whole power of earth and heaven. There was created in the minds of many, (young admirers of Byron), a pernicious and absurd association between intellectual power and moral depravity. From the poetry of Lord Byron they drew up a system of ethics, compounded of misanthropy and voluptuousness; a system in which the two great commandments were to hate your neighbor and to love your neighbor's wife." — *T. B. Macaulay.*

Byron was master of language and versification. Idiomatic ease of language, lucid clearness, utter absence

of inversion, of affectation, and of obscurity, flexibility of verse, are qualities denied by none. The intensity of Byron's passion is, perhaps, the chief source of his power over the multitude.

Byron's poems are many in number, but the following represent those which have the greatest claim upon the attention of the student: "Childe Harold's Pilgrimage" (a result of travel in the East; Canto I., Stanzas 13, 35–43; III., 21–28, 67, 69–75; IV., 1–26, 78–98, 140–141, 175–184). "The Giaour" ("He who hath bent him o'er the dead"). "Bride of Abydos" ("Know ye the land"). "The Corsair," II., 10. "Lara," II., 8. "The Siege of Corinth," St. 21–33. "The Prisoner of Chillon." "Manfred" (Act I., Scene 1., Song of the Spirits; Act III., Scene 4). "Mazeppa" IX., X., XI. "Marino Faliero." "Don Juan" (II., 87; III., 86). "Darkness." "Maid of Athens." "The Vision of Belshazzar." "The Destruction of Sennacherib." "Greek War Song." "Ode to Venice." "To Thomas Moore." "The Dream." Byron's reply to a severe review of his first published verses should be added to the works named; it was called "English Bards and Scotch Reviewers."

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SHELLEY.

Percy Bysshe Shelley was born in 1792, in Sussex, and was the eldest son of Sir Timothy Shelley, the representative of a family which counted among its ancestors both Sidney and Sackville. His education was successively conducted at home, at Eton,[1] and at the University of Oxford. When but fifteen, Shelley had written two romances, and, while these had in themselves no value, they seemed to show the direction in which his maturer efforts were to be displayed. In 1818, Shelley left England for the last time, and took up his residence in Italy, and in 1822 was drowned in the bay of Spezzia, while indulging in his favorite amusement of boating. Any full discussion of Shelley's poetry, and any extended consideration of Shelley's life are foreign to the objects sought by this book. Of Shelley as a private individual, Lord Byron says: "He was the most gentle, most amiable, and least worldly-minded person I ever met: full of delicacy, disinterestedness beyond all other men, and possessing a degree of genius, joined to a simplicity as rare as it is admirable. He had formed to himself a beau-ideal of all that is fine, high-minded, and noble, and he acted up to this ideal even to the very letter. He had a most brilliant imagination, but a total want of worldly wisdom." This eulogium has never been qualified by those who reprehend Shelley's errors of life.

Shelley died before reaching his prime, but his later

[1] A famous English school.

works show that as he grew older he tended towards the correction of the faults which marked his earlier productions. Shelley's faults arose from the excess of qualities, good in themselves; in forming his beau-ideal, he depended upon his own intellectual strength, and, like Milton, violated the laws of social life. His intense hatred of tyranny and his earnest love of freedom, together with imperfect views of the orthodox religion, caused an essentially religious and moral nature to do itself injustice. But if, as Macaulay says, "the metaphysical and ethical theories of Shelley were absurd and pernicious," it is equally true as remarked by the same high authority, that "no modern poet has possessed in equal degree the highest qualities of the great ancient masters."

Of Shelley's works we shall mention such only as show his genius without the introduction of his ethical theories. "The Skylark" is an ode which carols like the bird itself. "The Sensitive Plant" is an attractive specimen of metaphysical poetry, — a specimen which can be enjoyed either sensuously or through the intellect. "Alastor," one of the most characteristic of his poems, is a study of the problem of life, while the "Adonais, or Elegy on the death of Keats," contests, with Milton's "Lycidas," the merit of being the finest elegiac effort in the language.

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Keats.

John Keats (1796–1821) was born in London. At fifteen he was apprenticed to a surgeon; but after completing his studies, and passing his examinations, he deserted his profession for the service of poetry. In 1817, Keats published a volume of poems, followed the next year by what is now regarded as one of his most characteristic and beautiful poems, "Endymion." In the fall of 1820, he visited Rome for the improvement of his health, and died there in the following February. Keats's poetical efforts were at first received with the ridicule which has always awaited the founders of new schools. The effect upon Keats was to depress and dishearten, — in marked contrast to Byron, whom injustice roused to the fullest exhibition of his powers. Keats may be said to have founded the Scholar's School of Poetry; a school which seeks its themes in the glories of Greek Mythology, and which, while in the present, is not of the present. Keats's poems form a volume small in size, but rich in the peculiar charms which constitute poetry regarded distinctively as poetry. "Endymion," "Lamia," "Isabella," "The Eve of St. Agnes," and "Hyperion," are the longer poems; while of the minor efforts the most popular are "Lines on Chapman's Homer," "Ode

to a Nightingale," "Ode to a Grecian Urn," "Ode to Psyche," and "Ode to Autumn." His severest critic, William Gifford, while saying that Keats's poems are "unintelligible, rugged, diffuse, tiresome, absurd," admits that they show "power of language, rays of fancy, and gleams of genius." Those who enjoy his poetry will agree with Francis Jeffrey: "It [Endymion] is, in truth, at least as full of genius as of absurdity; and he who does not find a great deal in it to admire and to give delight, cannot in heart find any great pleasure in some of the finest creations of Milton and Shakespeare. . . . We are very much inclined, indeed, to add, that we do not know any book which we would sooner employ as a test, to ascertain whether any one had in him a native relish for poetry and a genuine sensibility to its intrinsic charm."

Keats is "richer in imagery than either Chaucer or Burns; and there are passages in which no poet has arrived at the same excellence on the same ground. Time alone was wanting to complete a poet who already far surpassed all his contemporaries in this country, in the poet's most noble attributes." — *W. S. Landor.*

He is a potent influence in the poetical literature of the present day. He is, perhaps, the greatest of English descriptive poets. Nature seems in him to have become her own poet and lyrist.

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Hallam.

Henry Hallam, one of the greatest of England's historians, the son of the Dean of Wells, was born in 1778, and died in 1859, at the extreme age of eighty-one, having survived both his sons, one of whom, Arthur Henry Hallam, was the intimate friend of Tennyson, and is the subject of his great poem "In Memoriam." The subject of this notice was educated at Eton and Christ Church, Oxford; he was called to the bar at the Inner Temple, and received a government appointment which gave him leisure for the completion of his great work. He was an early contributor to the *Edinburgh Review*, but his place in literary history is securely based on his three magnificent contributions to history: his "Constitutional History of England, from the Accession of Henry VIII. to the Death of George II.," his view of the "State of Europe during the Middle Ages," and his "Introduction to the Literature of Europe During the Fifteenth, Sixteenth, and Seventeenth Centuries." He possessed vast stores of information, a clear and independent judgment. His style is grave and impressive, and occasionally enriched with imagery; his mind was eminently impartial and judicial, and he ranks high among the greatest of critics.

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Macaulay.

Thomas Babington Macaulay, the son of Zachary Macaulay, a Presbyterian divine, distinguished as a philanthropist, was born in 1800, and died in 1859. While at Trinity College he was noticeable for his facility in acquiring knowledge, and the readiness with which he could summon up his resources. Macaulay gained three prizes during his collegiate course; two for poems, "Pompeii" and "Evening," and one for attainments in the classics. His profession was that of law and politics; and from 1830 till 1856, he was a member of Parliament, an officer under the government, or employed in diplomatic missions or in the India service.

Macaulay stands before the world to be judged as poet, essayist, orator, and historian. His best known poems, "Battle of Ivry" and the "Lays of Ancient Rome," are distinguished by their passion and movement, but do not cause us to regret his preference for prose effort. As an essayist, Macaulay contributed to the reviews and magazines from 1825 to 1844, and the titles of his principal articles are: "Milton," "Bacon," "Warren Hastings," "Lord Clive," "Addison," "Mill's Essays on Government." The essays are marked by their exhaustive manner of treatment, and

by their wonderful excellence in all the charms of the rhetorical style, and it is upon them that Macaulay's fame seems most likely to rest. As an orator he was considered one of the most instructive and eloquent speakers who ever sat in the English Commons. Macaulay's history of England was to extend from the accession of James the Second down to a time which is within the memory of men still living; but his death caused the work to remain unfinished. His peculiar way of looking at history (as reflected from the customs, manners, and fashions of the time,) has rendered his history popular with those to whom philosophical history would be a sealed volume. Sir Archibald Alison, (himself an historian, as well as a eulogist of Macaulay,), complains of "a partial and one-sided exposition of the truth, accompanied by a generally exaggerated style of composition." As an author, Macaulay is distinguished for the grace and power of his diction, and for the effectiveness fully as much as for the profundity of his thought. As a master of style, Macaulay, better than any other author, has shown us the power of well-written English, which confines itself to no one sentential structure, but uses each according to its needs. We owe to him the essay as a form for the exhaustive treatment of a subject, and as a model of the excellences of a good style.

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Bulwer.

Sir Edward George Earle Lytton Bulwer was born in 1805, and was the youngest son of General Bulwer; he graduated at Cambridge when twenty-one, and took his degree of M. A. nine years later. As a child, Bulwer was interested in composition, and before he had arrived at man's estate had often "seen himself in print." In addition to his political responsibilities in Parliament, Bulwer has been one of the most industrious and prolific of our authors, and if his novels have been displaced by the masters of fiction who have developed the fullest capacities of the novel as a literary form, it is to be remembered that there was a period during which the supremacy belonged to Bulwer, and that through all time he must be regarded as a master of expression. It is as a novelist that we ordinarily think of Bulwer, but the directions of his efforts are various and many. "The Last Days of Pompeii," "Rienzi," "The Last of the Barons," "Harold, or the Last of the Saxon Kings," are historical novels which still retain their place; "Pelham," "The Caxtons," "My Novel," and "What will he do with it?" are the chief of Bulwer's many novels not historical; "The Lady of Lyons," a melodrama, and "Richelieu," a historical tragedy, still maintain themselves as acting plays, and represent Bulwer as a dra-

matist; while "Athens, its Rise and Fall," may show Bulwer's scholarship and success in prose effort other than fiction. Of his poems it will be sufficient to mention his epic, "King Arthur," "The Lost Tales of Miletus," and his translations from Schiller.

"He has vigorous and varied powers; in all that he has touched on he has shown great mastery; his sense of the noble, the beautiful, or the ludicrous is strong; he can move at will into the solemn or the sarcastic; he is equally excellent in describing a court or a cottage." *Cunningham.* His style is highly polished, but somewhat artificial; his translations from Schiller are hardly reproductions of the poet. His own poetry is rather the expression of a refined talent than of a genuine poetic organization.

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Carlyle.

Thomas Carlyle, the son of a small farmer in Dumfriesshire, Scotland, was born in 1795, and died in 1881. After instruction in a preparatory school, Carlyle entered the University of Edinburgh and devoted himself to

mathematical studies. His original intention was to enter the ministry, but in 1823 he decided upon literature as a profession. In 1824 he contributed to "Brewster's Edinburgh Encyclopædia" articles upon Montesquieu, Montaigne, and Nelson; he subsequently added to these biographies, essays upon the two Pitts, and upon Joanna Baillie's "Play of the Passions," a translation of Goethe's "Wilhelm Meister," and the lives of "Schiller" and "Frederick the Great," besides his "French Revolution," and "Sartor Resartus." Carlyle's "Life and Letters of Oliver Cromwell," his lectures on "Hero-Worship and the Heroic in History," and his critical and miscellaneous essays, form in addition to the "French Revolution" and the translation of "Wilhelm Meister," the most popular of his works.

Carlyle's works derive most of their value from the hatred of shams with which they inspire his readers; those whose sympathies are not thus affected are prone to say that, he assumes to be the reformer and castigator of his age — a reformer in philosophy, politics, and religion, denouncing the mechanical way of thinking, and deploring the utter want of faith, and yet having no distinct dogma, creed or constitution to promulgate; and that while his style is his own, "it combines all possible faults." James Russell Lowell says of Carlyle's notice of Montaigne: "We find here no uncertain indication of that eye for the moral, picturesque, and sympathetic appreciation of character, which within the next few years was to make Carlyle the first in insight of English critics and the most vivid of English historians. What was the real meaning of this phenomenon? what the amount of this man's honest performance in the world? and in what does he show that

family likeness, common to all the sons of Adam, which gives us a fair hope of being able to comprehend him? These were the questions which Carlyle seems to have set himself honestly to answer in the critical writings which fill the first period of his life as a man of letters. . . . Everything that Mr. Carlyle wrote during this first period thrills with the purest appreciation of whatever is brave or beautiful in human nature, with the most vehement scorn of cowardly compromise with things base; and yet, immitigable as his demand for the highest in us seems to be, there is always something reassuring in the humorous sympathy with mortal frailty, which softens condemnation and consoles for shortcoming. The remarkable features of Mr. Carlyle's criticism is the sleuth-hound instinct with which he presses on to the *matter* of his theme, never turned aside by a false scent, regardless of the outward beauty of form, sometimes almost contemptuous of it, in his hunger after the intellectual nourishment which it may hide. . . . With him the ideal sense is secondary to the ethical and metaphysical, and he has but a faint sense of their possible unity." The defect of Mr. Carlyle's criticism "was a tendency, gaining strength with years, to confound the moral with the æsthetic standard, and to make the value of an author's work dependent on the general force of his nature, rather than on its special fitness for a given task. In proportion as his humor gradually overbalanced the other qualities of his mind, his taste for the eccentric, amorphous, and violent in men became excessive, disturbing more and more, his perception of the more commonplace attributes which give consistency to portraiture. His 'French Revolution' is a series of lurid pictures, unmatched for vehement power, in which the figures of such

sons of the earth as Mirabeau and Danton loom gigantic and terrible as in the glare of an eruption, their shadows swaying far and wide, grotesquely awful. But all is painted by eruptive flashes in violent light and shade. There are no half tints, no gradations, and we find it impossible to account for the continuance in power of less Titanic actors in the tragedy, like Robespierre, on any theory whether of human nature or of individual character supplied by Mr. Carlyle. Of his success, however, in accomplishing what he aimed at, which was to haunt the mind with memories of a horrible political nightmare, there can be no doubt."

His innate love of the picturesque, once turned in the direction of character, and finding its chief satisfaction there, led him to look for that ideal of human nature in individual men, which is but fragmentarily represented in the entire race, and is rather divined from the aspirations forever disenchanted, to be forever renewed, of the immortal part in us, than found in any example of actual achievement. A wiser temper would have found something more consoling than disheartening in the continual failure of men eminently endowed to reach the standard of this spiritual requirement, would perhaps have found in it an inspiring hint that it is mankind and not special men, that are to be shaped at last into the image of God, and that the endless life of the generation may hope to come nearer that goal of which the short-breathed threescore years and ten fall too unhappily short.

"Mr. Carlyle has no artistic sense of form or rhythm, scarcely of proportion. Accordingly, he looks on verse as something barbarous. . . . With a conceptive imagination, vigorous beyond any in his generation, with a mastery of

language equalled only by the greatest poets, he wants altogether the plastic imagination, the shaping faculty, which would have made him a poet in the highest sense. He is a preacher and a prophet — anything you will — but an artist he is not and never can be."

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Scherr: History of English Literature.

De Quincey.

Thomas De Quincey was born at Manchester, 1786, and died in 1859, at the age of seventy-three years. He was the son of a successful merchant, who gave him every advantage of education, sending him first to Eton, and then to Oxford. De Quincey's life was full of romance, and his unfortunate addiction to the use of opium was one of the evil results of his early waywardness. As a writer of the widest information, the most marked rhetorical excellences, and of insight the most penetrating, De Quincey is almost without rival. But these great gifts were robbed of their highest productiveness by an abnormal indulgence in day-dreaming, which led to imaginative vagaries rather than to creative work.

De Quincey has classified his own work into (1): "Papers whose chief purpose is to instruct and amuse (autobiographic sketches, reminiscences of distinguished contemporaries, biographical memoirs, whimsical narratives). (2) Essays of a speculative, critical, or philosophical character, addressing the understanding as an insulated faculty; and (3) prose poetry or imaginative prose." His best-known literary product is the "Confessions of an English Opium Eater" [himself]; but many of his essays, such as those upon Shakespeare, Pope, Lamb, Goethe, and Schiller, German Literature, and the Cæsars have a higher interest for the general reader. His writings are "distinguished by their thorough grasp of their subject and their eloquence"; their minor excellences have been described as "pungency, brevity, and force" of style; "strong, graphic power," "power of lending dignity to his subjects"; "accuracy of detail, combined with poetic illustrations; analytical reasoning and metaphysical research, united with uncommon pathos and refinement of ideas." "His faults: a subtlety which sometimes involves him in fanciful distinctions; ostentation of learning, and contempt for those whose opinions do not coincide with his own; and a manner sometimes too brilliantly rhetorical."

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E. B. Browning.

Elizabeth Barrett Browning was born in London in 1809, and died at Florence in 1861. Her family, the Barretts, were in affluent circumstances, and gave her every advantage. When ten years of age she amused herself by writing prose and verse, and when fifteen years old, she had acquired among those who knew her, a literary reputation; two years later she published her first poems. Mrs. Browning, during the earlier part of her life, was constantly an invalid, and her success affords an illustration of the fact that no conditions are such as to prevent successful effort. In 1846, she married Robert Browning, the poet, whose acquaintance she first made through his published works. Her married life was passed in Italy, and many of her poems find their subjects and their inspiration in this land dear to all scholars. All who are interested in beautiful character, will wrong themselves if they fail to make the acquaintance of Mrs. Browning's biography.

Mrs. Browning's most elaborate poem is called "Aurora Leigh," and is supposed to be a poetical autobiography; its aim is to describe the mental and social development of a young girl. Of her minor poems may be mentioned "The Portuguese Sonnets," which taken together constitute an epithalamium of exquisite beauty; "The Cry of the Children," a touching protest against the employment of children in mines and factories; "Casa Guidi Windows," and "A Tale of Villa Franca," patriotic lyrics; "My Kate," "Only a Curl," and "Mother and Poet,"—intense poems, giving expression to family bereavement; and "Lines on Cowper's Grave," a just tribute to the poet,

and an illustration of the intense religious element in Mrs. Browning's character. In prose, Mrs. Browning wrote a number of essays which appear in her works as the "Greek Christian Poets," and "The Book of the Poets," than which few better aids can be found by those who wish their interest excited by the glowing enthusiasm of one whose admiration is genuine.

The poetry of Mrs. Browning well illustrates the success of a writer whose excellences outweigh her defects, while both excellences and defects are so plainly marked, that even the unskilful may perceive them. The fact that Mrs. Browning is conceded to be the greatest of female poets, and the peer of any but the greatest of English poets, may serve to emphasize what has heretofore been said about the futility of confining ourselves to any one of the three tests which have been illustrated under criticism. He who knows poetry only in connection with graceful versification, will rank Mrs. Browning very low; he who disregards the peculiar demands of poetry, and judges only by the satisfaction to be derived from the thought, or from the sentiment, would over-estimate her poetry; he alone who examines Mrs. Browning's works in the light of the three methods of criticism, can appreciate the greatness and shortcomings of this remarkable and lovely woman. When tried by the rhetorical test, Mrs Browning is quite defective; from the æsthetic standpoint her position among great artists will readily be admitted; and when we consider the possible value of her work, we shall concede to her the position due to moral purpose, "directed by high-toned thought, and a devout spirit," to poems devoted to the development of the purest forms of character, the expression of the most intense love for rational freedom, and

the most indignant and effective protest against all forms of tyranny and oppression.

"There are some poets whom we picture to ourselves as surrounded with aureolas; who are clothed in so pure an atmosphere, that when we speak of them, — though with a critical purpose and in this exacting age, — our language must express that tender fealty which sanctity and exaltation compel from all mankind. We are not sure of our judgment; ordinary tests fail us; the pearl is a pearl, though discolored; fire is fire, though shrouded in vapor, or tinged with murky hues. We do not see clearly for often our eyes are blinded with tears; we love, we cherish, we revere.

The memory and career of Elizabeth Barrett Browning appear to us like some beautiful ideal. Nothing is earthy, though all is human; a spirit is passing before our eyes, yet with like passions with ourselves, and encased in a frame so delicate that every fibre is alive with feeling and tremulous with radiant thought. Her genius certainly may be compared to those sensitive, palpitating flames which harmonically rise and fall in response to every sound-vibration near them. Her whole being was rhythmic, and in a time when art was largely valued for itself alone, her utterances were the expression of her inmost soul. . . The Victorian era, with its wider range of opportunities for women, has been illustrated by the career of the greatest female poet that England has produced, — nor only England, but the whole territory of the English language; more than this, the most inspired woman, so far as known, of all who have composed in ancient or modern tongues, or flourished in any land or time."

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Tennyson.

Alfred Tennyson, the present poet-laureate of England, and the recognized chief of living British poets, is the son of the Rector of Somersby, and was born in 1810. Tennyson followed the example of his two older brothers, and distinguished himself while a student in the University of Cambridge. At this point we must, in justice to the rights of the living, leave Mr. Tennyson's personal biography.

Tennyson's literary career began in 1827, by the publication of a volume of poems, the joint product of himself and his brother Charles; in 1830, he published poems chiefly lyrical, and from this we may date the beginning of an influence which has increased until Tennyson has been recognized as the founder and master of a new school of poetry.

Of his many poems we select for mention the following: "The Princess," "In Memoriam," "Maud," "The Idyls of the King," "Lotus Eaters," and "Ænone."

"It seems to me that the only just estimate of Tennyson's position is that which declares him to be by eminence

the representative poet of the recent era. Not, like one or another of his compeers, representative of the melody, wisdom, passion, or other partial phase of the era, but of the time itself, with its diverse elements in harmonious conjunction. Years have strengthened my belief that a future age will regard him, independently of his merits, as bearing this relation to his period. In his verse he is as truly the 'glass of fashion and the mould of form' of the Victorian generation in the nineteenth century as Spenser was of the Elizabethan Court; Milton, of the Protectorate; Pope, of the reign of Queen Anne. During his supremacy there have been few great leaders, at the head of different schools, such as belonged to the time of Byron, Wordsworth, and Keats. His poetry has gathered all the elements which find vital expression in the complex modern art.

"We find in Alfred Tennyson the true poetic irritability, a sensitiveness increased by his secluded life, and displayed from time to time in the 'least little touch of the spleen'; we perceive him to be the most faultless of modern poets in technical execution, but one whose verse is more remarkable for artistic perfection than for dramatic action and inspired fervor. His adroitness surpasses his invention. Give him a theme and no poet can handle it so exquisitely, — yet we feel that with the Malory legends to draw upon, he could go on writing 'Idyls of the King' forever. We find him objective in the spirit of the verse, but subjective in the decided manner of his style; possessing a sense of proportion, based upon the highest analytic and synthetic powers, — a faculty that can harmonize the incongruous thoughts, scenes, and general detail of a composite period, in thought resembling Wordsworth, in art

instructed by Keats but rejecting the passion of Byron, or having nothing in his nature which aspires to it; finally, an artist so perfect in a widely extended range, that nothing of his work can be spared, and in this respect approaching Horace and out-vying Pope; not one of the great wits, nearly allied to madness, yet possibly to be accepted as a wiser poet, serene above the frenzy of the storm; certainly to be regarded, in time to come, as, all in all, the fullest representative of the refined, speculative, complex Victorian Age" *E. C. Stedman.* It should be added that many successful students of literature find in Tennyson's Idyls "a dramatic quality and a forcible character painting" which might not be suspected from Mr. Stedman's remarks.

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Robert Browning.

Robert Browning was born at Camberwell in 1812, was educated at the London University, and became known as a poet in 1836. As Mr. Browning is still living, any

personal biography must be omitted, since he has become the world's property only in virtue of his poetry.

Browning's first publication was "Paracelsus." We shall content ourselves by mentioning in addition "The Blot on the Scutcheon," as the finest of his longer efforts; "My Lost Duchess," as one of the most characteristic of his poems, and as the one most suitable for those just forming the acquaintance of our poet; and "A King," "The Lost Leader," and "How they brought the Good News from Ghent to Aix," as the most popular of his minor poems. Mr. Browning has been said to be, "a thinker rather than a singer"; the most marked characteristic of his poetry is the constant exercise of his logical faculty, so that while all of his poems present the most complete unity, they demand the closest attention on the part of the reader. The images are addressed to the understanding rather than to the imagination, and the image presented through the poems as entireties address the thinking, logical faculty. The themes selected are those collisions in human life which become painful to all who indulge in introspection, which occur in times of general culture, and which, while possible only in such times, are likely to be exceedingly frequent when culture outruns knowledge. It is for those who attempt to think while they yet lack the materials for true thought, that Mr. Browning tries to think logically. As a poet, Mr. Browning disregards formal excellence in his interest in a product which shall be true from the highest standpoint, not merely that of completeness or of æsthetics, and which shall make clear to others those insights which reward his efforts as a student of certain of the problems of life.

Mr. Browning represents and well represents what is in

modern times called metaphysical poetry, poetry whose themes are generally selected by metaphysicians, and whose treatment falls rather within the province of the philosopher than of the poet. The same subject will naturally excite different suggestions in different minds; some will be filled with an emotion which will find a corresponding expression; others will be interested by the passions involved; others still, like Mr. Browning, will find their attention occupied by the desire for an explanation.

"His mission has been that of exploring the secret regions which generate the forces whose outward phenomena it is for the playwrights to illustrate. He has opened a new field for the display of emotional power, founding, so to speak, a sub-dramatic school of poetry, whose office is to follow the workings of the mind, to discover the impalpable elements of which human motives and passions are composed. The greatest forces are the most elusive, the unseen, mightier than the seen; modern genius chooses to seek for the undercurrents of the soul, rather than to depict acts and situations. Browning, as the poet of psychology, escapes to that stronghold whither, as I have said, science and materialism are not yet prepared to follow him. How shall the chemist read the soul? No former poet has so relied upon this province for the excursions of his muse. True, he explores by night, stumbles, halts, has vague ideas of the topography, and often goes back upon his course. But though others complete the unfinished work of Columbus, it is to him that we award the glory of discovery; not to the engineers and colonists that succeed him, however firmly they may plant themselves, and correctly map out the undisputed land. . . . A group of evils then has interfered with his poetry. His style is

that of a man caught in a morass of ideas through which he has to travel, wearily floundering, grasping here and there, and often sinking deeper until there seems no prospect of getting through. His latest works have been more involved and exclusive, less beautiful and elevating than most of those which preceded them. . . . Browning's early lyrics, and occasional passages of recent date, show that he has melodious intervals, and can be very artistic with no loss of original power. Often the ring of his verse is sonorous, and overcomes the jagged consonantal diction with stirring, logical effect. The 'Cavalier Tunes' are examples. . . . Unlike Tennyson, he does not comprehend the limits of a theme; nor has he an idea of the relative importance either of themes or details; his mind is so alert, that its minutest turn of thought must be uttered; he dwells with equal precision upon the meanest and grandest objects, and laboriously jots down every point that occurs to him, — parenthesis within parenthesis, — until we have a tangle as intricate as the line drawn by an anemometer upon the recording sheet. The poem is all zigzag, criss-cross, at odds and ends, and though we come out right at last, strength and patience are exhausted in mastering it. Apply the rule that nothing should be told in verse which can be told in prose, and half his measures would be condemned; since their chief metrical purpose is, through the stress of rhythm, to fix our attention, by a certain unpleasant fascination, upon a process of reasoning from which it would otherwise break away.

"The general effect of Browning's miscellaneous poems is like that of a picture gallery, where cabinet paintings, by old and modern masters, are placed at random upon the walls. Some are rich in color, others strong in light and

shade. A few are elaborately finished, more are careless drawings, fresh but hurriedly sketched in. Often the subjects are repulsive, but occasionally we have the solitary, impressive figure of a lover or a saint. . . . He is the most intellectual of the poets, Tennyson not excepted. Take for example 'Caliban,' with its text, 'Thou thoughtest I was altogether such an one as thyself.' The motive is anthropomorphism, by reflection of its counterpart in a lower animal, half-man, half-beast, possessed of the faculty of speech. The 'natural theology' is food for thought; the poetry descriptive and otherwise, realism carried to such perfection as to seem imagination. Here we have Browning's curious reasoning at its best. . . . I have called him the most original and the most unequal of living poets; he continually descends to a prosaic level, but at times is elevated to the Laureate's highest flights. Without realizing the proper functions of art, he nevertheless, sympathizes with the joyous liberty of its devotees; his life may be conventional, but he never forgets the Latin Quarter, and often celebrates that freedom in love and song. . . . He is an eclectic, and will not be restricted in his themes; on the other hand, he gives us too gross a mixture of poetry, fact, and metaphysics, appearing to have no sense of composite harmony, but to revel in arabesque strangeness and confusion. He has a barbaric sense of color, and lack of form. Striving against the trammels of verse, he really is far less a master of expression than others who make less resistance."

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Dickens.

Charles Dickens was born at Portsmouth in 1812, and died at the age of fifty-eight. His father held a position in the "Navy Pay Department," and was afterwards a Reporter of Parliamentary Debates. Dickens himself was educated with the expectation that law would be his profession, but when eighteen years of age he persuaded his father to let him join the corps of reporters.

To know Charles Dickens the man, is of less import than an acquaintance with Charles Dickens the novelist. Like Macaulay and Thackeray, Dickens, the author, is quite distinct from Dickens, the individual. Those whose interest in Dickens's works leads them to desire an acquaintance with the biography of the writer, can satisfy themselves with Forster's "Life of Dickens."

Dickens is generally known by his "Pickwick Papers" and by his novels; and it is upon these that his literary reputation rests. But, in addition to these, he edited for a time *The Daily News* (a paper founded by himself) and *Household Words*, besides writing "The Child's History of England and "American Notes for General Circulation." Dickens's novels deal with reform, character, and history; those best known are "Oliver Twist," "Dombey and

Son," and "David Copperfield." The excellences and defects of Dickens, as a novelist, can best be realized from the following extracts.

"There is no misanthropy in his satire, no coarseness in his descriptions; the tendency of his books is to make us practically benevolent; to excite our sympathy in behalf of the grieved and suffering in all classes, — especially in those who are most removed from observation, — and this without taint of sentimentality."

"The good characters do not have a wholesome moral tendency, for they exhibit an excellence flowing from constitutional temperament, and not from the influence of moral or religious principle; they act from impulse, and not from principle. They present no struggle of contending passions; they are instinctively incapable of evil; they are, therefore, not constituted like other human beings, and do not feel the force of temptation as it assails our less perfect breasts. Undue prominence is given to good temper and kindness, so that they replace the other virtues, and form an atonement for the want of the latter. It is unfortunate that Mr. Dickens so frequently represents persons with pretensions to virtue and piety, as mere rogues and hypocrites, and never depicts any whose station as clergymen, or reputation for piety, is consistently adorned and verified."

To complete these criticisms there should be mentioned his great dramatic power and simple conversational English on the one side, and on the other his choice of themes in which ordinary people find their philosophy and religion reflected.

Dickens's characteristics are thus enumerated by George S. Hillard: "Peculiar and original vein of humor; quaint, grotesque, and unexpected combination of ideas. Excels

in scenes of sickness or death, and has uncommon skill in the minute representation of scenes of still life. Tone, sound and healthy, poetical imagination, hatred of injustice and oppression."

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Masson, D.: British Novelists.
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Scherr: History of English Literature.
Shepard: Enchiridion of Style.
Stoddard: Bric-à-Brac Series.
Whipple: Literature and Life.

THACKERAY.

William Makepeace Thackeray was the son of a gentleman in the civil service of the East India Company, and was born at Calcutta in 1811. He was educated in England, first at the Charter House School, and then at the University of Cambridge. While he was still a boy he lost his father, and before he was thirty-eight he had lost a large fortune through injudicious investments on the part of his friends and himself. He was admitted to the bar in 1848, studied art, and finally determined upon a literary career, which he had begun eight years before as a correspondent of the *London Times* and of *Punch*.

Thackeray's greatest work is popularly considered to be

his novel, "Vanity Fair," in which, says David Masson, "It is Thackeray's aim to represent life as it is actually and historically, — men and women as they are, in those situations in which they are usually placed, with that mixture of good and evil, and of strength and of foible, which is to be found in their characters, and liable only to those incidents which are of ordinary occurrence."

Thackeray's other novels are "Pendennis," "The History of Henry Esmond," (by many considered the most artistic of Thackeray's works), "The Newcomes," (the character drawing in which is preferred by many to that of his other novels), and "The Virginians." His humorous work is best represented by "The Four Georges"; and his critical efforts by his "English Humorists of the Eighteenth Century."

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Morley, J.: English Men of Letters Series.
Scherr: History of English Literature.
Smith: Poets and Novelists.
Stoddard: Later English Poets.
Whipple: Character and Characteristic Men.

Grote.

George Grote was born at Berkenham, England, in 1794, and was the son of a London banker; the early part of his active life was passed as a clerk in his father's bank-

ing house; later, his time was occupied with parliamentary responsibilities, and in the preparation of his literary work, "The History of Greece." Of this work, Sir Archibald Alison says, "A decided Liberal, perhaps even a Republican in politics, Mr. Grote has labored to counteract the influence of Mr. Mitford in Grecian history, and to construct a history of Greece from authentic materials, which should illustrate the animating influence of democratic freedom upon the exertions of the human mind. . . . He has displayed an extent of learning, a variety of research, a power of combination, which are worthy of the very highest praise, and which have secured for him a lasting place among the historians of modern times."

In addition to his history, Mr. Grote has given the world treatises on Aristotle and Plato, and essays published under the title of "Minor Works of Mr. Grote."

Grote is credited by Bain with (1) historical or narrative interest; (2) interest in the process of growth or evolution; (3) earnest devotion to mental science. The same critic says that Grote's theme is human liberty, and that his diction is of the best; it is thoroughly intelligible, forcible, and pointed, elegant and refined; it has few mannerisms and no affectations. His vocabulary is inclined to an excess of classical words, by which he gains superior precision and occasional terseness; he coined a good many words from the Latin and the Greek, most of which are admitted as necessities. Of figures of rhetoric, he freely indulges in similes and metaphors; his only other figurative device was the manipulation of abstract nouns and adjectives for brevity. The bolder figures, epigram, hyperbole, interrogation, and climax are scarcely used; antithesis, or pointed balance, is entirely wanting. His

sentences are simple and intelligible in arrangement; sometimes periodic, but more commonly loose; they are tolerably but not studiously various in plan, and long and short are freely interchanged; the flow is easy and unaffected. Of the expository qualities of style, precision and perspicuity took precedence; extreme simplicity, or being intelligible to the lowest capacity through the employment of homely and familiar phrases, was not aimed at. As regards the emotional qualities, he could upon occasions command strength and pathos alike, and impart their charm to the history. Humor he never sought to attain. His touches of high poetic elegance, if not numerous, are sometimes exquisite in quality. The chief complaint against the style is that it is not continuously artistic; the remark is also made, that in the distribution of the materials, the author allows the discussions, authorities, and quotations to hang like a weight upon the narrative; that he has both repetitions and dislocations.

REFEERNCES FOR THE STUDENT.

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Bain: Minor Works of George Grote.
Mill, J. S.: Autobiography.

Eliot.

Marian C. Evans, Mrs. Lewes, and then Mrs. Cross, known by the *nom de plume* of George Eliot, was the daughter of a land agent, and was born in 1820. A large part of her training was received from Herbert Spencer, and embraced Italian, German, and French, music, art, logic, and metaphysics; the scope of her education gave Mrs.

Lewes, as it also did Mrs. Browning, an unusual range for her natural abilities. George Eliot created the psychological novel just as truly as Scott did the historical, and a place in the history of literature thereby became hers even while her position in literature must remain a matter which does not admit of present determination.

George Eliot is known by her novels, although the earliest of these appeared twelve years after her first publication — "Strauss's Life of Jesus" having for its date 1846, and "Adam Bede," 1858.

"Adam Bede," "The Mill on the Floss," "Silas Marner," "Romola," "Felix Holt," "Middlemarch," and "Daniel Deronda," are the titles of George Eliot's novels, arranged in the order of their publication. Of her poems may be mentioned, "The Spanish Gipsy," "How Liza Loved the King," and the fire-passioned lyric, "Oh, that I might join the choir invisible."

Her essays are specially characteristic, interesting, and valuable.

The purpose of her novels appears to be to teach the grandeur of unselfishness, the necessity of finding some worthy work to do, and of doing it with whole-souled vigor. For these high ends, neither wealth nor station is indispensable. Her knowledge of character is as subtle and profound as that of any novelist; it has something of Shakespeare's sympathy and depth of insight. She fails, perhaps, in the construction of her plots, and her comprehensive delineation of character retards the movement of the story. Her view of the individual life, as dominated by the prevailing potence of the universal life, emphasizes, perhaps, too strongly the latter of these two, and renders, therefore, the outcome of her novels not sufficiently irradi-

ated by the light of hope; but her breadth of imaginative sympathy, the perfection of her style, her seizing of life's deepest mysteries as the groundwork of her novels, her marvellous erudition, render her one of the most illustrious of women. Her poems have not the merit of her novels, but there is enough of her noble genius in them to make them worthy of faithful study.

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SOUTHEY.

Robert Southey was the son of a British linen-draper, and was born in 1774. He was educated at Bristol, Corston, and Westminster schools, and later at Oxford University.

He had expected to enter the ministry, but after a year at college he married, and accompanied his uncle to Lisbon. In 1794, he began the study of law, but soon relinquished any thought of following this profession; and in 1801, he determined to devote his whole effort to literature, which he continued to do until his death in 1843.

Southey left fifty-seven separate works, besides one hundred and forty-nine articles in the magazines and reviews. Of his poetical works we may select "Joan of Arc," "Thalaba," the "Destroyer," "Madox," "The Curse of Kehama," besides such lesser poems as "The Battle of Blenheim," "Mary, the Maid of the Inn," "The Well of Saint Keyne," "Bishop Bruno," "The Inchcape Rock," "Rudiger," "The Cataract of Lodore," — most of which are familiar to young students.

Of Southey's prose, there may stand as representatives the biographies of John Wesley, John Bunyan, "The Lives of the British Admirals," and the histories of Brazil and of the Peninsular War. Hazlitt says: "Mr. Southey's prose style can scarcely be too much praised. It is plain, clear, pointed, familiar, perfectly modern in its texture, but with a grave and sparkling admixture of archaisms in its ornaments."

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H.: Literature of the Age of Victoria.
Reed: Lectures on the English Poets.
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Campbell.

Thomas Campbell was born in Glasgow in 1777, and died at Boulogne in 1844. He was educated at the University of Glasgow, and was distinguished by proficiency in classical studies. When twenty-two he published his "Pleasures of Hope," and at once found himself a poet of reputation. Campbell's whole life was devoted to literary pursuits, and his works, while not voluminous, are by no means insignificant in extent.

The best known of Campbell's poems are "Gertrude of Wyoming," "The Pleasures of Hope," "Lord Ullin's Daughter," "Hohenlinden," "The Battle of the Baltic," and "Ye Mariners of England." His "Specimens of the British Poets" gives an appreciative view of the excellences and defects of our English poets, and his selections from their works are such as to make his book still among the best collections of poetry. If, as is said by some, they are not the best specimens, they are the specimens most commonly used by other compilers, and in many cases show the sensibility of one who was himself a poet. Every one should be familiar with the prefatory essay which gives a poet's view of English poetry, and his estimate of his brother poets. Campbell's naval odes are said to have been worth more to England than a fleet of vessels.

Moir speaks of "The Pleasures of Hope" as follows: "Sentiments tender, energetic, impassioned, eloquent, and majestic, are conveyed to the reader in the tones of a music forever varied." The same writer says of "Gertrude of Wyoming," "It is superior to the 'Pleasures of Hope' in only one thing in which that poem could be surpassed — purity of diction."

Campbell's lyrics are among the most successful of English poems; his prose writings are well deserving of attention.

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Jerdan: Men I Have Known.
Moir: Poetical Literature of the Past Half-Century.
Scherr: History of English Literature.
Whipple: Essays and Reviews.

Moore.

Thomas Moore, the son of a tradesman, was born in Dublin, May 28, 1779, and died in 1832. He was educated at Trinity College in that city, and then going to London entered the Middle Temple for the purpose of studying law as a profession. In due course of time he was "called to the bar," but like so many others he preferred to court the muses rather than the goddess who dispenses legal success. His first work published in 1800, was a translation of "Anacreon," and met with immediate success. His succeeding publications, under the name of Thomas Little, met with deserved censure. His principal poems are "Lalla Rookh," a gorgeous series of Oriental stories strung on a charming thread of romance; "Religious Lyrics," among the most beautiful of our sacred poetry; "The Fudge Family in Paris," a social satire; and the "Irish Melodies," a series of truly national songs, exquisitely sweet in versification, varied in sentiment and open to criticism only as being too artificial in refinement and polish, — a work on which his fame mainly and securely rests. Moore's lives of Sheridan and Byron,

particularly the latter, are admirable specimens of biography and are, perhaps, the best of his prose writings. He has also left a prose romance, "The Epicurean," brilliant and picturesque, but deficient in human interest. His fancy is inexhaustibly fertile; in the higher capabilities of the imagination Moore was wanting, and his style, although smooth and elegant, is somewhat careless, and will not bear the severity of critical examination.

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Whipple: Essays and Reviews.

JEFFREY.

Francis Jeffrey (1773–1850) was born in Edinburgh, passed four years at the universities of Glasgow, and Oxford, and in 1794 was "admitted as an advocate." An acquaintance with Sydney Smith and Lord Brougham, formed at the "Speculative Society" resulted in the founding of the *Edinburgh Review*, and the assumption by Jeffrey of its editorship. In 1829, Jeffrey retired to become Dean of the Faculty of Advocates; 1830, Lord-advocate; 1831–4, Member of Parliament; 1834, Chief Justice of the Court of Sessions.

"In person the subject of our memoir was of low stature; but his figure, which he tried to set off to the best advantage, was elegant and well-proportioned. His features were continually varying in expression, and were said to have baffled our best artists. The face was rather elongated, the chin deficient, the mouth well formed, with a mingled

expression of determination, sentiment, and mockery. The eye was the most peculiar feature of the countenance; it was large and sparkling, but with a want of transparency."

The *Edinburgh Review* under the conduct of Jeffrey became the great literary and political power of the time, and Jeffrey's authority as a critic was recognized throughout the realms of literature. William Hazlitt describes Jeffrey's qualifications as a critic as follows: "Thoroughly acquainted with the progress and pretensions of modern literature and philosophy, he was possessed of the natural acuteness and discrimination of the logician, with habitual caution and coolness. . . . His strength consists in a great range of knowledge, and equal familiarity with the principles and the details of a subject, and in glancing brilliancy and rapidity of style."

Lord Jeffrey's literary work consisted of papers contributed to the *Edinburgh Review*, and are some two hundred in number; seventy-nine of them are republished in a volume called "Contributions to the *Edinburgh Review*. Of these articles, ten are devoted to general literature and literary biography; ten, to history and historical memoirs; twenty-two, to poetry; six, to philosophy of the mind, metaphysics, and jurisprudence; eight, to novels, tales, and prose works of fiction; six, to politics; and seventeen, to miscellanies.

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Wilson, John: Essays Critical and Imaginative.

Lingard.

John Lingard (1771–1851) was distinguished alike for his zealous defence of the tenets of his church (the Roman Catholic), and by "his literary industry, sincere piety, and exemplary deportment." Lingard's place in literature depends upon two reliable works; "The History and Antiquities of the Anglo-Saxon Church," and the "History of England from the First Invasion by the Romans to the Accession of William and Mary in 1688. Dibdin says: "The style is clear, vigorous, and unaffected; the facts are, upon the whole, fairly developed, and the authorities faithfully consulted. . . . His notes bear evidence of his research; and although his coloring of some characters will necessarily be seen with different eyes by Papist and Protestant, yet it must be fairly acknowledged that the cause of historical truth (if truth there be in history) is in all respects promoted by the cautious investigations and dispassionate remarks which characterize by far the greater portion of his work. Mr. Lingard has caused the historical critic to examine anew the data from which his inferences have been drawn respecting the reigns of Henry the Eighth and Queens Mary and Elizabeth."

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Lamb.

Charles Lamb was born in London in 1775. Soon after his education at Christ's Hospital, he became a clerk in the offices of the East India Company, in whose employ he

remained until retired, in 1825, upon a pension, which he enjoyed until his death in 1834. As Shakespeare needs no biography for the full appreciation of his works, so Charles Lamb represents the other extreme, and his works find an added flavor in our knowledge of the personal and social life of this estimable man and lovely character.

"Mr. Lamb has succeeded, not by conforming to the spirit of the age, but in opposition to it. He does not march boldly along with the crowd, but steals off the pavement to pick his way in a contrary direction. He prefers byways to highways. When the full tide of human life pours along to some festive show, to some pageant of the day, Elia[1] would stand on one side to look over an old bookstall, or stroll down some deserted pathway in search of a pensive inscription over a tottering doorway, or some quaint device in architecture illustrative of embryo art and ancient manners. Mr. Lamb has the very soul of an antiquarian, as this implies a reflecting humanity; the film of the past hovers forever before him. He is shy, sensitive, the reverse of everything coarse, vulgar, obtrusive, and commonplace. He would fain shuffle off this mortal coil, and his spirit clothe itself in the garb of elder time, homlier, but more durable.

"He is borne along with no pompous paradoxes, shines in no glittering tinsel of a fashionable phraseology; he is neither fop nor sophist. He has none of the turbulence or froth of new-fangled opinions. His style runs pure and clear, though it may often take an underground course, or be conveyed through old-fashioned conduit pipes. Mr. Lamb does not court popularity, nor strut in gaudy plumes, but shrinks from every kind of ostentation and obvious

[1] Elia, a name assumed by Charles Lamb as a writer of essays.

pretension into the retirement of his own mind. Rather affects and is tenacious of the obscure and remote; of that which rests upon its own intrinsic and silent merit, which scorns all alliance, or even the suspicion of owing anything to noisy clamor, to the glare of circumstances. He delights to dwell upon that which is fresh to the eye of memory; he yearns after and covets what soothes the frailty of human nature. He is endeared to his friends not less by his foibles than his virtues. His style is subject to the charge of certain mannerism; sentences cast in the mould of the old authors; his expressions are borrowed from them." — *William Hazlitt.*

"Tales from the Plays of Shakespeare," "The Adventures of Ulysses," "Specimens of English Dramatic Poets," "Essays of Elia," are the titles of the prose works upon which rest Lamb's literary claims. The first will be found interesting to all young students of Shakespeare; the second presents the story of the Odyssey; the third forms the best means for a general acquaintance with the excellencies of the Elizabethan dramatists; while the last, together with Lamb's letters, is the ever-agreeable companion of those who can appreciate the merits of this charming writer. Of these essays, Talfourd says: "They are carefully elaborated; yet never were works written in a higher defiance to the conventional pomp of style. A sly hit, a happy pun, a humorous combination, lets the light into the intricacies of the subject, and supplies the place of ponderous sentences. Seeking his materials for the most part in the common paths of life, — often in the humblest, — he gives an importance to everything, and sheds a grace over all." Thomas De Quincey writes: "The prose essays, under the signature of Elia, form the

most delightful section among Lamb's works. They traverse a peculiar field of observation, sequestered from general interest; and they are composed in a spirit too delicate and unobtrusive to catch the ear of the noisy crowd clamoring for strong sensations."

As a poet Lamb may be represented by "John Woodvil," a tragedy; sonnets, "Farewell to Tobacco," and "Lines to Helen."

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Procter: C. Lamb; a Memoir.
Stedman: Victorian Poets.
Talfourd: Sketch of Lamb's Life.

HAZLITT.

William Hazlitt, the son of a minister in Shropshire, was born in 1778, and was educated at the college at Hackley. He began life as an artist, but failed to satisfy himself, although his efforts were commended by his friends. Beginning his career as a Parliamentary reporter, he soon became a contributor to the reviews and magazines, and speedily won a fixed position among literary men, a position which has been even more clearly defined since his death in 1830. The works upon which Hazlitt's fame now rests are his criticisms of general literature. With these it behooves every one to become acquainted; their titles

are, "Character of Shakespeare's Plays," "Lectures on English Poetry," "Lectures on the Dramatic Literature of Elizabeth," "Lectures on the English Comic Writers," "The Spirit of the Age."

Hazlitt's excellences and defects as a critical writer are quite forcibly and fairly stated by Christopher North, who says: "We are not apt to imbibe half opinions, or to express them by halves; we shall, therefore, say at once, that when Mr. Hazlitt's taste and judgment are left to themselves, we think him among the best, if not the very best, living critic *on* our national literature. . . . As we have not scrupled to declare that we think Mr. Hazlitt is sometimes the very best living critic, we shall venture one step farther, and add that we think that sometimes he is the very worst. One would suppose that he had a personal quarrel with all living writers, good, bad, and indifferent. In fact, he seems to know little about them, and to care less. With him to be alive is not only a fault in itself, but it includes all other possible faults. He seems to consider life as a disease, and death as your only doctor. He reverses the proverb, and thinks that a dead ass is better than a living lion. In his eyes, death, like charity, 'covereth a multitude of sins.' In short, if you want his praise, you must die for it; and when such praise is deserved and given *con amore*,[1] it is almost worth dying for."

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[1] With his whole heart.

Hood.

Thomas Hood was born in 1798, and died in 1845. In his "Literary Reminiscences," Hood says: "There is something vastly flattering in appropriating half of a quarter of a century, in mixing it up with your personal experience, and then serving it out as your own life and times. On casting a retrospective glance, however, across memory's waste, it appears so literally a waste that vanity herself shrank from the enclosure act as an unpromising speculation. Had I seen, indeed, some five and thirty years ago, that such a demand would be made upon me, I might have laid myself out on purpose, as Dr. Watts recommends, so as 'to give of every day some good account at last'! I would have lived like a Frenchman, for effect, and made my life a long dress-rehearsal for the future biography. I would have cultivated incidents *pour-servir*,[1] laid traps for adventures, and illustrated my memory, like Rogers, by a brilliant series of tableaux. The earlier of my seven stages should have been more Wonder, Phenomenon, Comet, and Balloon-like, or have been timed to a more Quicksilver pace than they have been; in short my life, according to the Tradesman's Promise, should have been 'fully equal to bespoke!' Thus my birth was neither so humble that like John Jones I have been obliged amongst my lays to lay the cloth, and to court the cook and the nurses at the same time; nor yet so lofty that, with a certain lady of title, I could not write without letting myself down. Then for education, though on the one hand I have not taken my degree with Blucher; yet on the other, I have not been rusticated at the open air school like the poet

[1] To serve my purpose.

of Helpstone.[1] The stream of Time has flowed on with me very like that of New River which everybody knows has so little romance about it, that its head has never troubled us with a tail."

Hood's works are the "Plea of the Midsummer Fairies," "Hero and Leander," "Miss Killmansegg," "Song of the Shirt," "The Bridge of Sighs," "The Lady's Dream," "The Dream of Eugene Aram," "The Haunted House," "Whims and Oddities," and "Hood's Own."

He had a portion of almost every gift belonging to a true poet, and but for restricted health and fortune, would have maintained a higher standard. His sympathetic instinct was especially tender and alert; he was the poet of the heart, and sound at heart himself, — the poet of human sentiment, clarified by a living spring of humor, which kept it from any taint of sentimentalism. To read his pages is to laugh and weep by turns; to take on human charity; to regard the earth mournfully, yet to be thankful, as he was, for what sunshine falls upon it, and to accept manfully, as he did, each one's condition, however toilsome and suffering, under the changeless law that impels and governs all. Even his artistic weaknesses (and he had no other) were frolicsome and endearing. Much of his verse was the poetry of the beautiful, in a direction opposite to that of the metaphysical kind. His humor — not his jaded humor, the pack-horse of daily task-work, but his humor at its best, which so lightened his pack of ills and sorrows, and made all England know him — was the merriment of hamlets and hostels around the skirts of Parnassus where not the gods, but earth's common children hold their gala-days within the shadow. Lastly, his severer lyrical

[1] Clare.

faculty was musical and sweet; its product is as refined as the most exacting need require, and keeps more uniformly than other modern poetry to the idiomatic measures of English song. His ballads are full of grace, simplicity, pathos, and spirit.

"Hood's odes and addresses, his comic diversion in the *London Magazine*, and the pronounced success of whims and oddities, gave him a notoriety as a fun-maker, and doomed him either to starve or to grimace for the national amusement during the twenty after years of his toiling, pathetic life. The British will always have their Samson out of the prison house to make them sport. Tickle the ribs of those spleen-devoured idlers or workers, in London and a score of dingy cities; dispel for a moment the insular melancholy; and you may command the pence of the poor, and the patronage, if you choose, of the rich and titled. But at what a sacrifice! The mask of more than one Merryman has hidden a death's head; his path has been slanted to the tomb, though strewn with tinsel taffeta roses, and garish with all the cressets of the circus ring. Whatever Hood might essay, the public was stoically expecting a quip or a jest. These were kindly given though often poor as the health and fortunes of the jester; and it is no marvel, that, under the prolonged draughts of 'Hood's Own' and the 'Comic Annuals' the beery mirth ran swipes."

His more careful poetry is marked by natural melody, simplicity, and directness of language, and is so noticeable rather for sweetness than imaginative fire. There are no strained and affected cadences in his songs. Their diction is so clear that the expression of the thought has no resisting medium — a high excellence in ballad-verse. With

respect to their sentiment, all must admire the absolute health of Hood's poetry written during years of prostration and disease. He warbled cheering and trusting music, either as a foil to personal distress — which would have been quite too much to bear had he encountered its echo in his own voice, — or else through a manly resolve that, come what might, he would have nothing to do with the poetry of despair. The man's humor also buoyed him up, and thus was its own exceeding great reward.

REFERENCES FOR THE STUDENTS.

Horne: New Spirit of the Age.
Sheppard: The Enchiridion of Style.
Stedman: Victorian Poets.
Whipple: Essays and Reviews.

Croly.

George Croly, a voluminous writer, was born in Dublin in 1780, and during the sixty years of his life, he achieved distinction as a pulpit orator, as a writer upon theological subjects, and by writings of a purely literary character. Croly's tragedy of "Catiline," the romance entitled "Salathiel," "Political Life of the Right Hon. Edmund Burke," and "Historical Sketches, Speeches, and Characters," may represent the most enduring of his literary efforts.

REFERENCES FOR THE STUDENT.

Campbell: British Poets.
Gilfillan: Literary Portraits.
Hazlitt.

Alison.

Sir Archibald Alison was the son of the Rev. Archibald Alison, and was born in Kenley, in 1792, and died in 1867. Alison wrote the "Principles of the Criminal Law," and the "Practice of the Criminal Law"—works in high esteem in Scotland; but his literary reputation rests upon his "History of Europe" from the commencement of the French Revolution to the restoration of the Bourbons, and from 1815 to 1852, which has been translated into French, German, Hindostanee, and Arabic. In some chapters of his history, and in his essays are to be found his literary criticisms.

Of his history it has been said: "It is on the whole a valuable addition to European literature. Its defects are matters partly of taste, and partly of political opinion. Its merits are minuteness and honesty—qualities which may well excuse a faulty style, gross political prejudices, and a fondness for exaggerated and frothy declamation. His narrative steers judicially between conflicting accounts, and combines the most probable and consistent particulars contained in each. His general style is not attractive. It is not, however, at least in the narrative parts of it, either feeble or displeasing. Its principal defect is the cumbrous and unwieldy construction of its sentences, which frequently causes them to appear slovenly and obscure, and sometimes renders their precise meaning doubtful."

REFERENCES FOR THE STUDENT.

Edinburgh, Review, Oct. 1842.
Blackwood's, July, 1840.
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Ruskin.

John Ruskin was born in London (1819), and was educated at the University of Oxford, where he afterwards became professor of art. Mr. Ruskin is generally known as an art critic, and of his merits there are the various opinions that are commonly entertained before one has established his position as the representative of the effort which has called forth his best endeavors. Our concern with Mr. Ruskin is mainly confined to his effective style; we are to consider him as a writer, rather than as one skilled in the fine arts. Mr. Ruskin is still in the midst of an active career, and has already published some forty volumes. Of these it will be sufficient to name "Modern Painters," "The Seven Lamps of Architecture," "The Stones of Venice," "The Ethics of the Dust," and "Lectures on Architecture."

"Unquestionably, one of the most remarkable men of this — may we not say of any — age is Mr. Ruskin. He is, if you like, not seldom dogmatic, self-contradictory, arrogant, conceited, and absurd; but he is a great and wonderful writer. He has created a new literature — the literature of art. In the fulfilment of his glorious mission, Mr. Ruskin has been assisted by a style singularly clear, rich, and powerful. Every inventor of a new philosophy has in some sort to invent a new vocabulary; and Mr. Ruskin's perfect command of language has enabled him to do this with extraordinary success."

REFERENCES FOR THE STUDENT.

Allibone: Dictionary of Authors.
Bayne: Essays.
Blackwood's Magazine, 1840.

Edinburgh Review, 1842.
Mitford, Mary R.: Literary Recollections.
Ruskin: Praeterito.
Scherr: History of English Literature.
Tuckerman H. T.: Month in England.

Froude.

James Anthony Froude was born in 1818, was thoroughly educated at Oxford University, entered the ministry, but subsequently devoted himself to literary pursuits.

Of his writings, we may mention "The History of England from the Fall of Wolsey to the Defeat of the Spanish Armada"; three sets of Essays called "Short Studies on Great Subjects" and his "History of Ireland."

Froude differs from other writers of English history in the view which he takes of the character of Henry VIII. Chambers cites this judgment of Froude: "He rivals Macaulay in research and statistical knowledge. His history is a work of sterling merit, although conceded in the spirit of a special pleader. The object of the author is to vindicate the character of Henry VIII., and to depict the actual condition, the contentment, and loyalty of the people during his reign."

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Chamber's Cyclopædia of English Literature.
Dallas: The Gay Science.
Edinburgh Review, 1858, 1864, 1866.
Frazer's Magazine, 1840, 1856, 1858, 1860.
London Quarterly Review, 1863.
Macaulay: Essays.
North British Review, 1856.
Shepard: Enchiridion of Style.

TOPICAL RÉSUMÉ.

(CHAPTER VII.)

The Sixth Era — dates and authors used to mark its limits.

History of language and literary influences.

History of German influence.

Illustrate the use of the phrase, — schools of poetry.

Explain and illustrate the forms of prose fiction.

Time, services, and memorabilia of Cowper's contemporaries and successors: Mrs Hemans, Montgomery, Rogers, Wolfe, — poets; Brougham, Buckle, Jerrold, Lockhart, Mackintosh, Palgrave, Reade, Russell, Smith, Talfourd, Turner, Wilson, — writers in prose.

Services, characteristics, and sketch of Mrs. Browning, Browning, Burns, Byron, Coleridge, Cowper, Keats, Shelley, Tennyson, Wordsworth, — poets; Bulwer, Carlyle, De Quincey, Dickens, George Eliot, Grote, Hallam, Macaulay, Scott, Thackeray, — writers in prose; Campbell, Croly, Hood, Moore, Southey, — poets; Alison, Froude, Hazlitt, Jeffrey, Lamb, Lingard, Ruskin, — writers in prose.

PART II.

AMERICAN AUTHORS.

PART II.

AMERICAN LITERATURE.

CHAPTER VIII.

POETS OF AMERICA.

ALTHOUGH our own country has as yet produced no rival of the great British poets, yet, in spite of the industrial character of her daily life, there have been found among her sons and daughters many highly gifted with the power of song. And even among her humbler poets there are a great number whose verses show true poetical inspiration.

It is difficult to separate our feelings of patriotism from the strictly critical spirit which must pronounce upon the merits of writings as such. A Bryant, a Longfellow, a Poe, a Whittier, are identified with the life which we ourselves are leading, and we cannot exclude this feeling of personality so as to pronounce upon the success of their poetry as in the case of British authors. Our American writers are dear to us as friends, and their appeals are made to our sympathies, as both theme and treatment seem to touch our own experience.

In the "Village Blacksmith," "Thanatopsis," and "Skipper Ireson," the feelings, interests, and actions of ordinary persons like ourselves are portrayed; and, while their lives may lack that divinity which doth hedge about a king, we have the enjoyment of an individual participancy

which we cannot gain from a Lear or a Hamlet. The writers are, like ourselves, Americans, and draw their inspirations from the same pains and pleasures, griefs and felicities, as form the substance of our own lives, and hence have with us the common bond of the same interests and surroundings.

Therefore, in entering upon the study of their works, we must be on our guard lest a tenderness of friendly feeling take the place of strict and impartial criticism.

Thus fortified against a partial judgment of our American authors, we commence a study that will yield abundant profit and abiding satisfaction.

The growth and development of American literature have been slow and gradual, as the poverty and privation of a new life would necessitate. Pioneering a new civilization tends to develop strength of body and character, but does not encourage literary attainments.

The day of privation and struggle gave way to one of comparative wealth and ease. Literature began to develop, and so rapid has been its growth that we now have open to us a field of study and investigation that cannot fail to furnish both instruction and inspiration.

In the following pages the author gives not only his own conclusions, but the estimate of contemporaries, biographers, and readers regarding a writer's work and place in history, with their criticisms and judgment of his productions.

Bryant.

William Cullen Bryant was born at Cummington, Massachusetts, 1794. After two years in Williams College, he studied law, and was admitted to the bar in 1815. During

the next ten years, he pursued successfully his career as a lawyer, and then, removing to New York, became a journalist. From the early age of ten years, Mr. Bryant published poems; in this respect, as well as in his desertion of law for literature, he resembled Longfellow. As editor of the New York *Evening Post*, Mr. Bryant, till the day of his death (1879), used his efforts to serve what he regarded as the best interests of his country. Bryant's translation of Homer at once replaced the numberless efforts of other translators.

Bryant appears as an editor of "The Library of Poetry and Song," and of a "History of the United States." Of his poems, "Thanatopsis," written when he was seventeen years of age, remains the popular favorite. In his "Library of Poetry and Song," Mr. Bryant offers as his own selection from his poems: —

America, The Battle-Field, Blessed are they that mourn, The Crowded Street, The Death of the Flowers, The Evening Wind, Fatima and Raduan, A Forest Hymn, To the Fringed Gentian, The Hurricane, A Hymn of the Sea, The Mother's Hymn, My Autumn Walk, The Planting of the Apple-Tree, Robert of Lincoln, Sella's Fairy Slippers, The Siesta, The Snow Shower, Song of Marion's Men, Thanatopsis, Thou hast put all things under his feet, and To a Waterfowl.

Emerson's selection is as follows: Death of the Flowers, Song of the Stars, Thanatopsis, The Murdered Traveller, The Old Man's Funeral, The Rivulet, To a Waterfowl, To the Fringed Gentian.

Dana gives: To a Waterfowl, The Fringed Gentian, The Death of the Flowers, Hunter of the Prairies, The Evening Wind, Burial of Marion's Men, Battle-Field, O Mother of a Mighty Race.

Stedman dwells upon: The Ages, A Forest Hymn, The Evening Wind, A Day Dream, To a Waterfowl, The Post, Thanatopsis, A Winter Piece, Inscription for the Entrance to a Wood, A Forest Hymn, Summer Wind, The Prairies, The Fountain, A Hymn of the Sea, A Rain-Dream, The Constellations, The River by Night, Among

the Trees, Hymn to Death, Earth, An Evening Revery, The Antiquity of Freedom, The Flood of Years, Life, The Battle-Field, The Future Life, The Conqueror's Grave, June, The Death of the Flowers, Song of Marion's Men, The Hunter of the Prairies, The Planting of the Apple-Tree, Snow Shower, Robert of Lincoln, Sella, The Little People of the Snow, The Death of Slavery.

The chronology of Bryant's publications is as follows: —

1807. Translations of Latin Poems.
1808. The Embargo, The Spanish Revolution, and other poems.
1819. Thanatopsis.
1821. The Ages.
1834, 1845, 1849. Letters of a Traveller.
1842. The Fountain, and other poems.
1844. The White-footed Deer, and other poems.
1870, 1871. Homer's Iliad and Homer's Odyssey.
1872. Little People of the Snow.
1873. Orations, addresses, essays.
1874. Among the Trees.
1877. History of the United States.

Christopher North says that "Thanatopsis," alone, would establish a claim to genius.

REFERENCES FOR THE STUDENT.

Cleveland: American Literature.
Griswold: Poets and Poetry of America.
Taylor: Critical Essays.
Whipple: Literature and Life.
Appleton's Dictionary of American Biography.
Chambers's Cyclopædia of English Literature.
Drake's Dictionary of American Biography.
Lippincott's Biographical Dictionary.

Longfellow.

Henry Wadsworth Longfellow was born in Portland, Maine, 1807, graduated at Bowdoin College, 1825, and soon afterwards became professor of modern languages and litera-

ture in that institution. From 1826 to 1830 he travelled in France, Germany, Italy, and Spain, and from 1835 to 1854 he held the professorship of modern languages and belles-lettres in Harvard College. At an early age he published various poems, "The Moravian Nuns," for example. In the direction of fiction, Mr. Longfellow published "Hyperion" and "Kavanagh." As a translation, his "Dante" gives him high rank.

His "Poets and Poetry of Europe" exhibits the same facility and fidelity, while it illustrates his extensive scholarship. Longfellow is confessedly the most scholarly of American poets, and is distinguished especially for the melody of his versification, and his thorough acquaintance with his themes. Many of his minor poems derive their popularity from their sentiment. His poems have become household words, and he has succeeded in expressing adequately the sentiments which the readers of American poetry were ready to welcome.

The chronology of Longfellow's works, based in all but one or two cases upon the time of composition, is as follows: —

1825. The Burial of the Minnisink; Spirit of Poetry; Hymn of the Moravian Nuns.

Before 1826. Translation from the Italian; Autumn; The Woods in Winter; Sunrise on the Hills.

1832. Translation from the Spanish.

1835. Outre-Mer.

1836. Translation from the German.

1837. Flowers.

1838. Psalm of Life; The Reaper; The Light of Stars, Fragments; Translation from Anglo-Saxon.

1839. Voices of the Night; Hymn to Night; Footsteps of Angels; The Beleaguered City; Midnight Mass for the Dying Year; The Village Blacksmith; Translation from the French; Hyperion.

1840. The Spanish Student.

1841. Skeleton in Armor; Wreck of the Hesperus; Endymion; It is not always May; The Rainy Day; God's Acre; The River Charles; Blind Bartimeus; The Goblet of Life; Translations from Swedish and Danish.

1842. Maidenhood; Excelsior; To Channing; The Slave's Dream; The Good Part; The Slave singing at Midnight; Witnesses; The Warning; Mezzo Cammin.

1843. Arsenal at Springfield; Poets and Poetry of Europe; Translation from the Portuguese.

1844. Nuremberg; The Norman Baron; The Day is done.

1845. Belfry of Bruges; Rain in Summer; To a Child; Occultation of Orion; The Bridge; The Driving Cloud; Afternoon in February; To an Old Danish Song-Book; Walter von der Vogelweid; Drinking Song; The Old Clock on the Stairs; The Arrow and the Song; The Evening Star; Seaweed; Chrysaor; The Secret of the Sea; Twilight; Evangeline.

1846. A Gleam of Sunshine; The Builders; Sand of the Desert; Pegasus in Pound.

1847. Tegnér's Drapa; Fragments.

1848. Sir Humphrey Gilbert; By the Fireside; King Witlaf's Drinking Horn; The Castle Builder.

1849. Kavanagh; The Building of the Ship; The Lighthouse; The Fire of Driftwood; The Open Window; Gaspar Becerra; Mrs. Kemble; The Singers; Hymn for my Brother's Ordination; Suspiria; Children; Brook and Wave.

1850. The Phantom Ship; Fragments.

1852. The Warden of the Cinque Ports; Haunted Houses; Jewish Cemetery at Newport; Oliver Basselin.

1853. In the Churchyard at Cambridge; The Emperor's Bird's Nest.

1854. The Two Angels; Daylight and Moonlight; The Rope-Walk; The Golden Mile-Stone; Catawba Wine.

1855. Hiawatha; Victor Galbraith; My Lost Youth.

1857. Saint Filomena; Discovery of the North Cape; Daybreak; Agassiz's Anniversary; Sandalphon.

1858. Miles Standish; Birds of Passage; Prometheus; Epimetheus; Ladder of St. Augustine; Changed.

1859. Bells of Lynn; Enceladus.

1860. Paul Revere's Ride.

1863. The Cumberland; The Snowflake; Something left undone; Weariness; The Children's Hour; Tales of a Wayside Inn.

1864. Palingenesis; Bridge of Cloud; Hawthorne; Christmas Bells; Wind over the Chimney; Divina Commedia.

1866. Flower-de-Luce; Killed at the Ford; Giotto's Tower; Tomorrow.

1867. Noël.

1870. The Meeting; Fata Morgana; Vox Populi; Translations from the Persian and the Latin.

1872. Judas Maccabæus.

1873. The Haunted Chamber; The Challenge; Aftermath; Sonnets; Christus.

1874. Travels by the Fireside; Cadenabbia; Monte Cassino; The Hanging of the Crane; Morituri Salutamus; Sonnets; Autumn Within; Poems of Places.

1875. Amalfi; Sermon of St. Francis; Belisarius; Congo River; The Masque of Pandora; Sonnets.

1876. The Four Lakes of Madison; Victor and Vanquished; Charles Sumner.

1877. Cross of Snow; Keramos.

1878. Elmwood; A Dutch Picture; Castles in Spain; Vittoria Colonna; Revenge of Rain in the Fall; The Emperor's Glove; A Ballad of the French Fleet; Leap of Roushan Beg; Haroun al Raschid; King Trisanku; A Wraith in the Mist; The Three Kings; Song; The White Czar; Delia; Bayard Taylor; From my Arm-Chair; Moonlight; Chamber over the Gate.

1878–1881. The Poet's Calendar.

1879. The Children's Crusade; Chimes; Sundown; Jugurtha; The Iron Pen; Robert Burns; Helen of Tyre; Elegiac; The Sifting of Peter; The Tide rises, the Tide falls; My Cathedral; Burial of the Poet; Night.

1880. Ultima Thule; Old St. David's at Radnor; Windmill; Maiden and Weathercock; The Poet and his Songs; Four by the Clock.

1881. Auf Wiedersehen; Memories; Elegiac Verse; Hermes Trismegistus; The City and the Sea; To the Avon; President Garfield; My Books.

1882. Mad River; Possibilities; Decoration Day; A Fragment; Loss and Gain; Bells of San Blas; In the Harbor.

1883. Michael Angelo.

Bryant cites as the best of Longfellow's poems: Carillon, The Children's Hour, Daybreak, Divina Commedia, Evangeline, In the Prairie, Footsteps of Angels, God's Acre, Hymn to the Night, Maidenhood, Peace in Acadie, Prelude, A Psalm of Life, Rain in Summer, The Reaper and the Flowers, Resignation, Retribution, Seaweed, Snowflakes, The Village Blacksmith.

Emerson selects as his preference: Life, Santa Filomena, The Birds of Killingworth, The Children's Hour, The Cumberland, The Warden of the Cinque Ports, To Agassiz on his Fiftieth Birthday.

A. F. Blaisdell, in his Outlines, mentions especially: The Wreck of the Hesperus, Village Blacksmith, The Norman Baron, The Old Clock on the Stairs, Building of the Ship, Sir Humphrey Gilbert, The Lighthouse, The Fire of Driftwood, The Phantom Ship, The Cumberland, Paul Revere's Ride, Lady Wentworth, Elizabeth, The Monk's Vision, Psalm of Life, Resignation, Rainy Day, The Two Angels, Something left undone.

Dana's selections from Longfellow are: The Flowers, Rain in Summer, Twilight, Seaweed, Woods in Winter, Afternoon in February, The Open Window, The Fire of Driftwood, Excelsior, The Wreck of the Hesperus, The Warden of the Cinque Ports, The Village Blacksmith, Arsenal at Springfield, The Light of Stars, The Slave singing at Midnight, The Psalm of Life, The Footsteps of Angels.

Stedman especially praises: Voices of the Night, The Day is done, The Bridge, Twilight, The Reaper, The Psalm of Life, The Beleaguered City, The Midnight Mass for the Dying Year, Excelsior, Prometheus, The Ladder of St. Augustine, The Reaper and the Flowers, Footsteps of Angels, Maidenhood, Resignation, Haunted Houses, The Fire of Driftwood, The Lighthouse, Land of the Desert, The Jewish Cemetery, The Arsenal, The Bells of Lynn, The Tide rises, the Tide falls, Curfew, The Arrow and the Song, The Quadroon Girl, Sir Humphrey Gilbert, The Spanish Jew's Tale, The Skeleton in Armor, The Wreck of the Hesperus, Victor Galbraith, The Cumberland, The Two Angels, Hawthorne, Bayard Taylor, Killed at the Ford, The Warden of the Cinque Ports, Rain in Sum-

mer, To a Child, The Building of the Ship, The Saga of King Olaf, Enceladus, Belisarius, The Chamber over the Gate, Helen of Tyre, The Children's Hour, My Lost Youth, Evangeline, Miles Standish, Hiawatha, The Spanish Student, Pandora, Cloisters, The Divine Tragedy, The New England Tragedies, The Golden Legend, Keramos, The Hanging of the Crane, Morituri Salutamus, The Old Clock, The Village Blacksmith.

James Russell Lowell characterizes Longfellow thus: "Purity of tone, tenderness, picturesque simplicity."

George William Curtis says: "His poetry expresses a universal sentiment in the simplest and most melodious manner."

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Cleveland: American Literature.
Curtis: Homes of American Authors.
Fuller: Papers on Literature and Art.
Griswold: Poets and Poetry of America.
Taylor: Critical Essays.
Tyler: History of American Literature.
Whipple: Essays and Reviews.
Appleton's Dictionary of American Biography.
Chambers's Cyclopædia of English Literature.
Drake's Dictionary of American Biography.
Lippincott's Biographical Dictionary.
Underwood's American Authors.

Poe.

Edgar Allan Poe was the son of a Revolutionary officer of distinction, and was born in Baltimore in 1811. Being early left an orphan, he was adopted by John Allan of Richmond, who, until Poe was grown, furnished him with every advantage. Domestic disagreements terminated this

relationship, and Poe's subsequent career was one of trials, privations, and error. He died in 1849.

Poe's life may be summarized by saying that intellectual pride and excessive wilfulness led him into difficulties from which he never extricated himself. To what extent the charges against his habits are true, will never be known; but this does not at all affect the fact that poetically he was the most gifted of America's sons. On the other hand, the characteristic of wilfulness, rather than that of intelligent will, gives color to his literary efforts, which are remarkable for their ability rather than valuable for their contents.

Whether or not one is concerned about the interpretations of "The Raven," he cannot fail to respond to its weirdness of imagination, and the variety and effectiveness of its versification. Poe's other poems have been less generally popular, but display the same characteristics; their titles are: "Annabel Lee," "The City in the Sea," "The Sleeper," "A Dream within a Dream," "Lenore," "The Doomed City," "The Valley Nis," "The Valley of Unrest," "To Science," "To Helen," "Ulalume," "For Annie," "Eulalie."

The selections made by Bryant are: Annabel Lee, For Annie, The Bells, The Raven. Dana gives the same, with the exception of For Annie.

In prose, Poe wrote a number of tales, of which "The Gold Bug" is best known. It is safe to say that in wealth of imagination, Poe has had no equal unless it be Spenser or De Quincey. Poe's "Rationale of Versification" has always been a puzzle, as critics have been unable to decide whether to regard it as the serious views of a

competent writer, or as a rhetorical effort similar in kind to "The Gold Bug," "Sigeia," "The Fall of the House of Uskea," and "Tales from the Grotesque and Arabesque."

Poe, like De Foe and Chesterfield, has been persecuted beyond the grave, and it is charitable to suppose that those who control public opinion have been actuated solely by an honest opposition to a writer who presumed to disregard their conventions. Poe was at different times the editor of *The Southern Literary Messenger*, and of *Graham's Magazine.*

James Russell Lowell says that Poe's "heart was squeezed out by his mind," and that he was "three-fifths genius and two-fifths fudge!"

Gilfillan, who dwells upon Poe's power rather than upon Poe's defects, says, "His fictions are as matter-of-fact as De Foe; tales as weird and wonderful as Hoffman's; amatory strains trembling with passion, and suffused with the purple glow of love. Dirges express the dreariest essence of desolation."

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Griswold: Poets and Poetry of America.
Lowell: Fable for the Critics.
Stedman: Poets of America.
Drake's Dictionary of American Biography.
Stoddard: *Harper's Magazine*, vol. 45.

Whittier.

John Greenleaf Whittier was born in Haverhill, Massachusetts, 1807. He began life on a farm, but soon commenced literary work. In 1831 he published "Legends of New England," and hardly a year has passed without some

addition to his contributions to the entertainment of the poetical public.

Emerson's favorites among his poems are: Amy Wentworth, At Port Royal, Ichabod, Skipper Ireson's Ride, Telling the Bees, The Playmate, What the Birds said.

Blaisdell selects: Song of the Free, New Hampshire, The Branded Hand, The Star of Bethlehem, The Female Martyr, The Frost Spirit, My Soul and I, Prisoners for Debt, To ———, Forgiveness, What the Voice said, Lucy Hooper, Channing, A Lament, Gone, Memories, To Pius IX., The Wish of To-Day, To A. K., Trust, Burns, The Barefoot Boy, Last Walk in Autumn, Skipper Ireson's Ride, My Playmate, Trinitas, Thy Will be Done, Battle Summer of 1862, Cry of a Lost Soul, Snow-Bound, Abraham Davenport, To the Thirty-ninth Congress, The Eternal Goodness, The Clear Vision, In School Days, My Triumph, Nauhaught, The Deacon, The Pageant, Chicago, A Woman, The Three Bells, Marguerite, Prayer of Agassiz, The Friend's Burial, In Quest, A Mystery, Conductor Bradley, Child Song.

Dana gives: Hampton Beach, Maud Muller, Our State, Ichabod, Barclay of Ury, To my Sister, Burns, Seedtime and Harvest.

Bryant's favorites are: To Her Absent Sailor, The Angel of Patience, Barbara Frietchie, Barclay of Ury, The Barefoot Boy, Benedicite (from Snow-Bound), Burns, The Farewell, Hampton Beach, Ichabod, Indian Summer, Laus Deo, Maud Muller, The Meeting, New England in Winter, The Palm-Tree, The Poet's Reward, The Pumpkin, The Reformer.

Stedman's favorites are: Voices of Freedom, Randolph of Roanoke, Mogg Megone, The Bridal of Pennacook, The Songs of Labor, The Old South, The King's Missive, How the Women went from Dere, Calef in Boston, The Witch of Uruban, Mary Garvin, Parson Avery, John Underhill, Marguerite, The Wreck of Rivermouth.

The order of Whittier's publications has been: —

1831. Legend of New England.
1833. Justice and Expediency.
1836. Moll Pitcher; Bridal of Pennacook; Mogg Megone.
1838. Ballads.

1841. Voices of Freedom.
1843. Lays of my Home.
1845. The Stranger in Lowell.
1847. Supernaturalism of New England.
1848. Songs of Labor.
1849. Leaves from Margaret Smith's Journal.
1850. Old Portraits and Modern Sketches.
1852. The Chaplet of the Hermits; Literary Recreations.
1853. A Sabbath Scene.
1856. The Panorama.
1859. Home Ballads.
1863. In War Time.
1865. National Lyrics.
1866. Maud Muller; Snow-Bound.
1867. The Tent on the Beach.
1868. Among the Hills.
1869. Ballads of New England.
Child Life.
1870. Miriam.
1872. Pennsylvania Pilgrim.

Whittier is essentially the poet of New England home-life, and has endeared himself to New England people by adding an ideal beauty to labors so arduous as to need the inspiration of a poet to translate them into the realm of the heroic and romantic.

Lowell says that "Whittier is essentially a lyric poet, and the fervor of his temperament gives his pieces of that kind a remarkable force and effectiveness. His rhymes are often faulty beyond the most provincial license of Burns himself."

Hillard's characterization is as follows: "Earnestness of tone, high moral purpose, energy of expression, spirit of a sincere and fearless reformer, themes drawn largely from the history, traditions, manners, and scenery of New

England. Describes natural scenery correctly and beautifully, and has a vein of tenderness."

REFERENCES FOR THE STUDENT.

Miss Mitford: Recollections of a Literary Life.
Lowell: Fable for the Critics.
Stedman: Poets of America.
Whipple: Essays and Reviews.
Allibone's Dictionary of English Authors.
Drake's Dictionary of American Biography.

Holmes.

Oliver Wendell Holmes has cultivated literature successfully while attaining eminence in the medical profession. He is another of the gifted sons of Cambridge, Massachusetts, having been born in that beautiful town in 1809. Dr. Holmes has become the recognized poetical autocrat of Boston's public gatherings, and such occasions, as well as the annual commencements of Harvard College, never find him unready to provide a feast of wit and humor. His prose essays, "The Autocrat of the Breakfast Table," "The Professor at the Breakfast Table," "The Poet at the Breakfast Table," and "Soundings from the Atlantic," marked a literary epoch, and remain a valued part of our household literature. In the direction of fiction, Dr. Holmes has published "Elsie Venner."

His "Mechanism in Thought and Morals" is a monograph which is to be read for its interest, rather than accepted for its scientific validity. To the literature of the medical profession, Dr. Holmes has been a frequent and valued contributor, but his work in this direction is aside from the limits of this book.

Bryant's selections will doubtless be known to many students through their school-readers: The Comet, Contentment, Evening, Hymn of Peace, Katydid, The Last Leaf, Ode for a Social Meeting, The One Hoss Shay, The Ploughman, Questions and Answers, and Under the Violets.

Dana's preferences are for : The Old Constitution, The Steamboat, The Last Leaf, The Crowded Street, Contentment, Dorothy Q., Never or Now, Old Ironsides, Rudolph the Headsman, One Hoss Shay, To George Peabody.

Stedman adds : The Meeting of the Dryads, My Aunt, The Dilemma, Parson Turell's Legacy, How the Old Horse Won the Bet, The Living Temple, The Chambered Nautilus.

The dates of the publication of Dr. Holmes's chief works are: —

1857. Autocrat of the Breakfast Table.
1861. The Professor at the Breakfast Table; The Poet at the Breakfast Table; Elsie Venner.
1864. Songs in Many Keys; Soundings from the Atlantic.
1868. The Guardian Angel.
1870. Mechanism in Thought and Morals.

Tuckerman calls Mr. Holmes "the most concise, apt, and effective poet of the school of Pope, this country has ever produced."

Whittier says: "Long may he live to make broader the face of our care-ridden generation, and to realize for himself the truth of the wise man's declaration that a merry heart is a continual feast."

Lowell.

James Russell Lowell was born in Cambridge, Massachusetts, in 1819, and has achieved distinction as an essayist, a poet, a speaker, a humorist, a lecturer, and as a "scholar in politics."

He entered the Cambridge Law School after graduating from Harvard College, and upon the completion of his course he was admitted to the practice of the bar. But, like many of the greater writers of English, Mr. Lowell found literature more attractive than law.

In 1841 he published a volume of poems, and in 1844 followed this by another. In 1848 his "Vision of Sir Launfal,"— which has now been a favorite for forty years, — and the "Biglow Papers," appeared. To this year belongs also his "Fable for Critics," an exceedingly happy satire upon the most prominent American poets.

In 1855 he accepted the professorship of modern languages and belles-lettres in Harvard College.

In 1857 Mr. Lowell assumed the editorial charge of *The Atlantic Monthly*, and continued in this position until 1862. Subsequently, he became the editor of the old *North American Review* — an enterprise growing out of the most generous admiration for solid learning, and one which stands among the most powerful of the creative influences of American literature. During this period and up to the present, Mr. Lowell has been a frequent and welcome contributor to our leading magazines, besides publishing, in book form, various collections of poems and essays.

It has been said that Emerson was the intellectual emancipator of America: it may quite as truly be asserted that Mr. Lowell has been its literary educator, and that he has both given direction to this intellectual freedom and, by furnishing an acceptable standard of literary merit, illustrated its proper employment.

Both series of Mr. Lowell's "'Biglow Papers' illustrate the wit and humor which are characteristic of New England;" but although these qualities form the attraction to

the reader of the present day, the political effectiveness of the "Biglow Papers" makes them an imperishable portion of our national history.

In the direction of prose essays, Mr. Lowell has published two series of "Among My Books" (1870, 1876), and "My Study Windows" (1870). These display profound scholarship, critical acumen, and a power of popular presentation which are as uncommon as the peculiarly Chaucerian flavor, sanity, and healthfulness which have been manifested by no other writer of English.

Of Mr. Lowell's poems Bryant selects: 1. Abraham Lincoln; 2. Auf Wiedersehen; 3. The Courtin'; 4. The First Snowfall; 5. To H. W. L.; 6. Rhoecus; 7. Summer Storm; 8. What Mr. Robinson Thinks; 9. Winter's Evening; 10. Hymn to my Fire; 11. Yussouf.

Dana prefers: The Fountain, To the Dandelion, The Birch-Tree, To the Pine-Tree, She Came and Went, My Love, Hebe. He, however, includes numbers 6, 7, 8 of Bryant's selections.

Emerson's favorites were: Beaver Brook, Commemoration Ode, Jonathan to John, Mason and Slidell, Origin of Didactic Poetry, Sunthin' in the Pastoral Line, The Washers of the Shroud. He also includes number 3 of Bryant's choice.

Stedman dwells especially upon The Heritage, Legend of Brittany, Studies for Two Heads, The Changeling, She Came and Went, The First Snowfall, The Shepherd of Admetus, An Incident in a Railway Car, Hebe, The Indian Summer, Reverie, The Pine-Tree, The Birch-Tree, The Dandelion, The Vision of Sir Launfal, Centennial Ode, The Cathedral.

It is safe to say that all will enjoy an acquaintance with Mr. Lowell's prose and poetry, and that their enjoyment will cause them to read his works rather than selections. "Harvard Commemoration Ode," "Al Fresco," "A Summer Night," "The Buried Life," "The Fountain of Youth," "A Mood," "Palinado," "Auf Wiedersehen," "Under the

Willows," "A Fable for Critics," "Heartsease and Rue," "The Cathedral," "Three Memorial Poems," "Columbus," "Above and Below," "Fireside Travels," "Democracy," and other essays, and "Political Essays," will demand acquaintance.

As a writer, Mr. Lowell is distinguished by the fairness of his criticism, by his bubbling wit, and by a genial humor which seems to be his very atmosphere.

Chronologically, Mr. Lowell's works have appeared as follows: —

1839. A Poem Recited at Cambridge.
1841. A Year's Life.
1843. Essays on the English Song Writers.
1844. Poems.
1845. Conversations on some of the old Poets.
1848. Poems; Vision of Sir Launfal; Biglow Papers.
1856. A Fable for Critics.
1864. Fireside Travel.
1869. Under the Willows; The Cathedral.
1870. Among my Books.
1871. My Study Windows.
1888. Heartsease and Rue.

Taylor.

Bayard Taylor was born at Kennett Square, Pennsylvania, in 1825, and died in 1879. He began life for himself at the early age of seventeen, when he became apprenticed to a printer.

In 1844 he published a volume of poems called "Ximena." A tour on foot through Europe (1844–1846) resulted in his "Views Afoot."

In 1848 he published "Rhymes of Travel;" in 1849,

"El Dorado;" in 1851, "Book of Romances, Songs, and Lyrics."

1851–1853, Mr. Taylor travelled fifty thousand miles, visiting Spain, Africa, India, China, and Japan.

1856–8 and 1862–3, he again indulged his taste for travel and adventure.

His other publications were: —

1848. Ballads and other Poems.
1850. A Voyage to California.
1854. Poems of the Orient; The Land of the Saracen.
1855. Poems of Home and Travel.
1862. At Home and Abroad; The Poet's Journal.
1863. Hannah Thurston.
1864. John Godfrey's Fortunes.
1866. The Story of Kennet; Picture of St. John.
1867. Colorado; Frithiof's Saga; Studies in German Literature.
1869. The Ballad of Abraham Lincoln; By-Ways of Europe.
1870. Faust.
1872. The Masque of the Gods.
1874. The Prophet; Home Pastorals.
1876. Translation of Goethe's Faust.

Of his poems, Bryant cites: 1. The Arab to the Palm; 2. Bedouin Love Song; 3. The Lute Player; 4. Possession; 5. The Rose.

Dana mentions No. 1, and adds: Storm Song, The Phantom, Hylas.

Stedman adds: Calaynos, Kubleh, The Soldier and the Pard, Ariel, Sorrowful Music, Ode to Shelley, Sicilian Wine, Tauraus, Serapion, The Metempsychosis of the Pine, Moan, ye Wild Winds around the Pane, The Temptation of Hassan Ben Khaled, Amran's Wooing, The Song of the Camp, John Reid, The Old Pennsylvania Farmer, The Quaker Widow, Euphorian Lars, Prince Deukalion.

Griswold credits Bayard Taylor with "the highest distinction in poetry."

Duyckinck says, "His prose is equable and clear, in the

flowing style; the narration of a genial, healthy observer of the many manners of the world which he has seen in the most remarkable portions of its four quarters."

Minor Poets.

Thomas Bailey Aldrich was born in New Hampshire, 1836. Of his poems, "Ballad of Babie Bell," "The Face against the Pane," and "When the Sultan goes to Ispahan," have become general household favorites. In the direction of fiction, "The Stillwater Tragedy," and "The Queen of Sheba," are well known. Mr. Aldrich has been editor of *The Home Journal* and of *The Atlantic Monthly*.

George H. Boker, Philadelphia, 1824, holds high rank as a poet, through his "Lesson of Life, and other Poems," "Calaynos," "Anne Boleyn," "Leonor de Guzman," "Francesca di Rimini," and "The Betrothal."

The popular favorites among Mr. Boker's poems have been "The Black Regiment," "Countess Laura," "Prince Adeb," "Dirge for a Soldier."

Richard H. Dana, Sr., was born in Massachusetts, 1787. His most ambitious poem, "The Buccaneer," has been highly praised; but of his minor poems, these have been popular favorites: "The Little Beach Bird," "The Soul," "Husband and Wife's Grave."

James Redmond Drake was born in New York, in 1795, and died at the early age of twenty-five. His reputation rests upon "The Culprit Fay," "To Sarah," and "The American Flag."

Philip Freneau, born in New York, 1752, died in 1832. His poems, "The Wild Honeysuckle," and "The Indian Death-song," retain their popularity.

Fitz-Greene Halleck, Connecticut, 1795–1867, continues to be known, even to school-children, through his "Marco Bozzaris." Readers of poetry continue to award high praise to "Burns," "J. R. Drake," "Alwick Castle," "Fortune," and "Weehawken."

"Few American poets have been so highly lauded by critics; few so often read and ardently admired in the social circles of the land." — *Allibone.*

"He is familiar with those general rules and principles which are the basis of metrical harmony; and his own unerring taste has taught him the exceptions which a proper attention to variety demands. He understands that the rivulet is made musical by the obstructions in its channel." — *Bryant.*

Paul H. Hayne was born in Charleston, South Carolina, in 1831, and died in 1886. His literary activity was both great and varied. He may be represented by "Coolie, and other Poems," "Legends and Lyrics."

Josiah Gilbert Holland (1819–1881) has illustrated the varied form of effort so common among American writers. "Bitter-Sweet," "The Marble Prophecy," and "Kathrina" are favorite poems.

Dr. Holland exerted great influence upon such young persons as were disposed to accept guidance, through his "Letters of Timothy Titcomb." As a novelist, Dr. Holland is represented by "The Bay-Path," "Arthur Bonnicastle," and "Miss Gilbert's Career." At the time of his death, Dr. Holland was the editor of *Scribner's Magazine.*

A critic has said: "We mean it as very high praise when we say that 'Bitter-Sweet' is one of the few books that have found the secret of drawing up and assimilating the juices of this new world of ours."

Mrs. Julia Ward Howe was born in New York, in 1819. As a poet, she is the author of "Battle Hymn of the Republic," "The Flag," "The Dead Christ," and "The Royal Guest." Mrs. Howe lives in Boston, and is recognized as a leader of Boston's literary circles, and as exerting a constant influence in all matters which have for their object the elevation or amelioration of life.

Sidney Lanier was born in Georgia, in 1842, and died in Baltimore, in 1881. His work was varied, and he won marked distinction in each direction of effort. "Tiger Lilies" may represent his novels.

As an essayist, Lanier may be studied through his "Science of English Verse," and through his "Development of the English Novel."

As a writer of juvenile literature, his "Boys' Froissart" and his "Boys' Mabinogian" may be selected to represent him. The more characteristic of Lanier's poems are: "Nirvaña," "Resurrection," "Songs of the Jacquerie," "Song of the Chattahoochie," "The Revenge of Hamish," "Corn," "The Mocking-Bird," "Tampa Robins," "The Stirrup-Cup," "The Bee," "The Ship of Earth," "Sunrise," "The Symphony," "The Mariners of Glynn."

Joaquin Miller, though born in Indiana (1841), now lives in New Orleans, which would have seemed to be a more natural birthplace for this tropical poet. He is a master in his school of poetry, as will at once appear from a glance at his "Songs of the Mexican Seas," or his "Songs of the Sierras."

T. Buchanan Read was born in Chester County, Pennsylvania, 1822, and died in 1872. Many of his poems have become general favorites; as for example, "Autumn's Sighing," "The Angler," "The Brave at Home," "The Closing

Scene," "Drifting," "The Reaper's Dream," "Sheridan's Ride," "The Windy Night," "The Lost Pleiad," "The Water-Sprite," "Longfellow's Children."

John G. Saxe was born in Vermont in 1816, but lived at Albany, New York. He died in 1887, leaving the reputation of a most successful humorous and satirical poet. Of his poems, if one must select, the following may be accepted as characteristic and as popular favorites: "American Aristocracy," "The Cockney," "Death and Cupid," "Early Rising," "Echo," "Kiss Me Softly," "Railroad Rhyme," "The Times," "Woman's Will," "The Money King," "Progress," "Rape of the Lock."

Richard Henry Stoddard was born in Massachusetts in 1825. He now lives in New York, and is an untiring and successful cultivator of varied forms of literature.

Mr. Stoddard's poems may be represented by "The Burial of Lincoln," "The Dead Master," "The Fisher and Charon," "Hymns to the Sea," "It never comes again," "The King's Bell."

As an editor, Mr. Stoddard may be associated with "The Little Classic Series."

"His Loves and Heroines of the Poets," and his "Late English Poets," may stand for his critical effort.

Celia E. Thaxter was born in New Hampshire in 1835. Her poems have been numerous and popular, but may be represented by "Tacking Ship off Shore," "Driftwood," "Isle of Shoals."

Henry Timrod was a native of South Carolina, and lived from 1829 to 1867. His poetry takes rank not from its volume, but from its quality; and may be represented by "Ode on Decorating the Graves of the Confederate Dead."

John T. Trowbridge was born at Ogden, New York, 1827. His poems — "The Vagabonds," "Darius Green," and "At Sea" — are known to all readers of popular poetry.

In the direction of Juvenile Literature, Mr. Trowbridge has been both productive and effective.

He has been the editor of "Our Young Folks." In fiction he is represented by "Neighbor Jackwood," "Cudjo's Cave," and "The Old Battle-Ground."

Walt Whitman has been one of the creators of new poetical forms, and has been extravagantly praised, and quite as extravagantly condemned. He was born at West Hills, New York, 1819.

The titles of his volumes of poems are "Leaves of Grass," and "Drum-Taps."

Nathaniel Parker Willis, born in Maine, 1807, lived in New York, where he died in 1867.

Mr. Willis's popularity has been diminished by the constant appearance of new candidates for public favor, but many of his poems remain among the favorites of readers. "The Annoyer," "The Belfry Pigeon," "To a Child," "David and Absalom," "The Healing of Jairus' Daughter," "Lines on Visiting Europe," "The Leper," "Parrhasius," and "Women," are all well known.

[The alphabetical lists seek to present a bird's-eye view. If the name has received individual treatment, it is italicized; and when the writer, as in the case of John Quincy Adams, is not so well known as a poet as he is as a statesman, he is identified by the addition of his best-known claim to recollection. With the poets who do not receive individual mention are given the titles of their best-known poems.]

Adams, John Quincy. "Statesman."
The Wants of Men.
Dermot MacMurrough.

Aldrich, T. B.

Allen, Mrs. Elizabeth Akers. "Florence Percy." Me., 1832.
Rock me to Sleep, Mother.

Allston, Washington. S.C., 1779–1843.
Babyhood.
America to Great Britain.
Rosalie.

Arnold, Geo. "McAroné." N. Y., 1834–1865.
Drift.
The Jolly Old Pedagogue.

Barlow, Joel. Conn., 1755–1808.
The Hasty Pudding.

Benton, Joel. N. Y., 1832.
Poems.

Boker, G. H.

Boyesen, H. H. "Novelist."
If the Rose Could Speak.

Brackett, Miss Anna C. "Educator."
Unconscious Education.
The Michigan Woods.

Brainard, J. G. C. Conn., 1796–1828.
Epithalamion.
I saw Two Clouds at Morning.

Brooks, Chas. T. "Translator."
The Fisher.
Alpine Heights.

Bryant, Wm. C.

Bungay, Geo. W. England, 1825.
The Creed of the Bells.

Bunner, H. C. "Novelist."
Airs from Arcady.

Burroughs, John. N. Y., 1837.
Locusts and Wild Honey.

Butler, Wm. Allen. N. Y., 1825.
Nothing to Wear.

Carleton, Will. Mich., 1845.
Farm Ballads.

Cary, Alice. "Novelist."

Cary, Phœbe. "Novelist."

Chadwick, J. W Mass., 1840.
Poems.

Chandler, Elizabeth M. Del., 1807–1834.
The Slave Ship.

Chanler, Amélie Rives. "Novelist."
Grief and Faith.

Clark, Willis G. N. Y., 1810–1841.
The Spirit of Life.

Clarke, Jas. Freeman. "Theologian."
America.
Theckla's Song.

Clarke, Simon Tucker. N. Y.
Shakespeare.
Wagner.

Coan, Titus Munson. Hawaii, 1835.
Poems.

Coffin, R. B. "Barry Gray." N. Y., 1826.
America.
Ships at Sea.

Conant, S. S. Me., 1831.
Poems.

Cone, Helen Gray. N. Y., 1859.
Oberon and Puck.

Cooke, Philip P. Va., 1816–1850.
Florence Vane.

Cooke, Mrs. Rose Terry. Conn., 1827.
Trailing Arbutus.
Rêve du Midi.
There.

Coxe, Bishop A. C. "Theologian."
Christian Ballads.

Cranch, C. P. D. C., 1813.
Thought is Deeper.
Lifted Veils.

Dana, R. H., Sr.

Davidson, Lucretia M. N. Y., 1808–1825.
Song at Twilight.

DeKay, Chas. D. C., 1849.
Hesperus.
Poems of Barnaval.

DeVere, Mary A. 1839.
Auspicious.

Deems, Rev. C. A. "Pulpit Orator."
Devotional Melodies.

Doane, Bishop G. W. N. J. 1799–1859.
Songs by the Way.
Thou art the Way.
Dodge, Mrs. M. M. "Ed. Mag."
Along the Way.
Learning to Pray.
Dorr, Mrs. Julia C. R. S. C., 1825.
Outgrown.
Dorgan, J. A. 1836–1867.
Poems.
Drake, J. R.
Ellet, Mrs. Elizabeth. "Historian."
Poems.
Emerson, R. W.
English, T. D. Phila., 1819.
Ben Bolt.
Fawcett, Edgar. "Novelist."
Fields, Mrs. J. T. Mass., 1834.
Under the Olive.
Finch, F. M. N. Y., 1827.
The Blue and the Gray.
Foster, S. C. Penn., 1826–1864.
My Old Kentucky Home.
Nelly Bly.
Suwanee River.
Freneau, Philip.
Gilder, R. W. "Ed. Mag."
The New Day.
The Poet and his Master.
The Life Work of Lincoln.
Gilman, Caroline H. Boston, 1794.
Annie in the Graveyard.
The American Boy.
Gladden, Rev. G. W. "Juveniles."
The Mountains.
Goodale, Miss D. R. Mass., 1866.
Apple Blossoms.
Goodale, Miss Elaine. Mass., 1863.
Ashes of Roses.
Gould, Mrs. H. F. Vt., 1789–1865.
The Forest.
The Winds.
Greene, Albert G. R. I., 1802–1866.
Old Grimes is Dead.
The Baron's Last Banquet.
Grimke, Thos. S. S. C., 1786–1834.
Union.
Guiney, Louise I. Mass., 1861.
The White Sail.
Hale, Mrs. Sarah J. Conn., 1793–1819.
The Genius of Oblivion.
It Snows.
Halleck, Fitz-Greene.
Halpine, C. G. "Miles O'Reilly."
Ireland, 1829–1869.
Irish Astronomy.
Quakerdom.
Harte, Bret.
Hay, John. Ills., 1838.
Liberty.
Jim Bludsoe.
Little Breeches.
Hayne, Paul H. S. C., 1831–1886.
Ode to Sleep.
Higginson, T. W. "Historian."
Hill, Thomas. "Mathematician."
Poems on Slavery.
The Bobolink.
Hillhouse, Bishop J. A. Conn., 1789–1841.
Trembling Before Thy Awful Throne.
Hoffman, C. F. "Novelist."
Holland, J. G.
Holmes, O. W.
Hopkinson, Francis. Phila., 1737–1791.
The Battle of the Kegs.
Hopkinson, Joseph. Phila., 1771–1842.
Hail Columbia.
Howe, Mrs. Julia Ward.
Hudson, Mrs. Mary Clemmer. N. Y., 1839–1884.
Poems of Life and Nature.

Huntington, Rev. F. D. "Theologian."
Religion.
Triumphs of Faith.
Jackson, Mrs. Helen Hunt. "H. H." "Novelist."
Johnson, Rossiter. "Editor."
Idler and Poet.
Joyce, R. D. Ireland, 1836–1883.
Deirdré.
Judson, Mrs. Emily. "Fanny Forrester." N. Y., 1817–1854.
The Olio.
Watching.
Key, Francis S. Md., 1779–1843.
The Star Spangled Banner.
Kimball, Harriet M. N. H., 1834.
Swallow Flights of Song.
Kinney, Coates. N. Y., 1826.
Rain on the Roof.
Lanier, Clifford A. Ga., 1844.
Poems.
Lanier, Sidney.
Larcom, Lucy. "Editor of Magazines."
Wild Roses of Cape Ann.
Lathrop, G. P. "Essayist."
Lazarus, Miss Emma. N. Y., 1849.
Admetus.
The Dance of Death.
Leland, Chas. G. Phila., 1824.
Hans Breitmann.
The Fisher's Cottage.
The Water Fay.
Leighton, Wm. Mass., 1833.
The Sons of Godwin at the Court of King Edward.
Longfellow, H. W.
Lowell, J. R.
Lowell, Maria W. Mass., 1821–1853.
The Morning Glory.
The Alpine Sheep.
Lowell, R. T. S. Boston, 1816.
The Relief of Lucknow.
Lytle, Wm. H. Ohio, 1826–1863.
Antony to Cleopatra.
McMaster, G. H. N. Y., 1829–1887.
Carmen Bellicosum.
Matthews, J. N. Ala.
Tempe.
Meek, Alex. B. Ala., 1814–1865.
Balaklava.
Menken, Mrs. A. J. H. La., 1835–1868.
Infelicia.
Miller, Joaquin.
Mitchell, S. Weir. Penn., 1829.
The Hill of Stones.
Montgomery, G. E. Spain, 1856.
Bernardo del Carpio.
Moore, Clement C. N. Y., 1779–1852.
Visit from St. Nicholas.
Morris, Geo. P. Phila., 1802–1865.
My Mother's Bible.
Woodman, Spare that Tree.
Moulton, Mrs. E. S. C. Conn., 1835.
Poems.
Muhlenberg, Rev. W. A. Phila., 1796–1877.
I Would not Live Alway.
Munford, Wm. Va., 1775–1825.
To a Friend in Affliction.
Neal, John. Me., 1793–1876.
The Battle of Niagara.
O'Brien, Fitz-Innis. Ire., 1829–1862.
Kane.
O'Reilly, J. Boyle. Ire., 1844.
Songs from the Southern Seas.
Osgood, Frances S. Boston, 1812–1850.
To Labor is to Pray.
Palfrey, Sara H. Mass.
Hilda.
Sir Pavon and St. Pavon.
Palmer, Rev. Ray. R. I., 1808–1887.
My Faith looks up to Thee.
Paine, Robt. Treat. Mass., 1773–1811.
Adams and Liberty.

Payne, John Howard. N. Y., 1792–1852.
Brutus.
Home, sweet Home.
Parsons, T. W. Boston, 1819.
A Lady singing.
On a Bust of Dante.
Saint Perry.
The Groomsman to his Mistress.
Peabody, W. B. O. N. H., 1799–1847.
Poems.
Percival, Jas. Gates. Conn., 1795–1856.
May.
The Coral Grove.
Seneca Lake.
Perry, Miss Nora. R. I.
Cressid.
Riding Down.
After the Battle.
The Romance of the Rose.
Pierpont, John. Conn., 1795–1866.
Centennial Ode.
Piatt, J. J. Ind., 1835.
Idyls and Rhymes of the Ohio Valley.
Pratt, Mrs. J. J. Ky., 1836.
Dramatic Persons and Moods.
Pike, Albert. Boston, 1809.
The Mocking-Bird.
Pinckney, E. C. Ind., 1802–1828.
Serenade.
A Health.
Poe, E. A.
Preston, Mrs. Margaret S. Va., 1838.
Beechenbrook; Cartoons.
Proctor, Edna Dean. N. H.
Poems.
Randall, Jas. R. Md., 1839.
My Maryland.
Randolph, A. D. F. N. Y., 1820.
Hopefully Waiting.
Raymond, Rossiter. O., 1840.
Song of the Sea.
Song of the Ichthyosaurus.
Read, T. B.
Riley, J. W. Ind., 1854.
Hoosier Lyrics.
Rollins, Mrs. Alice Wellington. Mass., 1847.
The King of Amethyst.
Russell, Irwin, Miss., 1853-1879.
Poems.
Ryan, Father A. J. Va., 1840–1886.
The Trailed Banner.
The Land we Love.
Sanborn, F. B. "Essayist."
Anathemata.
River Song.
Consecration Ode.
Sangster, Mrs. M. E. N. Y., 1838.
Poems of the Household.
Sargent, Epes. Mass., 1814–1880.
Songs of the Sea.
Savage, M. J. Me., 1841.
Poems.
Saxe, J. G.
Scollard, Clinton. N. Y., 1860.
Pictures in Song.
Sherrick, Fannie Isabella. Mo.
Love or Fame; Star-dust.
Sigourney, Mrs. Lydia H. "Essayist."
Simms, Wm. Gilmore. S. C., 1806–1870.
Lyrical and other Poems.
Snider, Denton J. "Critic."
Delphic Days.
Agamemnon's Daughter.
Spofford, Mrs. Harriet P. "Novelist."
Kilcolenan Castle.
The Night Sea.
Sprague, Charles. Boston, 1791–1875.
The Winged Worshippers.
Ode to Shakespeare.
Stedman, E. C. "Critic."
Stockton, Frank R. "Novelist."
Stoddard, Lavina. Conn., 1787–1820.
The Soul's Defiance.

Stoddard, R. H.
Story, W. W. Mass., 1819.
Cleopatra.
Praxiteles and Phryne.
Street, Alfred B. N. Y., 1811–1881.
The Settler.
Taylor, Bayard.
Taylor, Benj. F. N. Y., 1822–1887.
Poems.
Thaxter, Celia L. 1835.
Thayer, W. R. "Paul Hermes." 1859.
Poems.
Thomas, Edith M. Conn., 1854.
A Far Cry to Heaven.
Thompson, J. Maurice. Ind., 1844.
Hoosier Mosaics.
Songs of Fair Weather.
Thoreau, H. D. "Essayist."
Tilton, Theodore. N. Y., 1835.
The Great Bell Roland.
Tempest-Tossed.
Timrod, Henry. S. C., 1829–1867.
Cotton Boll.
Trowbridge, J. T.
Trumbull, J. Conn., 1750–1831.
McFingal.
Tuckerman, H. T. "Essayist."
Very, Jones. Mass., 1812.
The Barberry Bush.
The Strangers.
Nature.
The World.
Spirit Land.
Wakefield, Nancy W. A. Priest. N. H., 1837–1870.
Over the River.
Wallace W. R. Ky., 1819–1881.
The Liberty Bell.
Wasson, D. A. "Theologian."
Love against Love.
Royalty.
Warfield, Mrs. C. E. "Novelist."
Poems.
Webster, Daniel. "Orator."
Lines in a Lady's Album.
Welby, Amelia B. Md., 1824–1852.
The Old Maid.
Whitman, Walt.
Whitney, Mrs. A. D. T. "Novelist."
Whittier, J. G.
Wilde, R. H. Dublin, 1789–1847.
Stanzas.
Willis, N. P.
Wilson, Forceythe. N. Y., 1837–1867.
In State.
Winter, Wm. Mass., 1836.
Poems.
Winthrop, Theodore. "Novelist."
Woerner, Judge J. G. Würtemberg, 1826.
Amanda.
Woodberry, G. E. Mass., 1855.
The North Shore Watch.
Woodworth, Saml. Mass., 1785–1842.
The Old Oaken Bucket.
Woolson, Constance Fenimore. N. H., 1848.
Two Women.

TOPICAL RÉSUMÉ.

(CHAPTER VIII.)

American literary effort.
Difficulty of just criticism.
Sketches of the four most eminent American poets.
Memorabilia in regard to Aldrich, Boker, Butler, Dana, Drake, Freneau, Halleck, Hayne, Howe, Lanier, Miller, Read, Sargent, Saxe, Stoddard, Thaxter, Timrod, Trowbridge, Whitman, Willis.

ESSAYISTS.

CHAPTER IX.

ESSAYISTS AND HISTORIANS.

The Essay has been a favorite literary form in the United States, and the number of writers, the variety of topic, and the value of the information conveyed, have been very great. Many of the essayists have appeared also as poets, novelists, etc. It may be added that the essay, as understood in America, represents a particular "study," and not an exhaustive monograph, as in the case of Macaulay, or a series of memorandums, as with Lord Bacon.

The high standard of the American magazines, the constant desire for the views of those who can add to our stores of information, and the facility of the average American, are some of the many reasons for our possessing so many writers who have cultivated with success the form called the Essay. The result has been that there is no lack of the elegant scholarship of a Hillard, the wit and humor and congeniality of a Holmes, the *verve*, humor, and grasp of a Lowell, the elevating inspirations of an Emerson, the quaint grace of an Irving, the sturdy good sense and wisdom of a Franklin, the research and happy presentation of a Bancroft, a Prescott, a Motley. Tried by the canons of the art, the American seems to find his native heath in the essay; and, hence, America's endowment is alike great and of value.

Emerson.

Ralph Waldo Emerson was born in Boston in 1803, although in his manhood he lived at Concord, occupying the house built by his grandfather. His early training was of the orthodox New England kind, and developed, if it did not strengthen, those peculiarities which were to constitute his power. He himself, looking forward to the ministry, which had been the family profession, lived not in the company and for the enjoyments common to those of his age, but in the society of older persons, and "in a world of principles rather than in a world of facts." When fourteen years of age he entered Harvard College, and his tastes led him to cultivate language and literature at the expense of mathematics, logic, metaphysics, and physical science.

After graduation, like most young men of insufficient means, he taught school, and, having studied divinity, was, at the age of twenty-six, appointed assistant minister over the Second Church. In 1832 he resigned his pastorate, being unwilling to lend formal support to doctrines in which he did not believe.

In the same year he was bereft of his wife, and sought rest from sorrow in the distraction of a visit to England. Here he met Landor, Coleridge, Wordsworth, and Carlyle.

Upon his return to America in the year following, he exchanged the pulpit for the platform and the lecture-room. To Emerson is due the evolution of the Public Lyceum, an instrumentality which has proved so efficient in our community life.

In 1841 he lost his only son, and said, in a letter to Car-

lyle, "You can never know how much of one such a young child can take away."

In 1882 Emerson died, just as his faculties gave signs of decay, but not until he had accomplished his life's work, and had received that full recognition which all too rarely comes to the genuine student.

In the case of no other writer, perhaps, has the verdict pronounced been so much affected by the various standards of judgment applied.

Rhetorically, Emerson has been granted by all the possession of marked excellence.

From the standpoint of art, Emerson has suffered more than any other English writer, unless it is Carlyle, inasmuch as his work has been tried not by its own laws, but by canons derived from forms wholly unlike his own, and applicable to them alone.

It must be remembered that Emerson's fundamental idea was departure from the conventionalized; for, as it seemed to him, this was as fatal to natural development as the swathing bands applied to the Chinese infant. Hence the peculiarities of Emerson's art-form must be judged, if judged justly, from this point of view. The question as to whether he was happy in the creation and employment of a new form, must be answered with reference to the ends which he sought, and the results which he accomplished thereby.

Philosophically considered, Emerson's work is permanently great and valuable, although not uncommonly misunderstood. The problem which society presented to Emerson was, how to round out the theory of life by teaching that one in his eagerness "to get a living," must never forget "to live." It has been truly said, that "Puri-

tanism had been replaced by Industrialism and Imitation — influences quite as hostile to independent culture." While Emerson in no wise underrated the desirableness and necessity for the labor of the work-a-day world, he felt that a complete scheme of existence demanded more than the life of the well-stalled ox, or than the competition of the hound and the fox.

It was this social condition which suggested to Emerson the need and the worthiness of urging the claims of manhood as above those of loaves and fishes. And it was this social condition which evoked Emerson's fundamental idea, — the perfectibility of the individual, together with its inherent weakness, "a belief in individual intuition," — as a cardinal principle. But, as has been wisely said, "no one reads his books for the sake of clear, systematic, logical exposition. But thousands who do not value his philosophy for itself, value it for the trains of thought which it awakens, the suggestions which he drew from it, the imagery with which he illustrated it, the inspiration of noble wishes and high aspirations which he made it breathe."

If it be granted, as it will hardly be denied, that Emerson's problem was to emphasize the spiritual side of life, that his task was to break up conventions which tradition and natural inertness had crystallized into what seemed immutable laws, we shall have the key at once to his gospel, and to the forms which were its proper expression.

The failure to recognize that the artist is a law unto himself; that when working under the influence of artistic inspiration, he creates such forms as are the proper body for the soul which seeks expression: this failure has, as it seems to us, lain at the root of the common misjudgments of America's most influential writer. Through forgetful-

ness of this condition of original art, many have reproached, for lack of system, the very man whose life-work it was to wage war upon the too orderly systems, which forbade growth except in prescribed directions. Many have complained of the absence of a system of dogmatic philosophy in one whose philosophy had as its ultimate principle the need for the fullest development of individuality, however various the temperaments. Many, if not most who have offered themselves as critics of Emerson, have altogether overlooked the secret of Emerson's forms; that his very aim, and his controlling idea, led him to string separate truths as pearls, rather than to arrange them in the conventionally logical forms, proper for *doctrinaires*.

In his assertion of the principle of individuality, Emerson was peculiarly American, in that his writings, both in form and in content, are concrete illustrations of his abstract beliefs; he was strikingly consistent and artistic; and he was effective because his insights were not given forth as formulas, but as illustrations of his beliefs.

Hawthorne says, "His words had power because they accorded with his thoughts; and his thoughts had reality and depth because they harmonized with the life which he always lived."

A writer in the *Quarterly Review* says, "He effected the intellectual emancipation of America as much by his example as by his teaching; by his impersonation of the unselfish search for truth, and of the unsatisfied craving for self-improvement; by the realized ideal which he placed before them of 'plain living and high thinking.'"

As a poet, Emerson must be judged with constant remembrance of his controlling idea, and without forgetfulness of that theory of poetry which regards verse as

the proper form for the crystallization of thought. In the first respect, his poetry prefers no claim which is not readily conceded to even the most popular poets; in the latter, Emerson erred, if error it be, in company with all of the greater American poets, and with the English school, which embraces Dryden, Addison, Pope, and many another immortal.

Of Emerson's poems Bryant, in his "Library of Poetry and Song," selects: Borrowing, Boston Hymn, Brahma, Heri, Cras, Hodie, Heroism, To the Humble Bee, Justice, Letters, Northman, Poet, Quatrains and Fragments, The Rhodora, The Sea, and The Snowstorm.

Dana, in his Household Book of Poetry, mentions, The Humble Bee, The Snowstorm, Rhodora, Threnody, Good-bye, Each and All, The Problem.

Of his essays perhaps the most popular are "The Future of the Republic," "The Conduct of Life," "English Traits," "Representative Men," and "Letters and Social Aims."

Young students can but find pleasure and inspiration in an acquaintance with Emerson.

REFERENCES FOR THE STUDENT.

Cleveland: American Literature.
Fuller: Papers on Literature and Art.
Griswold: Prose Writers of America.
Robinson, N. C.: Diary and Correspondence.
Bartol: *Christian Register*, vols. 42, 48.
Chambers's Cyclopædia of English Literature.
Drake's Dictionary of American Biography.
Duyckinck's Cyclopædia of American Literature.
Lippincott's Biographical Dictionary.

Irving.

Washington Irving was born in New York, in 1783, and died when seventy-six years of age, full of honor and

of honors. With Irving begins the recognition of American literary effort, but, like all beginnings, it shows somewhat too strongly the influence of foreign models. Still, the very fact of Mr. Irving's admiration for the Old World literature, and his successful study of it, caused his own work to fix a standard of style, the effects of which have been of the highest value to American effort.

In 1807, Mr. Irving, in conjunction with James K. Paulding and William Irving, published "Salmagundi," — a work suggestive of similar French and English undertakings, and one which is full of sound political instruction, set in the most delicate humor.

No name is better known in American literature than that of Washington Irving; and the serenity and beauty of his personal life add another element to the reader's satisfaction.

The chronology of Irving's publications is as follows: —

1802. Letters by Jonathan Oldstyle.
1807. Salmagundi.
1809. History of New York, by Diedrich Knickerbocker.
1819. The Sketch-Book.
1822. Bracebridge Hall.
1824. Tales of a Traveller.
1828. Life and Voyages of Christopher Columbus.
1829. The Conquest of Granada.
1832. The Alhambra; Tour on the Prairies.
1835. Legends of the Conquest of Spain.
1836. Astoria.
1837. Adventures of Capt. Bonneville.
1841. Life of Margaret Davidson.
1849. Recollections of Abbotsford and Newstead Abbey; Life of Oliver Goldsmith.
1850. Mahomet and his Successors.
1855. Wolfert's Roost.
1855–1859. Life of Washington.

Mr. Irving has been thought worthy of critical review by Edward Everett, H. T. Tuckerman, R. H. Dana, Sr., A. H. Everett, John Neal, W. H. Prescott, R. W. Griswold, E. A. Duyckinck, H. B. Wallace, F. H. Underwood, M. C. Tyler, and other American critics.

On the British side of the ocean, Irving received recognition from *London Quarterly Review*, *Blackwood's Magazine*, *London Monthly Review*, *London Athenæum*, *Dublin University Magazine*, *Westminster Review*, *London Literary Gazette*, *Fraser's*, and from Sir Walter Scott, Moore, Jeffrey, Chambers, Dibden, Wilson, Byron, Smyth, Brougham, Miss Bremer, and Madden.

George S. Hillard mentions as Irving's characteristics, "rich and original humor, great refinement of feeling and delicacy of sentiment, style accurately finished, easy, and transparent, accurate observer; his descriptions are correct, animated, and beautiful."

It is perhaps not too much to say that young students can find no writer, familiarity with whom will give them greater pleasure, while at the same time it will prove the best of education in the matter of style.

REFERENCES FOR THE STUDENT.

Brougham: Men of Letters.
Cleveland: American Literature.
Griswold: Prose Writers of America.
Prescott: Biographical History; Miscellanies; Histories.
Tyler: History of American Literature.
Tuckerman: Homes of American Authors.
Hazlitt: Spirit of the Age.
Chambers's Cyclopædia of English Literature.
Drake's Dictionary of American Biography.
Lippincott's Biographical Dictionary.

Franklin.

Benjamin Franklin was born in Massachusetts in 1706, but when seventeen years of age sought his fortune in Philadelphia, which city still retains memorials of him in its libraries. One of the most active and efficient of workers in the American Revolution, any attempt to assign him a place in American literature is embarrassed by the various directions in which he achieved distinction. As a patriot, he served America abroad as a diplomat, and at home by untiring activity and useful suggestions. As a philanthropist, he successfully taught the lesson of thrift, and the usefulness of education. As a physicist, he made discoveries in the field of electricity. As a personality, he illustrated the American principles of self-help, industry, patriotism, and philanthropy.

His opportunities for education were irregular, and the "books that helped him," show that it is of less consequence what particular books one reads, than that he shall read them thoroughly, and in the spirit of a genuine student.

"Franklin's Autobiography" should be read by all, and it is therefore less desirable to present incidents which are there better told.

His works have been reviewed by F. H. Underwood, Bigelow, Francis Jeffrey, Condorcet, Bancroft, Andrews, Norton, Mignet, Bauer, Schmaltz, Brougham, James Parton, Sir Humphry Davy, W. B. O. Peabody, Francis Bowen, John Foster, Moses Coit, Tyler, Griswold, Theodore Parker, H. T. Tuckerman, C. D. Cleveland and others. Franklin's claims upon posterity have been examined by statesmen, historians, physicists, and literary critics, and perhaps there

is no other American whose life has been subjected to such searching scrutiny.

Sir Humphry Davy, speaking of Franklin as a physicist, says, "A singular felicity of induction guided all his researches, and by very small means, he established very grave truths."

Lord Brougham claims that, "His genius ranks him with the Galileos and Newtons of the Old World."

Jeffrey, criticising him as a writer, ascribes to him, "Soundness, sagacity, quickness of penetration, and lively imagination. Style has the vigor and conciseness of Swift, without his harshness."

Bancroft, writing from the standpoint of the political historian, asserts that "Franklin was the greatest diplomatist of the eighteenth century. He never spoke a word too soon; he never spoke a word too late; he never spoke a word too much; he never failed to speak the right word in the right place."

REFERENCES FOR THE STUDENT.

Bancroft: History of the United States, vol. 9.
Bigelow: Life and Works of Franklin.
Brougham: Statesmen of Time of George III.
Griswold: Prose Writers of America.
Tuckerman: Essays Biographical and Critical.
Tyler: History of American Literature.
Drake's Dictionary of American Biography.
Lippincott's Biographical Dictionary.
Underwood's Handbook of American Literature.

ESSAYISTS.

S. G. W. Benjamin is a frequent contributor to the leading magazines, and has published in book form "Contemporary Art in Europe," "Contemporary Art in America."

Mr. Benjamin was born in Greece in 1840.

Elihu Burritt, "the learned blacksmith," was born in Connecticut in 1811, and died in 1879. He was distinguished as a linguist, but his essays called "The Mission of Great Suffering" will be found full of inspiration.

William Ellery Channing was born in Rhode Island in 1780, and died in 1842; he was chiefly distinguished as a pulpit orator, and his influence was very great. His poems, "Death," "Memory," "Sea Song," "Sleepy Hollow," "The Earth Spirit," "The Flight of the Wild Geese," "The Hillside Cot," "The Mountain," and "The Poet's Hope," still survive. But it is through his essay upon Milton that he specially addresses the student of literature. Channing was a valued contributor to the *Christian Examiner.*

A. H. Everett says, Channing "looks through external forms in search of the secret, mysterious principles of thought, action, and being: mind in the abstract is his constant theme."

Charles D. Cleveland, though contented with preparing his compendiums, "English Literature," "American Literature," and "English Literature in the Nineteenth Century," displays such literary taste and scholarship, as to cause regret that of original effort we have but his essay on Milton.

Mr. Cleveland was born in Massachusetts in 1802, and died at Philadelphia in 1869.

Mary Abigail Dodge, "Gail Hamilton," was born in Massachusetts in 1839. She has been a frequent contributor to the *Atlantic Monthly*, and has published, among other works, "Gala Days" and "Wool Gathering."

Alexander H. Everett was born in Massachusetts in 1791, and died in 1847, after an unusually busy and productive life.

By the young student, Mr. Everett may be remembered as an editor of the famous *North American Review*, and as a valuable contributor thereto. He published biographies of Warren and Henry.

James T. Fields, born in New Hampshire in 1815, became a famous Boston publisher, and was foremost in acquainting the American public with the treasures of English literature.

His poems: "Ballad of the Tempest," and "Dirge for a Young Girl," and his prose: "Biographical Notes and Personal Sketches," "Essays," and "Yesterdays with Authors," represent his individual contributions to literature.

Mr. Fields died in 1881. He edited the works of De Quincey, and was for a time editor of the *Atlantic Monthly*.

Margaret Fuller, Countess d'Ossoli, was most influential as a living presence, and in this *rôle* she counts among the most efficient of the pioneer literary influences.

She was born in Cambridge, Massachusetts, in 1810; in 1847 she met the Marquis d'Ossoli in Italy, and became his wife; and in 1850, while returning to America, she was lost by shipwreck off the coast of New Jersey.

She was fully acquainted with English, German, French, Spanish, and Italian. She formed classes for conversation, and thus anticipated a form of intellectual exercise which has become quite popular in our day.

Her papers on literature and art, though conveying but a faint idea of her influence upon American intellectual development, retain their interest.

Rev. Henry Giles was born in Ireland in 1809, but removed to America in 1840; he died full of years and of honor in 1882.

"His Lectures and Essays" (1850), "Illustrations of Genius" (1854), and "Human Life in Shakespeare," continue to be read with profit and pleasure.

Mr. Giles was very popular as a lecturer, and his labor in exciting an intelligent interest in English literature, renders him one of the effective influences in American literary development.

Edward Everett Hale, born in Boston in 1822, is one of our most productive and acceptable writers. He has broken ground in various directions, and the sunshine of his healthy nature lends a peculiarly invigorating quality to whatever proceeds from his pen.

His "Man without a Country" is one of the most effective lessons in patriotism, and should be familiar to all.

"If, Yes, and Perhaps" is another favorite. Mr. Hale edited "Old and New," and is a frequent contributor to the magazines, besides finding constant occupation in enterprises for rendering the masses more intelligent and self-respecting. His various books of travels may represent his efforts in the direction of juvenile literature.

Frederic H. Hedge was born in Cambridge, Massachusetts, in 1805, and still continues to add to the literary reputation of that spot famous for American scholarship. Mr. Hedge's "Prose Writers of Germany" continues to be an authority, and his poem "Questionings" is familiar to many.

George S. Hillard was born in Maine, in 1808, and died in 1879. His main energies were engrossed by his profession, the law; but through his "Literary Readers," and his "Six Months in Italy," he holds a secure position among American essayists. Mr. Hillard was editor of the *Christian Register*, a contributor to the *North American Review*, and edited the works of Spenser and Landor.

The English magazines gave Mr. Hillard high praise:—

"Immense information, novel and judicious criticisms, thoughts and feelings beautifully expressed.—*Fraser's.*

"Without egotism, personal or patriotic; style, pointed and full of happy expressions and happy images."—*London Quarterly Review.*

George Parsons Lathrop was born at Honolulu, in 1851. As an essayist, Mr. Lathrop may be represented by his accounts of Boston, Philadelphia, and Washington. "Afterglow" and "Newport" may stand for his novels.

"A Study of Nathaniel Hawthorne" may represent Mr. Lathrop's biographical and critical work.

Mr. Lathrop was, for a time, assistant editor of the *Atlantic Monthly*, and his intense life of literary production finds expression, as in the case of his poems, through the columns of the current magazines.

Henry Reed, born at Philadelphia, 1808, died 1854. His "Lectures on English Literature" display genuine literary appreciation, and must always be attractive to the lovers of the English classics.

His "Lectures on English History" are also to be commended.

Franklin Benjamin Sanborn was born at Hampton Falls, New Hampshire, in 1831. Much the larger part of his active life has been passed in Boston or its vicinity; where he has specially been identified with the State's economic and penal questions, and has been prominent in the Concord School of Philosophy. He has a keen, quick mind, and an ever-present sense of humor, which protects him against unpleasing dogmatism. He has published a "Life of Thoreau," "The Life and Letters of John Brown," has edited "Channing's Wanderer," "Alcott's

Sonnets and Canzonets," and has made many a contribution to current magazine literature.

Mrs. Lydia H. Sigourney was born at Norwich, Connecticut, 1791, and died in 1865. Her popularity was unbounded, and her influence was exerted for the moral improvement of the young, as will be evident from the titles of her works in prose and verse. Her works are, —

Moral Pieces in Prose and Verse, Tales and Essays for Children, Letters to Mothers, Letters to Young Ladies, How to be Happy, Biography of Nancy M. Hyde, Letters of Life, Letters to my Pupils, Poetry for Children, Zinzendorf and other Poems, Pocahontas and other Poems, Scenes in my Native Land, Pleasant Memories of Pleasant Lands, Traits of the Aborigines, a Poem, Select Poems, Selections from Various Sources, Lays from the West, Poems for the Sea, Voice of Flowers, The Man of Uz and other Poems, Gleanings.

Edmund Clarence Stedman. Mr. Stedman's "Victorian Poets" is not only the best specimen of American literary criticism, but also of creative literary criticism.

Mr. Stedman has published several volumes of poems, from which Bryant selects, "Cavalry Song," "The Doorstep," "The Old Admiral," "What the Winds bring," "Betrothed Anew." Emerson's favorite was "John Brown of Osawatomie."

Mr. Stedman has published also "Poets of America," — a companion to his "Victorian Poets."

Mr. Stedman was born in New York, in 1837, and still resides in that city. His daily life is that of a banker, but his elegant leisure is occupied by literary work.

Henry D. Thoreau, born at Concord, Massachusetts, 1817, and died in 1862. As a poet, Mr. Thoreau is represented by "Haze," "Mist," "Smoke," "Sympathy," "Inspiration."

His prose has a perennial freshness and breeziness, which render it very attractive to many readers. It may be represented by "Walden," "A Week on the Concord and the Merrimack," "A Yankee in Canada," "Walden and the Maine Woods."

Henry T. Tuckerman was born in Boston, in 1813, and died in 1871. In prose, Mr. Tuckerman published "Thoughts on the Poets," "Essays, Biographical and Critical," "Book of the Artists," "Characteristics of Literature," "Italian Sketch Book," and "Artist Life."

His poems of "Desolation" and "Newport Beach" have continued to interest readers.

But Mr. Tuckerman's published works but poorly represent his lifelong service to the encouragement of literature.

Vapereau calls Mr. Tuckerman "one of the ablest critics of any country."

John Weiss, Boston, 1818–1879, was a leading contributor to the *North American Review*, and published in book form "The Life and Correspondence of Theodore Parker," and "Wit, Humor, and Shakespeare." His potency in the pulpit ranked him among the most influential of Boston's pulpit orators.

Edwin Percy Whipple was born at Gloucester, Massachusetts, in 1819, and died in 1886. Mr. Whipple has been one of the most active and most felicitous of American essayists.

Agreeable reading and helpful criticism will be found in any of his published works.

1848. Essays and Reviews.
1849. Literature and Life.
1867. Character and Characteristic Men.

1869. Literature of the Age of Elizabeth.
1871. Essays.
1874. Success and its Conditions.

Vapereau credits Whipple with "fineness of perception, independence of judgment, and undeviating regard for the true interests of intelligence."

Richard Grant White was a variously accomplished writer, and ranged from Shakespeare through Philology to Music and English Grammar. As a Shakespearian editor and student, he occupies the first rank in the school which taboos æsthetic criticism.

Mr. White was born in New York City, in 1822, and he continued to reside there until his death, in 1885. His writings, in book form, are, —

1853. Christian Art.
1854. Shakespearian Scholar.
1866. Poetry of the Civil War; Words and their Uses; England Without and Within.

Supplementary List of Essayists and Historians.

[See Note, page 200.]

Benjamin, S. G. W.
Boutwell, Mrs. Helen Willis. Mass.
Milton.
Burritt, Elihu.
Bryant, Wm. M. "Critic."
Essays on Art.
Channing, Wm. Ellery. "Theologian."
Milton.
Cleveland, C. D. "History of Lit."
Milton.
Congdon, G. T. Mass., 1821.
Tribune Essays.
Cooper, Susan Fenimore. N. Y., 1825.
Rural Hours.
Dodge, Mary A. "Gail Hamilton."
Emerson, R. W.
Everett, Alex. H.
Fields, Jas. T.
Fuller, Margaret.
Garrigues, Miss Gertrude. Mo.
Coleridge.
Giles, Henry.
Hale, Edward Everett.
Hedge, Francis H.
Hillard, George S.
Holland, J. G. "Poet."
Holland, R. A. "Pulpit Orator."
The Soul of Shelley.
Holmes, Oliver Wendell. "Poet."

Lathrop, George Parsons.
Le Vert, Mrs. Octavia. Ga., 1820–1877.
Prescott, Wm. H. "Historian."
Reed, Henry.
Richardson, Mrs. Lucy S. O.
Milton.
Sanborn, F. B.
Taylor, Bayard. "Poet."
Thoreau, Henry D.
Tuckerman, Henry T.
Upton, George P.
Standard Cantatas, Operas, Oratorios.
Van Dyke, J. C.
The Principles of Art.
Van Rensselaer, Mrs. Schuyler. N. Y., 1851.
The Cathedrals of England.
Vickroy, Thos. R. "Philologist."
Monographs on Education.
Walker, Wm. R. Scotland, 1841.
Swift.
Shakespeare's Tempest.
Wallace, Horace Binney. Phila., 1817–1852.
Literature and Art.
Weiss, John.
Whipple, Edwin P.
White, Richard Grant.

HISTORIANS.

CHAPTER IX. (*continued*).

Historians.

George Bancroft was born at Worcester, Massachusetts, in 1800, — with the century whose literary interests he has done so much to exalt.

He entered Harvard College when he was thirteen years of age, and after graduation studied in Germany under Heeren and Schlosser. In 1845, he was United States Secretary of the Navy, and in 1846, United States Minister Plenipotentiary to Great Britain.

In 1823, he published "Poems."

In 1824, "Translation of Heeren's Histories."

In 1855, "Miscellanies."

In 1866, "Abraham Lincoln; a Memorial Address."

In 1867, "Joseph Reed; an historical essay."

His "History of the United States" appeared, through its first volume, in 1834.

The real liberality, the general fairness, the labor, and conscientious research, it evinces, deserve, and receive, the warmest approbation.

The reader will find the pages filled with matter interesting and important. He will meet with brilliant and daring style, picturesque sketches of character and incident, and acute reasoning and compass of erudition.

"We know few modern historic works," says Professor Heeren, "in which the author has reached so high an elevation at once as an historical inquirer and an historical

writer. The great conscientiousness with which he refers to his authorities, and his careful criticism, give the most decisive proofs of his comprehensive studies."

The *Edinburgh Review* ascribes to him, "liberality, fairness, and research."

John Fiske, whose activity is as tireless as his results are valuable, has discussed the "American Political Idea," and has, as an addition to a condensed edition of Irving's "Life of Washington," given a brief, but not incomplete, presentation of American history, as its spirit survives in the present.

Professor Fiske has written also upon metaphysics and upon social science, but his investigations in American history are doubtless regarded by himself as his life-work, just as they are of the greatest import to the student of literature.

Mr. Fiske was born in Connecticut, 1842; has been a professor at Harvard College, and now devotes his time to historical study, writing, and lecturing.

He is chief among those who promise to make Americans acquainted with the spirit of their own institutions.

Thomas Wentworth Higginson is one of the active writers of the present day. His "Young Folks' History" remains a notably excellent compendium of American history. But while it is as an historian that Mr. Higginson is here classed, he has written fiction ("Malbone, an Oldport Romance"), and his contributions to current magazines are frequent, and varied in topic; *Atlantic Monthly* and *Macmillan's Magazine* have received most of his contributions. He has been a writer of juvenile literature, and also edited "Epictetus."

He was born in Cambridge, 1823, and seems to vindicate

the fact that Cambridge is a good birth-place, as well as a charming residence for a literary man.

Richard Hildreth, who was born at Deerfield, Massachusetts, 1807, passed his fifty-eight years of life in the enjoyment of the highest esteem of his literary co-workers. Apart from his contributions to the magazines and reviews, Mr. Hildreth published a novel — "Archy Moore" — and a "Theory of Politics."

His "History of the United States," although coming into comparison with the greater work of George Bancroft, holds high rank.

Cleveland ascribes to Mr. Hildreth — "Strong and manly style, power of description and narration as a historian. The prominent qualities of his mind are courage and honesty."

Mr. Hildreth was for a time editor of the *New York Tribune*.

John Bach McMaster, born at Brooklyn, New York, in 1852, has won deserved praise by his "History of the People of the United States" (1883), and has added to our trustworthy biographies the "Life of Franklin."

John Lothrop Motley was born at Dorchester, Massachusetts, in 1814, and died in 1877. After admission to practice at the bar, he determined to devote himself to a literary career.

In 1839, he published a novel — "Morton's Hope" — and in 1849, a second one — "Merry Mount." He was also an active contributor to the *North American Review*.

In 1856 appeared his "Rise of the Dutch Republic." This work must be read to appreciate the vast and conscientious industry which he has so lavishly bestowed upon it, and to understand how vividly he can depict the places,

the men, the deeds, of other days. At the same time, he is not oppressed by his materials, but has sagacity to estimate their real value; and he has combined and arranged with scholarly power the facts which they contain. This was followed, in 1860–1865, by "The United Netherlands, and in 1874, by "John van Barneveldt."

Motley, like Prescott, had the courage to undertake the writing of a history of a foreign people, which should be accepted by themselves as a classic; and he at once placed himself in the front rank of historians. In addition to his other excellences as a historian, Mr. Motley uses a highly wrought but elegant style, specially calculated to dissipate the learner's dread of the dryness of history. Motley's histories were reviewed by W. H. Prescott, Guizot, F. W. Palfrey, Francis Lieber, Edward Everett, and others competent to express critical opinions in this direction.

The fact that Holland is occupied by a people whose triumphs have been industrial, gives her history a special interest for Americans, whose triumphs in war have been happily obscured by their victories in "the battle of life."

Guizot says that "his style is always copious, occasionally familiar, sometimes stilted and declamatory." Prescott praises Motley for "research and accuracy."

George S. Hillard credits him with "brilliant style, generosity of tone, penetration by the true philosophy of history."

Francis Parkman was born in Boston, 1823.

His histories unite trustworthy scholarship to grace of presentation: —

The Conspiracy of Pontiac, The Jesuits in North America, The Pioneers of France in the New World, Discovery of the Great West.

William Hinckley Prescott was born in Salem, Massachusetts, 1796. He graduated from Harvard College in 1814, and from 1815 to 1817 travelled in Europe seeking relief for an affection of his eyes. Losing thus early the use of his eyesight, Mr. Prescott manifested the American quality of dauntless courage, and, in spite of the difficulty of working through the help of an amanuensis, became a profound student and a very productive writer. He contributed to the *North American Review*, and to "Sparks's American Biography."

Of historical works he published, —

1838. Ferdinand and Isabella.
1843. The Conquest of Mexico.
1845. Biographical and Critical Miscellanies.
1847. The Conquest of Peru.
1855–1858. Philip II.
1856. Charles V.

Mr. Prescott's works have become classics, and, like Motley's, add to their scholarly value that of a fascinating style. One critic says that Prescott has "rhetorical grace and effect; talents artistic rather than philosophical."

Mr. Prescott's merits have been examined by Jared Sparks, the Spanish Royal Academy of Madrid, Hallam, Humboldt, Whipple, Hillard, Tuckerman, Motley, Bancroft, Ticknor, Griswold, Duyckinck, Cleveland, and others.

Hallam terms Prescott's work "excellent history;" Humboldt, "an enduring history;" Hillard pronounces him "a classic in our language;" and Bancroft speaks of Prescott's "faultless lucidity." Don Pascual de Gayangos credits him with "all the graces of modern scholarship, and the philosophical spirit of our age." Mr. Prescott died in 1859, fuller of honors than of years.

Horace E. Scudder, while possibly most generally known as a writer of juvenile literature, — The Bodley Series, — has his most lasting claim through his "History of the United States." This work, while charming to read, is unified by a perception of the idea which underlies the history of our country. Mr. Scudder is a frequent contributor to *Saint Nicholas*, and other magazines, so that those young people who read do not need to be told about the merits of his style. Mr. Scudder was born in Boston, 1838.

Supplementary List.

[See note, page 200.]

Abbott, Jacob. Me., 1803–1880.
Celebrated Sovereigns.

Abbott, J. S. C. Me., 1805–1877.
Marie Antoinette.
Madame Roland.

Adams, Abigail. Mass., 1744–1818.
Letters.

Adams, C. K. Vt., 1835.
Democracy and Monarchy in France.

Adams, Hannah. Mass., 1752–1831.
History of New England.
History of the Jews.

Allen, Wm. Mass., 1784–1868.
Biographical and Historical Dictionary.

Anderson, John J. N. Y., 1821.
School Histories.

Anderson, Rasmus B. Wis., 1846.
Norse Mythology.

Bancroft, George.

Baird, H. M. Penn., 1832.
Rise of the Huguenots in France.

Brinton, D. G. Penn., 1837.
Myths of the New World.

Drake, F. S. N. H., 1828–1885.
The Making of New England.
The Making of the Great West.

Dunlap, W. N. N. J., 1766–1839.
History of the American Theatre.

Eliot, Samuel. Mass., 1821.
The History of Liberty.

Ellet, Mrs. Elizabeth F. N. Y., 1818–1877.
Women of the American Revolution.

Fiske, John.

Gay, S. H. Mass., 1824.
History of the United States.

Gayarré, C. E. La., 1805.
History of Louisiana.

Greene, George W. R. I., 1811–1833.
The American Revolution.

Greeley, Horace. "Journalist."
The American Conflict.

Higginson, T. W.

Hildreth, Richard.

Irving, Washington. "Essayist."

Johnston, Alexander. N. Y., 1849.
Connecticut.

Labberton, R. H.
Historical Atlas.

Lamb, Mrs. Mary J. R. N. Mass., 1829.
History of the City of New York.

Lea, H. C. Phila., 1825.
History of the Inquisition.
Lieber, Francis. Ger., 1800–1872.
History of Civil Liberty.
Lord, John. Me., 1811.
Beacon Lights of History.
Lossing, Benj. F. N. Y., 1813.
Field-Book of the American Revolution.
History of the United States.
McMaster, J. B.
Motley, J. L.
Palfrey, J. G. Boston, 1796–1881.
History of New England.
Parkman, Francis.
Parton James. England, 1822.
Famous Americans.
Post, Rev. Truman M. "Pulpit Orator."
The Sceptical Period in Western History.
Prescott, Wm. H.
Ramsay, David. Penn., 1749–1815.
History of the American Revolution.
Scudder, Horace E.
Shea, J. G. 1824.
The Catholic Church in the United States.
Smith, T. B. Ga., 1810–1871.
Spanish-American History.
Waters, Mrs. Clara Erskine Clements. Mass., 1834.
Winsor, Justin. Boston, 1831.
Memorial History of Boston.

TOPICAL RÉSUMÉ.

(CHAPTER IX.)

Characterization of Emerson and Irving, and mention of memorabilia.

Special mention made of, Benjamin, Channing, Cleveland, Dodge, Everett, Fields, Fuller, Giles, Hale, Hedge, Hillard, Lathrop, Reed, Stedman, Thoreau, Tuckerman, Weiss, Whipple, White.

Review of the more eminent historians: Bancroft, Fiske, Higginson, Hildreth, Motley, Parkman, Prescott, Scudder.

WRITERS OF FICTION.

CHAPTER X.

WRITERS OF FICTION.

Cooper.

James Fenimore Cooper. No writer of English fiction is comparable to Cooper from a literary standpoint, unless it be Sir Walter Scott.

The fact that the subjects of Cooper's novels are such as interest young persons, has injured his reputation with those who consider books that may be read by children as childish. But, as in the case of De Foe's "Robinson Crusoe," the student of literary art is soon taught to feel that Cooper defies imitation or rivalry.

His works consist of,—

1821. Precaution; The Spy.
1823. The Pioneers; The Pilot.
1825. Lionel Lincoln.
1826. The Last of the Mohicans.
1827. The Red Rover; The Prairie.
1828. The Travelling Bachelor.
1829. The Wept of Wish-ton-Wish.
1830. The Water Witch.
1831. The Bravo.
1832. Heidenmauer.
1833. The Headsman.
1835. The Monikins.
1838. Homeward Bound; Home as Found.
1839. History of the Navy of the United States; Lives of American Naval Officers.

1840. Mercedes of Castile; The Pathfinder.
1841. The Deerslayer.
1842. The Two Admirals; Wing and Wing.
1843. Ned Myers; Wyandotte.
1845. Afloat and Ashore.
1846. The Red Skins.
1847. The Crater.
1848. Jack Tier; Oak Openings.
1849. The Sea Lions.
1850. The Ways of the Hour.

Mr. Cooper was born in New York, 1789, and died in 1851. His works have been translated into the languages of all peoples who are interested in the world's literature; and the records of our public libraries show a constant demand for them both in English and in German. All equally acknowledge his dominion. "Within this circle none dare move but he."

Washington Irving asserts that Cooper "has left a place in literature not easily supplied."

William Cullen Bryant's tribute is, that Cooper "wrote for mankind at large: hence it is that he has earned a fame wider than any author of modern times. The creations of his genius shall survive through centuries to come, and perish only with our language."

Mr. Cooper has received attention from Bancroft, Griswold, Victor Hugo, Daniel Webster, Prescott, Bryant, Everett, Irving, Lewis Cass, and from the leading literary reviews of America, England, France, and Germany.

The *North American Review* credits Cooper "with laying the foundations of American romance," and with "being the first who has deserved the appellation of a distinguished American novel writer."

Bancroft says, "Cooper's 'United States Navy' is the

work of an unsurpassed writer. It is so full of interest, and so abounding in the most vivid illustrations of American patriotism, enterprise, and courage, that it cannot be too widely circulated."

The *Edinburgh Review* affirms that "the empire of the sea has been conceded to him by acclamation, and in the lonely desert or untrodden prairie, among the savage Indians or scarcely less savage settlers."

REFERENCES FOR THE STUDENT.

Cleveland: American Literature.
Griswold: Prose Writers of America.
Appleton's Cyclopædia of American Biography.
Chambers's Cyclopædia of English Literature.
Drake's Dictionary of American Biography.
Lippincott's Biographical Dictionary.

HAWTHORNE.

Nathaniel Hawthorne holds high rank as a model of style, and as the delineator of early New England life. His works, however, have never been generally popular, as their problems seem too far removed from the life and experiences of ordinary persons. His "House of the Seven Gables," his "Scarlet Letter," and especially his "Marble Faun," represent his nearest approach to popular literature. Still, to those who regard literature as an art, and not simply as an intellectual excitation, Hawthorne ranks among the greatest American writers of fiction.

Nathaniel Hawthorne was born in Salem, Massachusetts, in 1804, had his best-known homestead at Concord, and died in 1864.

He published, —

1837–1842. Twice-Told Tales.
1846. Mosses from an Old Manse.
1850. The Scarlet Letter.
1851. The House of the Seven Gables.
1852. Blithedale Romance, Grandfather's Chair, Our Old Home, True Stories from History and Biography.
1868. American Note-Books.
1870. English Note-Books, Tanglewood Tales, Life of Franklin Pierce.
1871. French and Italian Note-Books, The Wonder-Book for Girls and Boys.

His writings have been reviewed by Griswold, Duyckinck, Whipple, Henry James, Longfellow, Tuckerman, Miss Mitford, George W. Curtis, Poe, George Parsons Lathrop, Julian Hawthorne, F. H. Underwood, H. A. Page, Hutton, Cleveland, and Moses Coit Tyler.

Longfellow pronounces his "style as clear as running water; external form but the representation of internal being."

Tuckerman says, that he is "metaphysical or soulful; care in style, authenticity, artistic exposition; reliable as the best of Scott; resembles Balzac in analysis of human passion and consciousness; as true to humanity as Dickens."

REFERENCES FOR THE STUDENT.

Allibone: Dictionary of English Authors.
Cleveland: American Literature.
Fuller: Papers on Literature and Art.
Griswold: Prose Writers of America.
Poe: Literati.
Stephen: Hours in a Library.
Tyler: History of American Literature.
Whipple: Literature and Life.

Stowe.

Mrs. Harriet Beecher Stowe has been a fertile author, but her two most popular works are "Uncle Tom's Cabin," and "Little Foxes."

Irrespective of the merits of "Uncle Tom's Cabin" as a work of fiction, its political influence was so mighty, that Mrs. Stowe must ever be regarded as an essential factor in American political history.

"Little Foxes" is among the few successful attempts to clothe in modern garb, truths of daily life which require constant enforcement, although those who need the teaching refuse to accept it in the forms so successfully used by Miss Edgeworth, by Mrs. Hemans, by Miss Sedgwick, and by Mrs. Sigourney.

Mrs. Stowe was born in Connecticut, 1812.

Of her poems, mention should be made of "A Day in the Pamfili Doria," "Only a Year," and "Lines to the Memory of Annie."

Some idea of Mrs. Stowe's industry may be drawn from a list of her publications: —

1849. The Mayflower.
1852. Uncle Tom's Cabin.
1853. A Peep into Uncle Tom's Cabin, for children; A Key to Uncle Tom's Cabin.
1855. The Christian Slave.
1856. Dred.
1859. Our Charley, and What To Do With Him.
1860. The Minister's Wooing.
1862. The Pearl of Orr's Island; Agnes of Sorrento.
1864. Sunny Memories of Foreign Lands; House and Home Papers.
1865. Little Foxes.

1865–66. The Chimney-Corner.
1867. Queer Little People.
1868. Men of our Times.
1869. True Story of Lady Byron's Life; Oldtown Folks.
1870. Lady Byron vindicated.
1871. Pink and White Tyranny.
1872. My Wife and I.
1873. Palmetto Leaves.
1876. Betty's Bright Idea.
1877. Footsteps of the Master.

Mrs. Stowe's stories have been translated into all modern languages, and have received consideration from the *London Athenæum*, *Edinburgh Review*, *North British Review*, *Blackwood's London Quarterly Review*, *Westminster Review*, *London Gentleman's Magazine*, *Revue des Deux Mondes*, *Quarterly Review*.

Cleveland assigns to Mrs. Stowe "knowledge of human nature, power of description, tone of Christian morality, truthfulness to God and to humanity, richness and beauty of thought and language."

Minor Writers of Fiction.

Charles Brockden Brown was born in Philadelphia, 1771, and died in 1810. He belongs to the pioneers of American fiction, and his stories are still read with pleasure by those who can accept portraits whose fashions are of the past.

The titles of his publications are, —

1793. Arthur Mervyn; Edgar Huntly.
1797. Alcuin; a Dialogue on the Rights of Women.
1798. Wieland.
1799. Ormand.
1801. Clara Howard.

Griswold says that "he disregards rules, and cares little for criticism. But his style is clear and nervous, . . . free from affectations, indicating a singular sincerity and depth of feeling."

Mrs. Frances Hodgson Burnett, although born in England (1849), has adopted America as the country of her choice, and resides in Washington, D. C. "That Lass o' Lowrie's," "Haworth's," and "Esmeralda" have taken high rank among works of fiction. Among her recent novels is "Miss De Farge." Her "Louisiana" is an irresistible study of local life, and its pathos is extreme.

As a contributor to juvenile literature, Mrs. Burnett's "Little Lord Fauntleroy" and "Sara Crewe" charm alike the young and the old. One of the most hopeful signs of the times is this address to the young, by writers who have achieved success in more ambitious, but no more useful, fields of effort.

George W. Cable was born in New Orleans in 1844. His novels have been accepted as pictures of Creole life, although the dwellers in Louisiana repudiate them as such. "Madame Delphine," "The Grandissimes," "Old Creole Days," and "Bonaventure," are the titles of the most popular of Mr. Cable's stories.

Mr. Cable's delicate literary tracery, his representations of the pathetic, and his fine humor promise him a reputation which will ever be green among those whose taste renders their approval a gratification to a writer.

Alice and Phœbe Cary were sisters whose beautiful lives are quite as interesting as the products of their pen, although these are closely connected therewith. They were born in Ohio, — Alice, in 1820, and Phœbe four years later. Alice died in 1870, and Phœbe in 1871.

Alice Cary's Poems: "Pictures from Memory," "A Spinster's Stint," and her "Clovernook Papers" have become the greatly prized possessions of readers. Phœbe's poem, "Nearer Home," is familiar to the household.

Mrs. Lydia Maria Child was born at Medford, Massachusetts, in 1802, and died in 1880. Her influence upon the young girls of her time was alike great and beneficent.

An idea of the volume and character of her labor as an author can best be presented through a list of her works.

Hobomok, 1824. The Rebels, The Mother's Book, Women of all Ages and all Nations, The Girl's Book, The Coronal, Philothea, 1835. Letters from New York, The American Frugal Housewife, Appeal in Favor of Africanus, Biographies of Good Wives, Flowers for Children, The Family Nurse, Memoirs of Madame de Staël and Madame Roland, The Power of Kindness, Rose Marion, Fact and Fiction, Isaac T. Hopper, The Progress of Religious Ideas.

Mrs. Child was the editor of the *Anti-Slavery Standard*, and was universally known as a philanthropist.

John Esten Cooke was born at Winchester, Virginia, in 1830, and died in 1886. His stories have been "Leather Stocking and Silk," "The Virginia Comedians," "The Youth of Jefferson," "Henry St. John," and "Ellie."

These but poorly represent the volume and variety of Mr. Cooke's literary work, but may fairly represent him as a writer of fiction.

F. Marion Crawford was born in Italy, in 1845, and is rapidly making his place among the greater of our novelists. Of his stories, "A Roman Singer," "Saracinesca," and "Paul Patoff" have already won an almost unqualified success.

Edgar Fawcett was born in New York City, 1847. His poetry may be represented by "A Prayer for my Little One;" and his numerous works of fiction by "The Ad-

ventures of a Widow," "The Confessions of Claude," "Purple and Fine Linen," "Douglas Duane."

Mr. Fawcett's critical article upon "Ouida" is an exceedingly happy effort.

Francis Bret Harte was born in New York State, in 1837. He is the creator and sole artist in a field which, however doubtful its ethics, is agreeable from its novelty and from the unrivalled skill of presentation possessed by the author. In the directions of rhetorical ability and artistic instinct, Mr. Harte's success is such as to secure him at least a niche in the galleries of the immortals of American literature.

Of his poems the following are at once popular and characteristic: —

Chicago, Chiquita, Dow's Flat, Her Letter, His Answer to Her Letter, In the Tunnel, Jim, Plain Language from Truthful James, Songs of the Sierras, The Heathen Chinee, and To a Pliocene Skull.

Of his prose stories, may be mentioned, —

A Millionaire of Rough and Ready, A Phyllis of the Sierras.

Julian Hawthorne has devoted himself to the career of his father, and has achieved a success as a novelist, which is sometimes obscured by unfair comparison with the more mature efforts of Nathaniel Hawthorne.

He was born at Boston, in 1846, and, after a prolonged residence in England has made his home in New York City, where his pen is constantly busy.

"Bresant," "Dust," "Garth," "Idolatry," and "Sinfire" may serve to represent his works.

Charles Fenno Hoffman was born in New York, in 1806, and died in 1884. He is the author of the well-

known song, "Sparkling and Bright," and of the poems "Monterey" and "The Vigil of Faith."

His novels have the titles, "Greyslaer," "Vanderlyn," "Wild Scenes in Forest and Prairie."

He was editor of *The Knickerbocker Magazine* and of *The American Monthly Magazine.*

Griswold credits him with "graphic delineations of nature, spirited sketches of men and manners, and richness and purity of style."

Allibone cites the opinion of H. T. Tuckerman: "For some of the best convivial, amatory, and descriptive poetry of native origin, we are indebted to Charles Fenno Hoffman. The woods and streams, the feast and the vigil, are reflected in his verse with a graphic truth and sentiment that evidence an eye for the picturesque, a sense of the adventurous, and a zest for pleasure."

Miss Blanche Willis Howard (Maine, 1847) has been quite versatile in her efforts. Beginning her career with a very happy but light novelette, "One Summer," she next published "Guenn," a work which displayed powers calculated to bring Miss Howard's name into consideration among those interested in discussing the possible successor of George Eliot. Since the appearance of "Guenn," Miss Howard has published "Aulnay Tower," "Aunt Serena," and other stories, each of which is unlike the others.

William Dean Howells has become favorably known through his poems, his novels and novelettes, and as editor of the *Atlantic* and of *Harper's.*

He was born in Ohio, in 1837, and after making considerable reputation, was called to Boston, to take charge of the *Atlantic.*

Mr. Stedman credits Howells with special ability in

judging of "Existing Tendencies." "The Lady of the Aroostook," "A Chance Acquaintance," "A Foregone Conclusion," "Doctor Breen's Practice," "Counterfeit Presentments," "A Woman's Reason," "A Modern Instance" are stories whose success there has been none to dispute.

Joseph H. Ingraham, through his "Prince of the House of David," inaugurated the form of religious fiction. Mr. Ingraham was born in North Carolina, 1809, and died in 1866.

"Lafitte," "Captain Kyd," "The Throne of David," are titles of stories which have been favorites.

Henry James, Jr., is recognized as among the most popular of American novelists. He was born in New York, in 1843. He has devoted himself to the profession of authorship, and his success has vindicated his choice.

Of his more popular stories there may be named "The European," "The American," "Roderick Hudson," "Daisy Miller," "Washington Square."

John P. Kennedy (Maryland, 1795–1870) wrote novels called "Horse-Shoe Robinson," "Swallow Barn," and "Rob of the Bowl."

Kennedy's stories have, like all novels, lost their popular interest as fashions of thought have changed, but they are as essential to a knowledge of the history of American Literature, as the name of Boone in any account of the early hunters.

Griswold's characterization is as follows: "Altogether one of our most genial, lively, and agreeable writers. His style is airy, easy, and graceful, but various, and always in keeping with his subject. He excels, both as a describer, and as a *raconteur*."

Donald G. Mitchell (Connecticut, 1822) is better known by his *nom de plume*, "Ik Marvel." "Dream Life," and "The Reveries of a Bachelor," at once became a common possession of readers. None who have enjoyed an acquaintance with "Ik Marvel" will be disposed to deny G. S. Hillard's praise: "Prose graphic and musical, poetical in spirit, and characterized by purity, as well as by tenderness of feeling."

Miss Mary N. Murfree, better known by her *nom de plume* of "Charles Egbert Craddock," was born in Tennessee, and now resides in St. Louis. Her success as a writer of *genre* fiction was instantaneous and pronounced.

But Miss Murfree's industry has found occupation also in contributions to the *St. Nicholas*, and she shares the praise awarded to Mrs. Burnett.

Elizabeth Stuart Phelps Ward was born in 1844, in Massachusetts.

Her "Gates Ajar" is well known to multitudes of readers, and her busy pen has been stimulated by the welcome accorded to her productions.

William Gilmore Simms, known as "the poet-novelist," was born in South Carolina, and lived, 1806–1870.

Of his poems, the favorites are, "Atlantis," "Lyrical and other Poems," "Areytos," and "The City of the Silent." "Mellichampe," "The Partisan," "The Yemassee," "The Cassique of Kiawah," "Eutaw," "Border Beagles," "Beauchampe," and "Vasconcelos," may represent his novels.

He also wrote "A History of South Carolina," "The Lives of Marion and Chevalier Bayard," "Views and Reviews of American History, Literature, and Fiction," and an indefinite number of pamphlets. He was an editor of the *Southern Literary Gazette*.

Frank R. Stockton is best known as the creator of a peculiar form of the humorous story, such as "The Lady or the Tiger," "Mrs. Lecks and Mrs. Aleshine," and "Rudder Grange." But in his "Hundredth Man," Mr. Stockton displays high merits as a novelist.

In the *St. Nicholas*, Mr. Stockton appears to advantage as a writer of juvenile literature.

William Ware was born at Hingham, Massachusetts, in 1797, and by profession was a Unitarian minister. He died in 1852.

His "Zenobia," "Probus," "Julian," and "Aurelian," reproduced in effective form the spirit of classical antiquity, and remain as masterpieces of their form of composition.

Tuckerman says that Ware "rivalled Lockhart."

Harriet Martineau declares that "there is not a trace of modern habits or modes of thinking; and if Ware had been possessed by the monomania of Macpherson or Chatterton, it would have rested with himself to produce these letters as a close and literal version of manuscripts of the third century."

Mrs. A. D. T. Whitney was born in Boston, 1824.

Her books are healthy in influence and permanent in interest to readers whose good opinion is worth gaining.

"The Gayworthys," "Hitherto," "Faith Gartney's Girlhood," represent her work.

Mrs. Whitney has been a frequent contributor to the *Atlantic Monthly*.

Theodore Winthrop was born in Connecticut, in 1829, and died in battle in 1861.

"Cecil Dreeme," "John Brent," and "Edwin Brothertoft," are the titles of his novels.

"Life in the Open Air" is a collection of short sketches which will well repay the reading.

Trübner says that Winthrop "displays a wonderful power of imagination," and as was said of Hazlitt, the praise given Winthrop in George William Curtis's introduction to his works "was almost worth dying for."

Supplementary List.

[See note, page 200.]

Abbott, Jacob. "Historian."
Caleb in the Country.
Caleb in Town.
Aldrich, T. B. "Poet."
Bellamy, Edward. Mass., 1850.
Looking Backward.
Beecher, H. W. "Pulpit Orator."
Norwood.
Bishop, W. H. Conn., 1847.
The House of a Merchant Prince.
Boyesen, H. H. Norway, 1848.
Ilka on the Hill-Top.
Brown, C. B.
Bunner, H. C. "Poet."
Woman of Honor.
Burnett, Mrs. Frances Hodgson.
Bynner, E. L.
Story of a N. Y. House.
Cable, Geo. W.
Cary, Alice.
Cary, Phœbe.
Chesebro, Caroline. N. Y., 1825–1870.
The Foe in the Household.
Child, Lydia M.
Conant, S. S. Me., 1831–1835.
Hercules, a Hero.
Cooke, J. E.
Cooke, Mrs. Rose Terry. "Poet."
Somebody's Neighbors.
Cooper, J. F.
Crawford, F. Marion.
Cummins, Mrs. M. S. Mass., 1827–1866.
The Lamplighter.
Curtis, Geo. W. "Orator."
Prue and I.
Tramps.
Nile Notes of a Howadji.
Davis, Rebecca Harding. W. Va., 1831.
Eggleston, Edward. Ind., 1837.
The Hoosier Schoolmaster.
History of United States.
Fawcett, Edgar.
Gilmore, J. R. "Edmund Kirke." Mass., 1823.
Among the Pines.
Habberton, John. N. Y., 1842.
Helen's Babies.
Brereton's Bayou.
Hardy, A. C. Mass., 1847.
Harris, Joel Chandler. Ga., 1846.
Uncle Remus.
Harris, Mrs. Miriam Cole. N.Y., 1834.
Rutledge.
Harte, Bret.
Hawthorne, Julian.
Hawthorne, Nathaniel.
Hentz, Mrs. Caroline Lee. Mass., 1804–1856.
The Moorish Bride.
"Henry Hayes." Phila.
The Story of Margaret Kent.
Higginson, T. W. "Historian."
Hildreth, Richard. "Historian."
Hoffman, Chas. Fenno.
Holland, J. G. "Poet."
Holmes, O. W. "Poet."

Howard, Blanche W.
Howe, E. W. Iowa, 1854.
The Story of a Country Town.
Ingraham, Rev. Jos. H. Me., 1809–1866.
Jackson, Mrs. Helen Hunt. "H. H." Mass., 1831–1885.
Ramona.
James, Henry.
Jewett, Sarah Orne. Me., 1849.
Country By-Ways.
Judd, Sylvester. Mass., 1813–1853.
Margaret; a Tale of the Real and the Ideal.
Kennedy, J. P.
Kouns, N. C. Mo., 1853.
Arius the Libyan.
Lanier, Sidney. "Poet."
Lathrop, G. P. "Essayist."
Longfellow, H. W. "Poet."
Lowell, R. T. S. "Poet."
The New Priest in Conception Bay.
Mitchell, Donald G. "Ik Marvel."
Mitchell, S. Weir. "Poet."
Doctor and Patient.
Mitchell, Walter. Mass., 1826.
Bryan Maurice.
Murfree, Mary N. "Chas. Egbert Craddock." Tenn., 1850.
In the Tennessee Mountains.
Neal, John. "Poet."
Seventy-Six.
Page, Thos. Nelson. Va.
Marse Chan.
Parton, Mrs. S. S. "Fanny Fern." Me., 1811–1872.
Ruth Hall.
Phelps, Mrs. Elizabeth Stuart. Mass., 1844.
Doctor Zay.
Gates Ajar.
Prentiss, Mrs. E. P. Me., 1818–1878.
Stepping Heavenward.
Preston, Harriet Waters. Mass.
A Year in Eden.
Preston, Mrs. Margaret J. "Poet."
Reeves, Mrs. Marian C. L.
A Little Maid of Acadié.
Rives, Miss Amélie. "Poet."
A Brother to Dragons.
Roe, A. S. N. Y., 1798–1886.
A Long Look Ahead.
Roe, E. P. N. Y., 1838–1887.
Barriers Burned Away.
Opening of a Chestnut Burr.
Sedgwick, Mrs. Catherine M. Mass., 1789–1867.
Seemüller, Mrs. Annie M. Crane. Md., 1838-1872.
Emily Chester.
Opportunity.
Severance, Mark Sibley.
Hammersmith.
Simms, W. G. "Poet."
Spofford, Mrs. Harriet P. Me., 1835.
The Amber Gods.
Stimson, F. J. Mass., 1855.
Guerndale.
Stockton, Frank R.
Story, W. W. "Poet."
Rabadi Roma.
Stowe, Mrs. H. B.
Taylor, Bayard. "Poet."
Taylor, Benj. F. "Poet."
Theophilus Trent.
Terhune, Mrs. M. V. "Marion Harland." Va.
Alone.
Nemesis.
Sunny-Bank.
Thompson, Maurice. Ind., 1844.
Tallahassee Girl.
Tincker, Mary A. Me., 1833.
Signor Monaldini's Niece.
Tourgee, A. W. O., 1838.
A Fool's Errand.

Wallace, Gen. Lew. Ind., 1838.
Ben Hur.
Ware, Wm.
Warner, Anne. N. Y., 1870.
Dollars and Cents.
Warner, Susan. "Elizabeth Wetherell." 1818-1885.
Queechy.
The Wide, Wide World.
Whitney, Mrs. A. D. T.
Wilson, Mrs. A. J. E. Ala., 1835.
Macaria.
St. Elmo.
Beulah.
Winthrop, Theodore.
Woolson, Constance Fenimore. N.H.
Castle Nowhere.
Wyman, Lillie B. Chase. "Octave Thanet."
The Bishop's Vagabond.

TOPICAL RÉSUMÉ.

(CHAPTER X.)

American Fiction.

Special mention of Cooper, Hawthorne, and Mrs. Stowe.

Menton made of, Brown, Burnett, Cary, Cary, Child, Cooke, Crawford, Harte, Julian Hawthorne, Hoffman, Howard, Howells, Ingraham, James, Kennedy, Mitchell, Murfree, Phelps, Sedgwick, Simms, Stockton, Ware, Whitney, Winthrop.

Resources furnished in the matter of histories of literature, collections of prose and poetry, and critical essays.

HISTORIES OF LITERATURE,

ANTHOLOGIES,

AND

WORKS OF CRITICISM.

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CHAPTER XI.

HISTORIES OF LITERATURE, ANTHOLOGIES, ETC.

The fields of effort represented by the history of literature, selections from the best or most popular authors, and of critical examination of literary merits, have been sedulously cultivated in a country where the desire to know outruns the command of resources such as are afforded by libraries whose extent is determined by the pleasure of the owner. It is safe to say that the work of Lowell, Snider, Stedman, and Whipple, is fully equal, if not superior, to the productions of British students; that collections such as Parnassus, Library of Poetry and Song, and the Household Book of Poetry, are, in their several ways, in no wise inferior to Ward's English Poets, or Chambers's Cyclopædia of English Literature; and that some of the smaller collections are more fully representative of characteristic effort of British writers than similar undertakings produced on British soil.

Adams, Oscar Fay.
Handbooks of English and American Authors.

Adams, W. H. D. London, 1829.
Dictionary of English Literature.

Alden, John.
Dictionary of Contemporary Biography.

Allibone, S. Austin. Phila., 1816.
Dictionary of English Authors.

Bacon, Delia. Mich., 1811–1859.
Philosophy of Shakespeare.

Bascom, John. "Educator."
Philosophy of English Literature.

Bartlett, John. Mass., 1820.
Familiar Quotations.

Beers, Henry A. N. Y., 1847.
A Century of American Literature.

Bethune, Geo. W. "Pulpit Orator."
British Female Poets.
Blaisdell, A. F.
Outline Study of English Classics.
Blake, J. L. N.H., 1788–1857.
Biographical Dictionary.
Blow, Miss Susie E. "Educator."
A Study of Dante.
Botta, Mrs. A. C. L. Vt., 1820.
Handbook of Universal Literature.
Brackett, Miss A. C. "Educator."
Poetry for Home and School.
Brokmeyer, Gov. H. C. Prussia, 1828.
Letters on Faust.
Bryant, W. C. "Poet."
Library of Poetry and Song.
Bryant, Wm. M. Ohio, 1841.
Philosophy of Art.
Landscape Painting.
Cheever, Geo. B. "Pulpit Orator."
Commonplace Book of Prose.
Studies in Poetry.
Child, F. J. "Editor."
English and Scottish Popular Ballads.
Cleveland, C. D. "Essayist."
English Literature.
American Literature.
English Literature of the Nineteenth Century.
Coggeshall, W. T. Penn., 1824.
Poets and Poetry of the West.
Corson, Hiram. "Philologist."
Chaucer.
Browning.
Dana, C. A. "Journalist."
Household Book of Poetry.
Davidson, J. W. S. C., 1829.
Living Writers of the South.
Drake, F. S. Mass., 1828.
Dictionary of American Biography.
Duyckinck, E. A. N. Y., 1816–1870.
Cyclopædia of American Literature.
National Portrait Gallery of Distinguished Americans.
Emerson, R. W. "Essayist."
Parnassus.
Fiske, John. "Historian."
Appleton's Cyclopædia of Biography.
Fuller, Margaret. "Essayist."
Furness, Mrs. H. H. 1837–1882.
Concordance to Shakespeare's Poems.
Papers on Literature and Art.
Genung, J. F. N. Y., 1850.
In Memoriam.
Griswold, Rufus Wilmot. Vt., 1815–1857.
Poets and Poetry of America.
Prose Writers of America.
Female Poets of America.
Hart, John S. Mass., 1810–1877.
Class-Book of Poetry.
Class-Book of Prose.
Female Prose Writers of America.
Hillard, Geo. S. "Essayist."
Holmes, Judge Nath. N.H., 1814.
Authorship of Shakespeare.
Holland, Rev. R. A. "Pulpit Orator."
The Soul of Shelley.
Hosmer, Jas. K. Mass., 1834.
History of German Literature.
Hudson, Henry N. Vt., 1814–1886.
Life, Art, and Characters of Shakespeare.
Johnson, R. M. "Editor."
English Classics.
Kroeger, A. E. "Metaphysician."
The Minnesingers.
Lawrence, Eugene. N. Y., 1823.
Primer of Literature.
Lippincott's Biographical Dictionary.

Lowell, J. R. "Poet."
A Fable for the Critics.
Among my Books.
My Study Windows.
March, Geo. P. "Philologist."
English Language and Literature.
Morgan, H. H. "Educator."
Browning.
Chaucer.
Holland.
Spencer.
Literary Studies of the Great British Authors.
Representative Names in English Literature.
Topical Shakespeariana.
Perry, T. A. R. I., 1845.
English Literature of the Eighteenth Century.
Read, T. B. "Poet."
Female Poets of America.
Reed, Henry. "Essayist."
Lectures on English Literature.
Richardson, Mrs. Abby Sage.
Primer of American Literature.
Richardson, Chas G. Me., 1831.
American Literature.
Rolfe, W. J. "Editor."
English Classics.
Simms, W. G. "Poet."
War Poetry of the South.
Snider, Denton J. Ohio, 1841.
Homer.
Dante.
Shakespeare.
Goethe.
Stedman, E. C. "Essayist."
American Poets.
Library of American Literature.
Victorian Poets.
Stoddard, R. H. "Poet."
Bric-à-Brac Series.
Swinton, Wm. Scotland, 1833.
Studies in American Literature.
Taylor, Bayard. "Poet."
History of German Literature.
Ticknor, George. Boston, 1791–1876.
History of Spanish Literature.
Tiffany, O. H. "Pulpit Orator."
Gems for the Fireside.
Tyler, Moses Coit. Conn., 1835.
History of American Literature.
Underwood, F. H. "Biographer."
Hand-Book of American Literature.
Hand-Book of English Literature.
Wallace, H. B. "Essayist."
Literary Criticisms.
Ward, Mrs. Mary A.
Dante.
Welsh, A. H. Ohio, 1850.
English Language and Literature.
Whipple, E. P. "Essayist."
Essays and Reviews.
Wilkinson, W. C. Mass., 1833.
A Free Lance in the Field of Life and Letters.

To these may be added the Standard School Readers.

Humorists.

Adams, C. F. Mass., 1842.
Bailey, J. M. N. Y., 1841. "Danbury Newsman."
Brackenridge, H. H. Scotland, 1748–1816.
Browne, C. F. Me., 1834–1867. "Artemus Ward."
Burdette, R. J. Penn., 1844.
Clemens, Sam'l W. Mo., 1835. "Mark Twain."

Cozzens, Fred A. N. Y., 1818–1860. "Sparrowgrass."
Derby, Geo. H. Mass., 1824–1861. "John Phœnix."
Haliburton, T. C. N. S., 1802–1865. "Sam Slick."
Holly Marietta. "Josiah Allen's Wife."
Locke, D. R. 1833–1887. "Petroleum V. Nasby."
Lowell, J. R. "Poet."
Neal, J. C. N. H., 1807–1848.
Newell, Robt. H. N. Y., 1836. "Orpheus C. Kerr."
Nye, Bill.
O'Rell, Max.
Paulding, Jas. K. N. Y., 1719–1816.
Shaw, H. W. Mass., 1818. "Josh Billings."
Shillaber, B. P. N. H., 1814. "Mrs. Partington."
Smith, Seba. Me., 1792–1868. "Jack Downing."
Strother, D. P. Va., 1816. "Porte-Crayon."
Thompson, Mortimer H. N.Y., 1830–1875. "Doesticks."
Warner, Chas. Dudley. "Editor."

Juvenile Literature.

Abbott, Jacob. "Historian."
Adams, W. T. "Oliver Optic." Mass., 1812.
Alcott, Louisa M. Penn., 1832–1888.
Alden, Mrs. J. M. "Pansy." N. Y., 1841.
Alger, Horatio, Jr. Mass., 1834.
Arthur, T. S. N. Y., 1809–1885.
Bolton, Sarah K.
Boyesen, H. H. "Novelist."
Brooks, E. S.
Burnett, Mrs. Frances H. "Novelist."
Castlemon, H.
Champlin, J. D. Conn., 1834.
Charlesworth, Mrs. Maria L.
Coffin, C. C. N. H., 1823.
Dana, R. H., Jr. Mass., 1815.
Ellis, E. S.
Gladden, Rev. S. W. Penn., 1836.
Goodrich, S. G. Conn., 1793–1860.
Hale, Edw. Everett. "Essayist."
Hale, Mrs. Susan.
Higginson, T. W. "Historian."
Kellogg, Elijah. Me., 1813.
Knox, T. W. N. H., 1835.
Lanier, Sidney. "Poet."
Luska, Sidney. "Novelist."
Perry, Nora. "Poet."
Reid, Mayne. Ireland, 1818.
Rollins, Mrs. Alice W. "Poet."
Scudder, Horace E. "Historian."
Sigourney, Mrs. L. H.
Spofford, Mrs. H. P. "Poet."
Stockton, Frank R. "Novelist.'
Stoddard, W. O. N. Y., 1835.
Trowbridge, J. T. N. Y., 1827.

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