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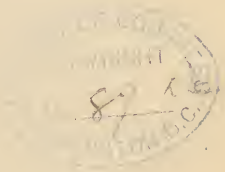
A

SHORT COURSE
 IN
 LITERATURE,
 English and American.

BY

JOHN S. HART, LL.D.,

PROFESSOR OF RHETORIC AND OF THE ENGLISH LANGUAGE AND LITERATURE IN THE
 COLLEGE OF NEW JERSEY.



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PHILADELPHIA: J
 ELDRIDGE & BROTHER,
 No. 17 North Seventh Street.
 1873.

A SERIES OF TEXT-BOOKS
ON THE
ENGLISH LANGUAGE,

BY
JOHN S. HART, LL.D.

First Lessons in Composition.
Composition and Rhetoric.
A Short Course in Literature.

And for Colleges and Higher Institutions of Learning :

A Manual of English Literature.
A Manual of American Literature.

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PREFACE.



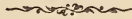
THE present volume is in the main an abridgment of two larger works by the same author, one on English Literature, the other on American Literature. In many schools, it is found impracticable to devote to the subject of Literature the amount of time needed to master the two volumes named, and yet it is thought best not to omit the study altogether. For the accommodation of such schools this compend has been prepared. In using it, great advantage will arise from having copies of the larger works accessible to the scholars, as well as to the teachers, for the purpose of reference.





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PART I.

ENGLISH LITERATURE.



INTRODUCTION.

ENGLISH LITERATURE, strictly speaking, does not mean the literature of England.

There have been in England several successive races, each having a literature of its own. The old Celts, still represented by the Welsh in the west of England, had a literature, rather extensive too, which is no more English than the Hebrew is. The Anglo-Saxons, through a period of several centuries, culminating in the time of Alfred the Great, had a literature, some of it of a high order. This, though nearer to the English than any of the others are, though indeed the parent of the English, is not itself English; it is Anglo-Saxon. The Normans, who settled in England in the twelfth century, brought with them a noble literature. But it was Norman-French, not English. The ecclesiastics of the English Church, from the second century, possibly from the first, down to the time of the Reformation, and even a little later, had among them a literature of their own, which is very copious, and some of it of a high order. But it is Church-Latin, not English.

A literature is named, not from the soil on which it thrives, but from the language in which it is written. As Latin literature is that written in the Latin language, as Greek literature is that written in the Greek language, so

English Literature is that written in the English language.

What it Includes.—It includes works written by Americans, as well as those written by Englishmen. It includes the works even of foreigners, provided those works are written in the English language.

How Divided.—For convenience of treatment, however, the subject is divided into two parts. The works in English written in England and its dependencies are considered under the head of English Literature; the works in English written in the United States are considered under the head of American Literature.

Point of Beginning.—To fix a precise point when English Literature may be said to have begun, we must first ascertain how far back the English Language goes.

Beginning of the Language.—In one sense, Language, being in a constant state of transition, has no beginning—none, that is, which may be traced to some precise point in historical times. And yet, if we follow any language from its present condition back through successive changes, we find, after a while, that the documents which appear in it are no longer intelligible to ordinary readers. The stream is lost. We are obliged, therefore, for convenience of treatment, to assume a point, somewhat arbitrarily, where each language, in its present form, may be said to begin. Happily, in the case of the English language, historical events have defined this point more sharply than is the case with most languages. The Saxons in England maintained their language comparatively unimpaired until the coming of the Normans, A. D. 1066. For one or two centuries after the coming of the Normans, a sharp conflict took place, not only between the two races, but also between the two languages. The final result was a mixed race and a mixed language—predominantly Saxon, but with a large Norman element.

The mixed language resulting from the Conquest, neither pure Saxon, such as Alfred spoke and wrote, still less pure Norman-French, such as William and his barons spoke, is our English.

The Precise Point.—In a change so gradual and continuous as that of the transition of a language from its ancient form to its modern form, it is not easy, as already stated, to fix a precise point where the language ceases to be one, and becomes clearly the other. But, in the case of the English,

The date, A. D. 1200, may be assumed as a convenient dividing line between the old language and the new.

Documents written much earlier than that are either Anglo-Saxon or Norman-French, according to the birth and the proclivities of the writer; documents later than that, become soon unmistakably English.



CHAPTER I.

ENGLISH BEFORE CHAUCER.

(1200-1350.)

RECOGNIZING the language as being English from and after the beginning of the thirteenth century, the first author in chronological order that claims attention is a Chronicler by the name of Layamon.

The Brut of Layamon.

The work of Layamon is called *Brut*, or more fully, *Brutus of England*. It is a chronicle of British affairs, from the arrival of Brutus, an imaginary son of Æneas of Troy, to the death of King Cadwalader, A. D. 689.

Origin of the Legend. — Among the old Britons there had grown up a most extraordinary mass of legends in regard to the early history of the race. The great object of patriotic ambition with them seemed to be to trace the origin of their race back to ancient Troy. This floating mass of traditionary legends had been collected by some Celtic hand, and woven, with all possible gravity, into a formal history of Britain, tracing its line of monarchs back, in regular succession, to Brutus, an imaginary son of Æneas of Troy. Brutus settled in Britain, as Æneas did in Italy. Such was the tradition.

Geoffrey of Monmouth. — An English monk, Geoffrey of Monmouth, translated into Latin this Welsh Chronicle, now lost. Geoffrey called his book *Historia Britonum*, A History of the Britons. As history it is worthless. It forms, however, an important link in the history of English literature, the materials of a large number of the earliest works that exist, both in English and in Norman-French, having been drawn from this crude mass of fictions, misnamed history.

Layamon's Chronicle. — Layamon's Chronicle, *Brutus of England*, is in the main a translation of a Chronicle of the same name, "Brut d'Angleterre," by Wace, a Norman-French poet, who took the story from Geoffrey of Monmouth.

Of Layamon himself we know nothing, except what he himself tells us, which is very little. He tells us that he was a priest, and that he resided at Ernley, near Redstone, in Worcestershire; and he seems to say that he was employed there in the services of the church.

Date of the Chronicle.—The composition of the Chronicle, *Brutus of England*, has, from internal evidence, been assigned to the beginning of the thirteenth century, — not later, probably, than the year 1205.

Versification of the Chronicle.—The French Chronicle which Layamon followed was in eight-syllable rhyming couplets. Layamon's Brutus sometimes rhymes; as,

—Kinges — theines — velde
—things — sweines — scelde.

Occasionally also it runs into regular octo-syllabics; as,

Summe heo gunnen lepen,
Summe heo driven balles.

On the whole, it would seem that Layamon, for his versification, either followed some system of his own, dependent upon artifices which, at this distance, we cannot appreciate, — which, at any rate, we have not yet discovered, — or, which is probable, that he had no system of verse, but simply broke up his matter into short lines, like the original which he was translating, and that in so doing, he occasionally adopted both its metre and its rhyme.

Linguistic Value of the Chronicle.—The Linguistic value of Layamon's Brutus is very great. The Chronicle is considerable in amount, numbering 32,250 lines; and it shows us the condition of the language in that interesting and curious transition stage, about midway between the pure old Saxon and the established modern English.

The Ormulum.

The Ormulum is so called from its author, Orm, as he himself says, in the opening couplet:

This bōc is nemmed Ormulum,
Forthy that Orm it wrote.

Subject of the Ormulum.—The Ormulum is a series of Homilies, the subjects of the homilies being those portions of the New Testament appointed to be read in the daily mass service of the church.

Date of the Ormulum.—The Ormulum was written somewhere in the early part of the thirteenth century, a little later than the Brutus of Layamon, perhaps about the year 1220.

Diction of the Ormulum.—The Ormulum, like the Brutus of Layamon, has almost no Norman-French words. It shows the language in that state in which the old Saxon inflections are nearly gone, the grammatical structure being almost identical with modern English, but foreign words have not yet begun to intrude themselves.

Versification of the Ormulum.—The verse, in the Ormulum, does not rhyme, but it is metrical throughout, and consists of couplets, arranged in lines alternately of eight syllables and seven syllables. Thus:

| Nōw brōth|ēr Wālt|ēr, brōth|ēr mīn,—
| Āftēr | thē flēsh|ēs kind|ē.

It is a peculiar and not unpleasing form of blank verse.

The Ancren Riwle.

The title, *Ancren Riwle*, means “Anchoresses’ Rule,”—*Ancren* being the abbreviated form of the old genitive “Ancrena,” and *Riwle* being the old spelling for “Rule.”

Object of the Work.—The *Ancren Riwle* is a treatise on the duties of the monastic life, written by an ecclesiastic, apparently one in high authority, for the direction of three ladies, to whom it is addressed, and who, with their domestic servants, or lay sisters, formed the entire community of a religious house.

Date of the Work.—The composition of the *Ancren Riwle* is referred to the same date as the Ormulum, possibly a little later. The year 1225 is given as a probable conjecture. It is interesting as an extended specimen of prose of the same period with the two poetical works already noticed.

Robert of Gloucester.

At the distance of nearly a century from Layamon, is a rhyming Chronicler, Robert of Gloucester. All we know of him is that he was a monk of Gloucester Abbey, and as he alludes to events which occurred in 1297, he must have written, or at least finished, his Chronicle after that date.

Subject.—Robert of Gloucester’s Chronicle is a versified history of British affairs, from the imaginary Brutus of Troy down to the death of Henry III., A. D. 1272.

Its Versification.—This Chronicle is written for the most part in Alexandrine metre, or iambic twelve-syllable rhyming couplets.

Its Diction.—The language shows great advance from the documents

previously described, and requires almost no change to be intelligible to the modern reader.

Robert of Brunne.

At the distance of nearly half a century from Robert of Gloucester, is Robert Manning, generally called, from his birthplace, Robert of Brunne. His Chronicle was finished in the year 1338.

Further Particulars.—Robert of Brunne's Chronicle gives a rhyming history of England from Brutus of Troy down to the death of Edward I., A. D. 1307. The first part, from Brutus to Cadwalader, A. D. 689, is a translation of Wace's Brutus, and is, like it, in eight-syllable rhyming couplets. The remaining portion is a translation from a contemporary Norman-French chronicle, and is, like the original, in Alexandrian, or twelve-syllable rhyming couplets. It shows some advance, both in language and in poetical merit, upon its predecessors.

Metrical Romance.

The essential feature of the Metrical Romance was a tale of love and adventure, told in verse.

Origin of the Romance.—Metrical romances were first brought into England by the Normans. Works of this kind were immensely popular, both in France and England. At length, when the governing race in England began to use the language of their adopted country, similar romances in English were composed for their amusement. These were imitations or translations from the Norman-French, and so little did the translators contribute to them of their own invention, that the names even of the authors have not come down to us.

Period of the Metrical Romance.—The Metrical Romance began as early as A. D. 1200, about the time of Layamon's Brutus. It flourished to some extent during the thirteenth century, but the time of its greatest ascendancy was in the fourteenth. After A. D. 1400, it began to wane, and finally it gave way to the prose romance, and then disappeared altogether for more than three hundred years, when it was for a time quickened into new life, though in a different form, by Sir Walter Scott.

The Most Celebrated.—The names of some of the most celebrated of these Romances are Sir Tristram, King Horn, Sir Havelock, Sir Guy, The Squire of Low Degree, King Robert of Sicily, King Alisander, The King of Tars, The Death of Arthur, The Soudan of Damascus, etc.



CHAPTER II.

CHAUCER AND HIS CONTEMPORARIES.

(1350-1400.)

THE fourteenth century is celebrated in English annals by the long and successful reign of Edward III., and by the military glories of his son, Edward the Black Prince, achieved in the famous battles of Crecy and Poitiers, in France.

Civil and Religious Discontents. — Before the close of the century, also, serious discontents arose among the common people on account of the oppressions of the government, and the first distinct protest was uttered against the irregularities of the religious orders. In regard both to civil and religious liberty, there was a noteworthy struggle, and many of the reforms in both, which took effect two centuries later, are distinctly traceable to the efforts put forth, and the opinions expressed, in this stirring period.

Writers of the Period. — The fourteenth century has a few names of note in the history of English literature. These are Chaucer, Gower, Piers Plowman, Wyckliffe, and Sir John Mandeville.

Chaucer.

Geoffrey Chaucer, 1328-1400, is our first great poet, — so incomparably great, as to all that went before, that he is distinctively called the Father of English Poetry.

Personal History. — The personal history of Chaucer is involved in no little obscurity. Neither the place nor the date of his birth is certainly known, though an early tradition asserts that he was born in London, and the probabilities are in favor of the commonly received date of 1328, as that of his birth. His writings give abundant proof that he was liberally educated, and both the great Universities claim him. Even on this point, however, there is no certainty, though there

is a fair probability in the conjecture that, according to a custom much prevalent at that time, he began his studies in one University and finished them in the other, as there is also in the supposition that he spent some time in study abroad at the University of Paris.

Social Position. — Chaucer evidently belonged to a good family, and his connections through life were with people of rank and quality. He lived in stirring times, being contemporary with Wyckliffe, John of Gaunt, the great Duke of Lancaster, Edward III., the invader of France, and his son the Black Prince, the hero of Crecy and Poitiers. Chaucer was himself in the army that invaded France, and was taken prisoner. He held at different times various offices of honor and emolument, and the few authentic records of him that we have show that he was on terms of intimacy with the highest nobility in the kingdom.

Marriage. — Chaucer was by marriage closely connected with John of Gaunt, who was, for a long time, second only to the King himself, and whose son, Henry of Bolingbroke, during Chaucer's life, succeeded to the throne under the title of Henry IV. Chaucer's wife was maid of honor to the Queen, and Chaucer himself was valet to the King.

Political and Religious Affinities. — Chaucer's writings show him to have been in sympathy with Wyckliffe and the Lancastrians, in their resistance to the encroachments of the Roman hierarchy. He does not indeed enter into the political and religious questions of the time as a disputant, but the sketches of character which he gives show plainly enough where his sympathies lie. Those who are painted as models of excellence, like the Good Parson, belong to the national party in the ecclesiastical hierarchy; while those who are held up to ridicule, like the Friar and the Sumpnour, belong to the class whose ecclesiastical connection was with Rome rather than with England.

Chaucer's principal work, *The Canterbury Tales*, is believed to have been written late in life, after the age of sixty, though it is probable that one at least of the Tales, and that the longest one in the collection, had been written earlier as a separate performance.

Plan of the Work. — According to the plot of this celebrated work, the poet represents himself as bent on a pilgrimage to the tomb of Thomas à Becket, at Canterbury. At the Tabard Inn, in Southwark, he meets with nine-and-twenty other pilgrims, all bound on the same errand. To beguile the tedium of the way, they agree that each shall tell a tale, both going and returning. Hence the name, "*The Canterbury Tales*."

Structure of the Work. — In his Prologue, which is itself no inconsiderable poem, Chaucer describes each of his fellow travellers, and in

these descriptions has given a series of portraits that are unequalled of their kind in English literature. In the art of word-painting, these portraits have never been surpassed. They constitute a picture gallery, of which the great English race may well be proud, as a monument of art which can never decay, and which can never be stolen by Vandal invaders. The gay cavalcade having set out, the narration of the tales is interspersed with amusing incidents of the journey. Each tale is in keeping with the supposed character of the narrator; and as each is taken from some walk in life different from the others, the whole together form a moving panorama of life and manners in the fourteenth century. Probably of no country in the world, except perhaps Arabia and Palestine in the time of the Patriarchs, have we such a lively picture as Chaucer, in the *Canterbury Tales*, has given us of the England of Wyckliffe and Edward III.

Gower.

John Gower, 1320 (?)–1403, the contemporary and friend of Chaucer, was not equal to the latter in genius, or in the influence which he exerted on English literature. He was far, however, from lacking either genius or influence, and his name is constantly coupled with that of Chaucer in all the earlier authors or writers who have written of either.

Rank as a Poet.—The term “moral,” applied to him originally by Chaucer, has stuck to Gower ever since, and is supposed to convey the idea that he was more concerned for the moral correctness of his writings than for their elegance or taste. Certain it is, that he lacks those qualities of imagination, fancy, and humor, which mark so strongly his great contemporary.

Besides some smaller poems, Gower wrote three large works, *Speculum Meditantis* (The Mirror of Meditation), in French; *Vox Clamantis* (The Voice of One Crying in the Wilderness), in Latin; and *Confessio Amantis* (The Confessions of a Lover), in English.

Confessio Amantis.—This, being in English, is the work by which Gower is chiefly known. It is of immoderate length,—extending to more than 30,000 lines. It was once much read, though few would now undertake so formidable a task.

Piers Plowman.

Another work of great celebrity and value, belonging to this period of our literary history, is one commonly known as *Piers Plowman*. It

was completed about the same time as *The Canterbury Tales*, but is in many respects in striking contrast with that great work.

Piers Plowman is an allegorical and satirical poem, in the form of a series of visions, or dissolving views, in which the various characters and occupations of men pass under review.

The Name.—So little is known of the author of this work, that in referring to it, or quoting from it, writers more frequently speak of *Piers Plowman*, which is the name commonly given to the poem, than of *Langland*, which was probably the name of the author. The full and proper title of this work is, *The Vision of William concerning Piers the Plowman*.

History of the Author.—William Langland, the author of *Piers Plowman*, appears to have been born about 1332, and to have died about the year 1400. He was born in moderate circumstances, but was sent to school, and acquired some knowledge of books. He was not, however, an accomplished scholar, like Chaucer and Wyckliffe, nor did he move like them in the higher circles of social life. He saw life rather among the poor and lowly, and is to be accepted as the true interpreter of their thoughts and feelings.

Form of the Poem.—The old Saxon poetry had a form peculiar to itself. It was neither metrical, like the classic poetry, nor rhyming, like the modern, but was distinguished by a peculiar consonantal alliteration. The lines had no fixed length, but had usually about fourteen syllables, and were divided into two distinct parts about the end of the eighth syllable; and the words were so selected and arranged that at least two leading words in the first section, and at least one word in the second section, began with the same letter. Thus:

Ac now is religion a rider, || a roamer about,
A leader of love-days, || and a lond-buyer.

Sometimes printed thus:

Ac now is religion a rider,
A roamer about,
A leader of love-days,
And a lond-buyer.

But in the old manuscript copies, it is always found written in the long lines, with a mark of some kind to show the division into sections.

Wyckliffe.

John Wyckliffe, 1324–1384, known among Protestants as “*The Morning Star of the Reformation*,” may almost be styled also the *Father of English Prose*, as his contemporary, Chaucer, is the *Father*

of English Poetry. Wyckliffe was at least one of the earliest writers who in plain and vigorous prose addressed the common people in words familiar to the hearths and homes of England.

Wyckliffe wrote many treatises: some learned, addressed to scholars and the higher orders, and some in homely phrase, addressed to the common people. But his chief literary work was A Translation of the Holy Bible.

The First English Version. — Separate portions of the Holy Scriptures had been translated into English before this time. But Wyckliffe's was the first translation of the whole Bible into English. It was completed in 1382, and revised in 1388.

Character of the Version. — Wyckliffe's translation was made directly from the Latin Vulgate, not from the original Hebrew and Greek. It is extremely literal, and is marked by great homeliness of style, studiously avoiding the language of scholars and of courtly people.

Influence. — Wyckliffe's Version was much used in his own day, and for some generations following, and it had great influence both upon English speech and religious opinions. Moreover, the movement which it inaugurated led finally, in a later day, to the formation of the Version now in common use.

Mandeville.

Sir John Mandeville, 1300–1372, is the earliest notable instance of the genuine English Traveller, "The Bruce of the fourteenth century."

His Travels. — Mandeville left home at the age of twenty-seven, and travelled for thirty-four years, going first to Jerusalem, and then on eastward into the remotest parts of Asia. On returning, he wrote a book describing some of the marvellous things that he had seen.

His Book. — This book of Voyage and Travel was written by him at first in Latin, then in French, then in English. It was translated into Italian, Spanish, Dutch, and German. Books of travel were not so common then as they are now, and this work of Mandeville's, giving an account by an eye-witness of remote regions and nations, the very existence of which was almost unknown among the people of Europe, was read with the greatest avidity. With the credulity of the age, he embodied in his work every grand tale that came in his way; yet, on the whole, he is worthy of credit when describing what came under his own observation. It is not uncommon to find him in one page giving a sensible account of something which he saw, and in the next repeating with equal seriousness the story of Gog and Magog, and of men with tails, or the account of the Madagascar bird which could carry elephants through the air. The work is interesting as one of the earliest specimens of English prose.



CHAPTER III.

EARLY SCOTCH POETS.

(1400-1500.)

FROM the time of Chaucer, for a period of nearly two centuries, the succession of minstrels and poets seems to have been limited to the northern part of the island, nearly all the poetical writers of any note in this period being Scotchmen.

These early Scotch poets are Barbour, Wyntoun, James I. of Scotland, Blind Harry, Henryson, Dunbar, Gawin Douglas, and Lindsay.

Barbour.

John Barbour, 1320 (?)—1396, Archdeacon of Aberdeen, and a contemporary of Chaucer's, was a poet of considerable note.

Barbour wrote two extended poems, *The Brute*, a metrical chronicle, tracing the Scottish kings back to Brutus of Troy, and *The Bruce*, recounting the warlike deeds of the Scottish hero, Robert Bruce.

Character of *The Bruce*. — Barbour calls *The Bruce* a *Romaunt*. By this we are not to understand that the work is a fiction, but that the deeds of the hero are in themselves romantic. Barbour's work, though in verse, is an important historical document, being a metrical chronicle of the great Scottish hero, written soon after his death, and while the facts were still fresh in the minds of all. It is indeed a complete history of the memorable transactions by which Robert I. asserted the independence of Scotland; at the same time, it has no little of poetic fire and of rhythmical harmony. The poem consists of more than 12,500 lines, of which more than 2,000 are occupied with the battle of Bannockburn.

Wyntoun.

Andrew Wyntoun, 1350 (?)—1430 (?), Prior of St. Serf's, Lochleven, wrote a *Chronicle of Scotland*.

Character of the Chronicle.—Wyntoun's Chronicle, more ambitious than those founded upon the Brutus of Troy, gives the story of the Scotch kings, in regular descent, from the birth of Cain! It is in eight-syllable rhyming couplets. Though far inferior to the Bruce of Barbour, it is not without its value, both as a specimen of the language, and as a representative of ancient manners and ideas. The later portions of the Chronicle also are of considerable value as an historical record.

James I. of Scotland.

James I. of Scotland, 1395–1437, was a poet of no little worth and consideration, and was the first of the Scottish poets whose writings show signs of the influence of Chaucer.

James was the author of *The King's Quhair* [Quire or Book], and perhaps also of some other poems, the authorship of which is disputed.

History of James.—James, while yet a boy of ten, was taken captive by the English monarch, and kept for nineteen years in captivity in England. He was there instructed in all the polite learning and accomplishments of the age, and appears to have been particularly conversant with the writings of Chaucer. While living in Windsor Castle, a prisoner of state, he met with a characteristic incident, which is the subject of his chief poem, already named. The royal prisoner, now in the prime of manhood, glowing with honorable sentiments, and excluded from the means of giving them expression, sees from his palace-prison a fair and noble lady walking in the adjacent garden. He becomes enamored of the lady, and writes the poem in her honor.

James's End.—This graceful and polished monarch was suited to a more advanced stage of civilization than that which prevailed in Scotland in the fifteenth century. Though not lacking in strength or courage, he was unequal to the task of curbing those fierce Scottish nobles, by a party of whom he was finally assassinated in 1437, at the age of forty-two. When the assassins were trying to break into his apartments, a staple or bar being wanted to fasten the door, Catherine Douglas, a lady attendant upon the queen, thrust her arm into the bolt-hole, and so kept it, until the limb was entirely crushed by the bloody miscreants. The queen herself rushed between them and the object of their vengeance, vainly endeavoring to receive upon her own person the multiplied wounds that were inflicted upon his. Such was the end of the ill-fated James. He was a true poet and a true man. He deserved well of woman's love, and he was rewarded with a true and heroic constancy.

Blind Harry.

Henry the Minstrel, or Blind Harry, a wandering Scotch minstrel, was the author of a poem called *Sir William Wallace*, in twelve books, supposed to have been written about the year 1470.

Character. — As a poet, Blind Harry cannot be rated very high, and his *Wallace* was supposed at one time to be untrustworthy in its narrative; but recent investigations have shown that its author must have been in possession of valuable authentic materials. Many incidents unknown to other Scottish authors are corroborated by English analysts and by records published only recently.

Henryson.

Robert Henryson was an early Scottish poet of some celebrity, of whose personal history little is known except that he was schoolmaster at Dunfermline, and that he died before 1508.

Henryson's Works. — Henryson wrote *The Testament of Fair Creseide*, as a sequel to Chaucer's *Troilus and Creseide*; and a translation of *Æsop's Fables*. One of these fables, *The Town Mouse and the Country Mouse*, is often referred to for its humor and spirit.

Dunbar.

William Dunbar, 1465–1530, is the most illustrious of Scotch poets, except Scott and Burns. Prof. Craik calls Dunbar “The Chaucer of Scotland,” and Sir Walter Scott pronounces him to be, without exception, “a poet unrivalled by any that Scotland has ever produced.”

Dunbar's History. — Dunbar was educated at the University of St. Andrew's, and became a friar of the Franciscan Order. In this capacity he spent several years as a travelling preacher, living on the alms of the pious, through Scotland, England, and France. He was also employed on various occasions in conducting negotiations for King James IV. with foreign courts, and in this capacity he visited Germany, Spain, and Italy, as well as France and England. By these means he acquired a knowledge of men and of affairs which aided him in the composition of his works.

His Works. — Dunbar was master of almost every kind of verse. His poems are divided into three classes: The Allegorical, the Moral, and the Comic. His chief allegorical poem is *The Dance of the Seven Deadly Sins through Hell*. One of the best specimens of his Moral pieces is *The Merle and the Nightingale*, in which these two rival songsters debate in alternate stanzas the merits of Earthly and Heav-

enly Love. Of the Comic pieces, the most famous is *The Souter and the Tailor*, an imaginary tournament between a shoemaker and a tailor, in the same region where the *Seven Deadly Sins* held their dance.

Gawin Douglas.

Gawin Douglas, 1475-1522, Bishop of Dunkeld, has the special honor of being the first to translate into English verse any ancient classic, Greek or Latin.

Douglas translated Virgil's *Æneid* in an elegant and scholarly manner, and wrote several original poems possessing considerable merit.

History.—Gawin, or Gavin, Douglas was son of Archibald, fifth Earl of Angus, surnamed *Bell-the-Cat*. Unlike most of the members of that fierce and haughty family, Gawin was trained to letters instead of arms. He studied at the University of Paris, entered the church, and rose to the bishopric. He was noted in that rude age for his refinement and scholarly tastes.

Sir Walter Scott, in one of the most striking scenes in *Marmion*, has drawn a beautiful picture of Gawin Douglas. It is the celebrated midnight scene in the chapel of *Tantallon Tower*:

“A Bishop by the altar stood,
 A noble lord of Douglas blood,
 With mitre sheen, and rocquet white.
 Yet showed his meek and thoughtful eye
 But little pride of prelacy;
 More pleased that, in a barbarous age,
 He gave rude Scotland Virgil's page,
 Than that beneath his rule he held
 The bishopric of fair Dunkeld.
 Beside him ancient Angus stood,
 Doffed his furred gown, and sable hood;
 O'er his huge form, and visage pale,
 He wore a cap and shirt of mail;
 And leaned his large and wrinkled hand
 Upon the huge and sweeping brand
 Which wont of yore, in battle fray,
 His foeman's limbs to shred away,
 As wood-knife lops the sapling spray.
 He seemed as, from the tombs around,
 Rising at judgment-day,
 Some giant Douglas may be found
 In all his old array;
 So pale his face, so huge his limb,
 So old his arms, his look so grim.”

Lindsay.

Sir David Lindsay, 1490-1555, a satiric poet, and a fit successor to Dunbar and Gawin Douglas, closes the line of early Scotch poets.

History.—Lindsay's personal history, as well as his poetry, is intimately mingled with the affairs of the Scottish Court, and particularly with those of his sovereign, James V. While James was a boy, Lindsay was his attendant, carver, cup-bearer, purse-master, chief-cubicular, in short his man Friday, bearing the little fellow on his back, and dancing antics for his amusement. James, on coming to the throne, did not forget the poet, but gave him the valuable office of King-at-arms.

His Poetry.—Lindsay's poems are entirely satirical, and have many of the characteristics of Dunbar's satires. Like Dunbar, Lindsay was vituperative and wanting in refinement, yet bold, vigorous, and biting. The chief objects of his satire were the clergy, whom he lashed without mercy. One of his pieces, *The Play of the Three Estates*, is a pungent satire upon the three great political orders—monarch, barons, and clergy. Strange to say, it was acted before the Court.





CHAPTER IV.

THE AGE BEFORE SPENSER.

(1500-1530.)

THE authors brought together in the present Chapter are in the main connected with the long and memorable reign of Henry VIII., 1509-1547, or the first half of the sixteenth century.

This period is known in general history as the age of the Reformation. The great names most conspicuously associated with it are Henry VIII., Francis I., Charles V., Leo X., Michael Angelo, Raphael, Luther, Calvin, Erasmus, Wolsey, More, and Cranmer.

The Art of Printing.—The invention of the art of printing, about the middle of the fifteenth century, gave a new impulse to authorship, as to every other art and enterprise.

Effect of Printing on Authorship.—The writings of Chaucer, Wyckliffe, and other early authors, were in a certain sense published among their contemporaries. That is, copies of these works were made and circulated in manuscript by friends and admirers, and were read to select circles in the halls of the nobility and the gentry, at stalls in churches and monasteries, at fairs and other public places, or by stealth at the private meetings of guilds and sectaries. To such an extent a book was published. But publication, in the sense of the word now understood, was first made possible by the invention of the art of printing, and it has added enormously to the growth of authorship. So great has been the effect of this and of other causes upon the matter of authorship, that more works are now produced in English in a single year than all that existed in the language from the earliest times down to the time of the invention of the art of printing. The few authors and works enumerated in the preceding chapters include all of any value down to the time of Caxton, the first English printer. From his time, books grew apace.

Caxton.

William Caxton, 1412-1492, the first English printer, like all the early printers, was himself a man of learning, and wrote many of the works which he printed. Most of them were translations.

Sir Thomas More.

Sir Thomas More, 1480-1535, Lord High Chancellor of England, was, next to Erasmus and Cardinal Wolsey, the most conspicuous and shining character in the reign of Henry VIII. He was a man of wonderful versatility as well as force of genius, being equally distinguished as a statesman, a man of lively wit, a scholar, and a devout Christian.

Works. — More wrote many works, mostly of a controversial kind. The only work by which he is now known is *The Utopia*.

The Utopia. — This word, derived from the Greek *οὐ* (*not*) and *τόπος* (*place*), and meaning literally "Nowhere," is the name given by Sir Thomas More to an imaginary island which he feigns to have been discovered by one of the companions of Amerigo Vespucci. This island is made the scene of Sir Thomas's famous political romance. Here he pictures a commonwealth in which all the laws and all the customs of society are wise and good.

Skelton.

John Skelton, 1460-1529, was a poet of some note in the early part of the reign of Henry VIII. Erasmus styled him "the light and ornament of English letters."

Although this encomium is plainly undeserved, it yet shows that Skelton must have had abilities above the common order.

History. — Skelton studied at Cambridge, and afterwards took orders in the Church. He was made poet-laureate, but wore the crown with little pretension to dignity or grace. He had much reputation for learning and wit, and was tutor to the young Duke of York, afterwards Henry VIII. His works are not very numerous, and to a modern reader not very attractive. The chief of them are *A Dirge on Philip Sparrow*, and *Why Come Ye Not to Court*, the latter a satire on Cardinal Wolsey.

Latimer.

Hugh Latimer, 1472-1555, a Bishop of the English Church in the time of Henry VIII., was celebrated beyond all the English Reformers for his pulpit eloquence.

Latimer's Sermons have been published in 2 vols., 8vo. They are remarkable for a familiarity and drollery of style, which would hardly be tolerated in polite congregations now, though it was very popular, and produced a powerful impression then.

Wyatt.

Sir Thomas Wyatt, 1503-1542, was an accomplished diplomatist and statesman in the reign of Henry VIII. Wyatt is also favorably known as a poet.

His Career.—Wyatt entered Cambridge at a very early age, was graduated, and, through strong family influence, rose high in Court favor under Henry VIII. During the stormy time between the outbreak of the Reformation and the peace of Augsburg, Wyatt was ambassador for two years at the Court of Charles V. of Germany. Once or twice under a cloud, he finally died high in the King's favor.

His Poetry.—Wyatt, like so many of the statesmen of that day, also cultivated the muses. He was an accomplished cavalier and a writer of verses after the approved fashion. He is generally classed with Surrey, and their poems have often been published in the same volume. Wyatt's love-poetry is tender and graceful, but somewhat spoiled by the conceits of his Italian models. His satires are more idiomatic and more spirited.

Surrey.

Henry Howard, Earl of Surrey, 1516-1547, one of the brilliant ornaments of the reign of Henry VIII., is distinguished in letters by his Sonnets and Songs, and especially by his being the first writer of Blank Verse in English.

His Career.—Surrey studied at Oxford; in 1535 he married Lady Frances Vere; he served in the wars of Henry VIII. against France; fell into disfavor, and, in 1547, was beheaded upon the absurd charge of high treason.

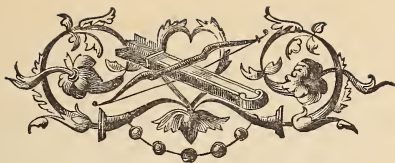
His Poetry.—Surrey was the composer of a number of songs and sonnets, which have appeared in many editions. His sonnets are mostly dedicated to "The Fair Geraldine," the daughter of Gerald Fitzgerald, Earl of Kildare. Besides these original poems, Surrey translated the first and fourth books of Virgil in "strange metre." This "strange metre" is blank verse,—its first appearance in English literature.

Tusser.

Thomas Tusser, 1523-1580, is one of the earliest English didactic poets.

Tusser was born at Rivenhall, Essex, and "was successively musician, schoolmaster, serving-man, husbandman, grazier, poet, more skilful in all than thriving in any vocation," *Fuller*. He wrote *A Hundred Good Points of Husbandry*, being a practical treatise, in rhyme, on farming.





CHAPTER V.

SPENSER, SHAKESPEARE, AND BACON, AND THEIR CONTEMPORARIES.

(1550-1625.)

THE writers who are brought together in the present Chapter flourished during the reigns of Elizabeth and James I., or from 1550 to 1625. They have been arranged into three Sections, under the heads severally of Spenser, Shakespeare, and Bacon.

Spenser, Shakespeare, and Bacon were to some extent contemporary. Yet there was in each case a perceptible interval of at least fifteen years. Spenser was at his meridian about 1595, Shakespeare about 1610, and Bacon about 1625. A still greater separation was produced by their different associations and habits of living. The dramatists of that day formed, to a great extent, a class by themselves, living mostly at taverns, and having little social intercourse with those in the higher circles. Spenser, on the other hand, and other poets of his class, were mostly connected with the higher orders, either as members or as retainers of some noble family, and were under influences very different from those which prevailed among the dramatists.

The period included in this Chapter is known in history as the secondary stage of the Reformation. Among the great events of the period are the Spanish Armada, and the rise of the Dutch Republic. Among its great names are Elizabeth, and her two leading counsellors, Cecil and Walsingham, Mary Queen of Scots, Philip II. of Spain, the Dukes of Alva and Parma, Henry of Navarre, Condé, Coligny, and William the Silent.

I. SPENSER AND CONTEMPORARY POETS.

The authors described in this Section are in the main associated with the time of the poet Spenser, and with the reign of Queen Elizabeth, 1558-1603, or the latter half of the sixteenth century.

Spenser.

Edmund Spenser, 1553-1599, is the next great name in English literature after that of Chaucer. His principal work, *The Fairy Queen*, is one of the chief treasures of the language. This poem adds an undying lustre to the reign of Queen Elizabeth. It is of itself sufficient to make any age famous.

Early Career.—Spenser was born in London, in humble circumstances. He was educated at Cambridge. After leaving the University in 1576, at the age of twenty-three, he spent two years in the north of England. At the end of that time, he returned to London, and published in 1579 his first volume, *The Shepherd's Calendar*. This is a pastoral poem, in twelve eclogues, modelled to some extent after the eclogues of Virgil.

Connection with Sidney and Leicester.—About this time Spenser made the acquaintance of Sir Philip Sidney, and of Sidney's uncle, the powerful Earl of Leicester, and thenceforward the fortunes of the poet are mixed up a good deal with the affairs of that illustrious family. Through this source he obtained, in 1580, the appointment of secretary to the Lord-Lieutenant of Ireland, and some grants in connection with it of considerable pecuniary value. In 1586, he received from the Crown, through the interposition, it is supposed, of Sir Philip Sidney, a grant of three thousand acres of land in Ireland, being part of the forfeited estates of the Earl of Desmond.

Connection with Raleigh.—While Spenser was living at Kilcolman Castle, on his Irish estates, he received a visit from Sir Walter Raleigh, who had obtained from the Crown ten thousand acres of the same forfeited estates. During this visit, Spenser read to Raleigh so much of the *Fairy Queen* as was then written, namely, the first three books. By the advice of Raleigh, Spenser went forthwith to London, and published these three books, in the beginning of 1590. The reception of the work was enthusiastic. It was peculiarly adapted to the stately solemnities of the age and court of Queen Elizabeth, and it brought the author not only immediate fame, but a substantial pension from the Queen.

His Misfortunes and Death.—The Englishmen, Raleigh, Spenser, and others, who had been put in possession of the forfeited estates of the Irish rebels, were necessarily odious to the Irish peasantry. This irritation became at length so great, that in 1598 it broke out into open insurrection. The insurgents attacked Kilcolman Castle, plundered, and set fire to it. Spenser and his wife escaped, but a new-born infant perished in the flames. He took refuge in London, and there,

after a few months of painful anxiety, died, at the age of forty-five. He was buried in Westminster Abbey.

Plan of the Fairy Queen. — Spenser's chief work, *The Fairy Queen*, was left unfinished. His plan contemplated twelve Books, each Book composed of twelve Cantos. Only six Books were completed. The poem is of the allegorical kind. Each book has a story and a hero of its own, with a series of connected adventures, all intended to illustrate some one great moral virtue. Besides the heroes and heroines of the several books, there is one superior hero, Prince Arthur, who intervenes in each book, to rescue its particular hero in his extremity. This common hero represents Magnificence, or the embodiment of all human excellence, and is in the end to be united to the Queen, Gloriana; in other words, heroism is to be glorified.

Character of his Poetry. — As a scene-painter, Spenser is unrivalled. No poem in the language, no poem probably in any language, equals the *Fairy Queen* in the number, variety, and gorgeous splendor of its scenes. The author's power of invention seems exhaustless, and he fairly revels in the never-ending pictures of bewildering enchantment which come at his bidding. From the very luxuriance of his imagination, however, he often forgets himself, and loses the thread of his story; and he lacks the exactness of thought which marks the work of that other great prince of dreamers, John Bunyan.

His Versification. — As a versifier, Spenser is wonderful for the freedom, variety, and sweetness of his rhythms. His words come pouring forth in an endless tide of song. His marvellous facility in versifying, however, made him careless; and he lacks accordingly something of that perfect finish in his rhythms which is to be found in some other masters of song. The stanza used in the *Fairy Queen* is one invented by the author, and is known as the Spenserian Stanza. This stanza has been much used by later poets, particularly by Byron.

Sidney.

Sir Philip Sidney, 1554–1586, was one of the special ornaments of the reign of Queen Elizabeth. He was possessed by nature, not only of high talents, but of a certain nobleness of disposition which made him the object of almost universal admiration.

His Education. — Sidney's education was ordered with the greatest care; and being connected by birth and alliance with the most distinguished families in the kingdom, he had no lack of opportunities for displaying his extraordinary abilities to the best advantage. He attended for a time at Oxford, and then at Cambridge, and afterwards went abroad for the purpose of study, in connection with travel,

The Arcadia.—The Arcadia is a sort of philosophical romance. It was for a time almost universally popular, but has since fallen into general neglect.

The Defence of Poesie.—The other principal prose work of Sidney is *The Defence of Poesie*. It has received the commendation of the highest critics, and is still occasionally read. Though written in a style now antiquated, it is in some respects to this day the best argument extant on the subject of which it treats.

Military Career.—Sidney's great ambition was to be distinguished as a soldier. He obtained a command in the war then going on in Holland, but his career was brought to a speedy termination. He was mortally wounded in the battle of Zutphen, and after lingering for a few days, died in the arms of his wife, October 7, 1586, in the thirty-third year of his age.

His Character.—Sidney was the intimate friend and patron of Spenser, and in his character and life was the actual embodiment of this great poet's ideal. The extraordinary hold which he had upon the minds of his contemporaries can be accounted for only by supposing him to have been gifted to an unusual degree with those ennobling qualities which Spenser has shadowed forth in *Sir Calidore*, or *The Legend of Courtesy*. Sidney was indeed distinguished even as an author: but his main distinction grew out of his character as a man;—as one who could be a graceful courtier without duplicity, a man of fashion without frivolity, a warrior and a hero without loss of rank in the Court of the Muses; one who was successful in almost every walk of honorable enterprise without incurring the envy or the reproach of his competitors; one, in whom the most ordinary affairs of life became invested, in the eyes of his countrymen, with some peculiar fitness—whose every sentiment was a melody—whose every act was rhythmical—whose whole life indeed was one continued poem. “He trod from his cradle to his grave amid incense and flowers, and he died in a dream of glory.”

Raleigh.

Sir Walter Raleigh, 1552–1618, is famous as a courtier, an adventurer, and a writer.

Early Career.—Raleigh was born in Devonshire, studied at Oxford, served as a volunteer in France and the Netherlands on the Huguenot side for a number of years, and afterwards in Ireland, during Desmond's rebellion. He attracted the attention of Queen Elizabeth, as tradition has it, by laying down his cloak as an impromptu carpet for

her majesty over a muddy place. Be this as it may, Raleigh became one of the royal favorites, was knighted, and appointed to various high and lucrative offices in the kingdom.

How Regarded by his Contemporaries. — He was looked upon as the flower of courtesy in an age when court life was the prominent phase of English society; he was, for the times, an accomplished scholar, a bold adventurer, a lover of the muses, and a friend of the poet Spenser, who honored him with one of his sweetest sonnets. Raleigh is thus the type of the England of the sixteenth century, — bold, hasty, gallant, not over-scrupulous in the choice of means, but genial in manners, and, with all its faults, full of life and character.

Literary Merits. — Raleigh just fell short of becoming a fine lyric poet. His greatest work is one in prose, *The History of the World*, which, however, is brought down only to the end of the Macedonian Empire. Although, of course, superseded in matters of fact by later works, it is regarded as a model of style, and the pioneer of the great English school of historical writers.

Sackville.

Thomas Sackville, 1536–1608, Earl of Dorset, and Lord High Treasurer of England, was a man of note in letters, as well as in affairs of state.

The Mirrour for Magistrates. — In 1557, Sackville formed the design of a poem, entitled *The Mirrour for Magistrates*, of which he wrote only *The Induction*, and one *Legend*, that on the life of Henry Stafford, Duke of Buckingham.

Plan of the Poem. — In imitation of Dante and some others of his predecessors, Sackville lays the scene of his poem in the infernal regions, to which he descends under the guidance of an allegorical personage named Sorrow. It was his object to make all the great persons of English history, from the Conquest downwards, pass here in review, and each tell his own story, as a warning to existing statesmen.

Southwell.

Robert Southwell, 1560–1595, one of the minor poets of the time of Elizabeth, is remembered with melancholy interest on account of his tragical end.

Career. — Southwell was born of Catholic parents, who sent him, when very young, to be educated at the English college at Douay, and from thence to Rome, where, at the age of sixteen, he entered the Society of the Jesuits. At the age of twenty-four he returned to his

native country as a missionary, notwithstanding a law which threatened with death all members of his profession who should be found in England. In 1592, he was apprehended in a gentleman's house, and committed to a dungeon in the Tower. After an imprisonment of three years, he was executed at Tyburn, with all the revolting circumstances of cruelty characteristic of the old treason law of England. Throughout these scenes, Southwell is said to have behaved with a mild fortitude, which was the strongest commentary on his purity of character. The life of Southwell was short, but full of grief; and the prevailing tone of his poetry is that of religious resignation.

His Poetry. — Southwell's two longest poems, *St. Peter's Complaint*, and *Mary Magdalene's Tears*, were written in prison. Though composed while he was suffering cruel persecution, no trace of angry feeling occurs in them against any human being or institution. Southwell's poems were for a time exceedingly popular; after that, they fell for a long time into neglect. They have risen again in public estimation in the present day, a new and complete edition of them having appeared in 1856.

Daniel.

Samuel Daniel, 1562–1619, figured as a lyric poet, a dramatist, and a historian.

Daniel was educated at Oxford, and became tutor to the Countess of Pembroke. He was associated in London with Shakespeare, Marlowe, Chapman, and others of that class, and towards the close of his life retired to a small farm in the country. He wrote many poems, and was in great favor among his contemporaries.

Drayton.

Michael Drayton, 1563–1631, was a voluminous poet of much celebrity in his time, though now little read.

Chief Work. — Drayton's chief work was the *Poly-Olbion*, in thirty Songs or Cantos, and making 30,000 Alexandrian lines, rhyming in couplets. It is a topographical description of all the tracts, rivers, mountains, and forests of Great Britain, intermixed with local traditions and antiquities. In other words, it is the antiquities of Britain, expressed in verse. As a book of antiquities, it is said to be remarkable for its accuracy and for the minuteness of its information, and it is not devoid of poetry.

EDWARD FAIRFAX, — 1632, is well known as the translator of Tasso.

Giles and Phineas Fletcher.

Giles Fletcher, 1588-1623, and Phineas Fletcher, 1584-1650, brothers, were poets of a kindred stamp, and were much alike in their characters and pursuits.

Both were educated at Eton and Cambridge; both were clergymen; both are in good estimation for poetry of a quiet, but pure and elevating character.

They were cousins of John Fletcher, the Dramatist, the associate of Beaumont.

Giles Fletcher's chief poem is entitled *Christ's Victory and Triumph in Heaven and Earth over and after Death*. The description which he gives of the first meeting between Christ and the Tempter is supposed to have suggested to Milton some of the scenes in his *Paradise Regained*.

Phineas Fletcher's chief work was *The Purple Island*. This was an allegorical poem, after the style of Spenser, the "Island" being the human body, its streams being the veins and arteries, and the moral and mental faculties of the soul being the actors or heroes.

Herbert.

George Herbert, 1593-1633, a thoughtful and quiet poet of this period, was the author of two poems, *The Temple*, and *The Country Parson*, which have given him a permanent place in literature.

Herbert was of a noble family, being a younger brother of Lord Edward Herbert of Cherbury; was educated at Westminster School and at Cambridge, and took orders in the Church of England. He seems to have led the quiet, retired life of a country divine, and to have been governed by a spirit of unaffected piety.

II. SHAKESPEARE AND THE EARLY DRAMATISTS.

Rise of the English Drama.

Miracle Plays. — At the dawn of modern civilization, most European countries had a rude kind of theatrical entertainment, known as *Miracle Plays*, or *Miracles*. These plays were representations of the principal supernatural events of the Old and New Testaments, and of the lives of the saints.

The *Miracle Plays* did not undertake to exhibit natural characters and incidents, like the classic dramas of Greece and Rome, but to set forth Scriptural and religious transactions. In the absence of print-

ing, they were one means of making known some of the contents of the Scriptures, and they were thought to be favorable to the diffusion of religious feeling. They were under the management of the clergy, and were acted by men of the clerical order. They were generally acted in church, and often on Sunday. Traces of these Miracle Plays in England may be found as far back as the Norman Conquest, in the twelfth century; possibly a little earlier.

Moral Plays. — The Miracle Plays were succeeded by a somewhat higher sort of drama, called Moral Plays, or Moralities. In the Moral Plays persons were introduced representing abstract ideas and moral sentiments, such as Mercy, Justice, Truth, and so on. The only Scriptural character retained in them is the Devil, who is represented in grotesque habiliments, and who is perpetually beaten by an attendant character, called The Vice. The Moral Plays at first were acted by clergymen, or by school-boys, and sometimes by members of guilds and trading corporations. Acting had not yet become a distinct profession. The Moral Plays were introduced about the time of Henry VI., say the middle of the fifteenth century, and were continued into the reign of Henry VIII., or nearly to the middle of the sixteenth century.

Interludes. — The next step in the development of the drama was a kind of plays called Interludes. The Interludes were a species of farce. They were introduced in the time of Henry VIII., at which time also acting began to be a distinct profession. In the Interludes, allegorical characters and abstractions also began to give way to characters taken from real life.

The Regular Drama. — The regular drama began in England near the close of the reign of Henry VIII., and about the middle of the sixteenth century.

The regular dramas, though growing out of the theatrical entertainments which had preceded, were formed after the old classical models, and also after those of Spain and Italy, all of which had now begun to be studied by dramatic writers in England. The regular dramas were from the first divided into Comedies and Tragedies, and were in five acts.

The first regular Comedy of which we have any record was Ralph Royster Doyster. It was written by Nicholas Udall, Master of Westminster School, about the year 1551. The scene is in London, and the characters, thirteen in number, represent the manners of the middle orders of the people of that day.

Another early Comedy, called Misogonus, was written about 1560, by Thomas Richards. The scene is laid in Italy, but the manners are English. The character of the domestic Fool, which figures so largely in the old Comedy, appears for the first time in this play.

The comedy of Gammer Gurton's Needle was written about 1565, by John Still, afterwards Lady Margaret Professor of Divinity, and Bishop of Bath and Wells. It is a piece of low rustic humor, turning upon the loss and recovery of the needle with which Gammer (god-mother, or granny) Gurton was mending a garment belonging to her man Hodge.

The earliest known Tragedy in English was *Ferrex and Porrex*. It was written by Thomas Sackville, afterwards Earl of Dorset, and was played before Queen Elizabeth at Whitehall, by members of the Inner Temple, in 1561. It is founded on early British story, and is full of blood and civil broils.

The first English tragedy founded on a classical subject was *Damon and Pythias*. It was acted before Queen Elizabeth, at Oxford, in 1566.

Rapid Growth of the Drama.—From the time of the regular plays just named, the drama may be considered as one of the established forms of English literature. Once established, its growth was rapid. Before the close of Elizabeth's reign it had attained a height and splendor which threw into the shade all other kinds of literary work. Even the Fairy Queen paled before the rising sun of the new Elizabethan Drama.

Shakespeare, the greatest of English dramatists, rose from these humble beginnings at once into meridian splendor. Some few stars, however, are discernible in the early dawn preceding Shakespeare's rise. These will now be briefly noticed.

JOHN LYLY, 1553-1600, a dramatic writer of some note, was the author of nine plays, written mostly for Court entertainments, and performed by the scholars of St. Paul's. One of Lyly's works, *Euphues, or The Anatomy of Wit*, exercised a most mischievous influence upon the literature of the day, causing that general use of *euphuistic* expressions which marks most of the writings of his contemporaries and immediate successors.

ROBERT GREENE, 1560-1592, was one of the minor dramatists contemporary with Shakespeare.

Greene was educated at Cambridge, and took orders in the church, but lost his preferment, probably on account of the irregularities of his life. Besides his plays, Greene wrote a large number of tales and other prose pieces, some licentious and indecent, others full of repentance for his own misdeeds and serious exhortations to his fellows to avoid his example. One of his tracts, *A Groat's Worth of Wit Bought with a Million of Repentance*, is often quoted for the light which it throws upon contemporary literature.

GEORGE PEELE, 1553-1598, after completing his studies at Oxford, came to London and became a writer and actor of plays, and a shareholder with Shakespeare and others in the Blackfriars Theatre. Peele also held the situation of city poet and conductor of pageants for the Court.

Marlowe.

Christopher Marlowe, 1562-1593, was the greatest of the precursors of Shakespeare.

Marlowe was the son of a shoemaker in Canterbury. He received, however, a learned education, and was graduated at Cambridge.

Marlowe's first play, *Tamburlaine the Great*, was written before his graduation. It was the first English play in blank verse, and the versification has a peculiar majestic swell and sonorousness, which, though verging upon bombast, yet suggested and justified Ben Jonson's phrase of "Marlowe's mighty line."

Marlowe's second play, *The Life and Death of Doctor Faustus*, exhibits a far wider and higher range of dramatic power than his first tragedy. The subject is the same as that of Goethe's most celebrated work, and many of the characters, Faust, Mephistopheles, Wagner, etc., appear in both works.

Marlowe lived an irregular life, and died young, being killed in a miserable brawl. He was a man of uncommon genius, and was undoubtedly the greatest English dramatic writer before Shakespeare.

Shakespeare.

William Shakespeare, 1564-1616, is, by the common consent of mankind, the greatest dramatist, and in the opinion of a large and growing number of critics, the greatest writer, that the world has ever produced. His writings created an era in literature, and constitute of themselves a special and most important study.

His Life. — Our knowledge of the life of Shakespeare is very imperfect, consisting of meagre and unsatisfactory outlines. All that we can say of him, on acceptable external evidence, is that he came of a good family in Stratford-upon-Avon, that his father was a butcher or a glover, and that his mother, Mary Arden, was slightly connected with the gentry. The poet received a school or academy education, and probably nothing more. In 1586, or 1587, he removed to London, being probably thrown upon his own resources by his father's failure in business. He had previously married Anne Hathaway, a woman several years his senior. She seems to have played absolutely no part

in determining the poet's life and genius. After establishing himself in London, he took up play-writing and acting as a profession, soon gained an interest in the Blackfriars Theatre, acquired the friendship and patronage of the Earl of Southampton, and retired to Stratford a wealthy man, for the last few years of his life. Such is the substance of all that we know about the life of England's greatest poet.

His Works.—The plays known to be Shakespeare's are thirty-five in number, and are divided into Tragedies, Comedies, and Histories. Besides his plays, we have his Sonnets, his *Venus and Adonis*, *Rape of Lucrece*, *The Lover's Complaint*, and *Passionate Pilgrim*.

The first collective edition of Shakespeare's Plays appeared in 1623, and generally passes by the name of "The Folio of 1623."

Ben Jonson.

Ben Jonson, 1573-1637, was one of the greatest of the English dramatists, second to Shakespeare only, of whom he was a contemporary and a rival.

Life.—Jonson was the son of a Protestant clergyman, who died a month before Ben was born. The current tradition is that the mother was married again, the stepfather being a bricklayer, and Ben himself is said to have worked in making or laying brick. He was for a time a pupil of the famous Camden, at the Westminster school, and entered the University, though his stay there was less than a month. He turned soldier, and gained distinction in the army in the wars in the Low Countries. At the age of nineteen, or thereabouts, he entered fully upon the dramatic career, first as an actor, then as an assistant to other dramatists in the composition of plays, and finally as an original dramatist.

Principal Plays.—The following are the titles of his principal Plays: *Every Man in His Humor*; *Every Man out of His Humor*; *Sejanus*, a Tragedy; *Catiline*, a Tragedy; and a large number of comedies, masques, and dramatic pieces of different kinds.

Peculiarities as an Author.—Jonson was accurately versed in the Greek and Latin classics, and insisted strongly on giving to the English drama the classic forms, and he was disposed to be intolerant and contemptuous of those writers who either were ignorant of Greek and Latin, or who for any reason disregarded the classic rules. He was a man of genius and wit, as well as scholarship, and he had among his contemporaries the familiar name of *Rare Ben Jonson*. The two tragedies which he wrote have high merit, but his comedies are regarded as his best works.

Beaumont and Fletcher.

These two names have to be taken as indicating one poet rather than two, so intimate was their literary partnership. A few facts, however, may be stated separately of each.

FRANCIS BEAUMONT, 1585-1615, though the younger of the two, began his literary career before Fletcher, publishing a translation from Ovid, and writing the *Masque of the Inner Temple and Gray's Inn*, and minor Poems. He died young, at the age of thirty.

JOHN FLETCHER, 1576-1625, though ten years older than his partner, was later in beginning authorship, and also survived him ten years. After the death of Beaumont, Fletcher brought out fourteen or fifteen plays, which are exclusively his own, except that in one of them he is said to have had assistance from Rowley. Fletcher wrote no undramatic pieces of any note.

Their Partnership.—The literary partnership of Beaumont and Fletcher is one of the most curious things in literary history. Of good birth and high connections, and classically educated, at the ages respectively of twenty and thirty, in the year 1606, when the genius of Shakespeare was in its meridian splendor, and under the influence of its bewitching spell, these two young men, of kindred genius, were drawn together as joint laborers for ten consecutive years, during which they produced no less than thirty-seven or thirty-eight plays, which bear their joint name.

Their Rank and Character.—The dramas of Beaumont and Fletcher stand higher than those even of Ben Jonson, and, of all the dramatic writings of that day, come nearest to the magic circle which encloses Shakespeare. Their wonderful knowledge of stage effect doubtless helped their popularity. They catered also, to some extent, to the low taste of the age, by introducing licentious scenes and expressions, which exclude their plays both from the stage and from the domestic circle at the present day.

GEORGE CHAPMAN, 1557-1634, is chiefly known as being the first English translator of Homer. He wrote very copiously also for the stage, and enjoyed the friendship of the great dramatists of the day, Shakespeare and Jonson. His plays have pretty nearly passed into oblivion. His Homer, however, still survives, and is even now in good repute, and is preferred by many to that of Pope.

The other dramatists, contemporary with, or immediately succeeding Shakespeare, are Thomas Middleton,—— 1626, John Marston,

— 1634, Thomas Decker, — 1638, John Webster, — — —, Philip Massinger, 1584-1640, and John Ford, 1586-1639.

JAMES SHIRLEY, 1596-1666, was the last of the great school of dramatists of the Shakespearian era. He was born in London, and educated at Cambridge. He took orders in the church, but becoming a Catholic, resigned his position, and endeavored to establish himself as a classical teacher. Not succeeding in this, he began writing poems and plays. The ordinance of the Long Parliament, prohibiting the exhibition of stage-plays, obliged Shirley again to resort to school-teaching as a means of subsistence. Subsequently, however, he resumed his chosen occupation as a dramatist, and produced a large number of plays.

III. BACON AND CONTEMPORARY PROSE WRITERS.

Bacon.

Francis Bacon, Baron Verulam, 1561-1626, commonly known as Lord Bacon, was one of the greatest of modern philosophers.

His Opportunities. — Bacon was gifted by nature with abilities of the highest order, and he had every advantage which education and high birth could bestow for giving his abilities development and exercise. His father held the highest office but one in the Court of Queen Elizabeth; his mother was a woman of great natural abilities and genuine nobleness of character, as well as of profound scholarship; his tutors were men of learning and genius; the society in which he mingled from boyhood included all that was greatest and noblest in the kingdom.

Bacon entered the University (Cambridge) at the age of twelve, was admitted to Gray's Inn as student of law at sixteen, and soon after went abroad for the purpose of perfecting himself in French and of studying foreign institutions. On the death of his father, in 1579, Bacon, then eighteen years of age, returned to England and applied himself to his legal studies. He rose rapidly in the profession; was elected to Parliament at the age of twenty-four, and continued to sit in every House of Commons until 1614, a period of twenty-nine years.

Rise to Power. — On the accession of James I., 1603, Bacon rose rapidly to the highest offices in the gift of the sovereign. Bacon was then at the age of forty-two. He married a lady of wealth in 1606, was made solicitor-general in 1607, one of the judges in 1611, and attorney-general in 1613, was appointed keeper of the great seal

in 1617, and lord high chancellor in 1618. In the same year he was raised to the peerage as Baron Verulam, and in 1620 was made Viscount St. Albans.

His Fall. — Bacon's love of gold got the better of his nobler principles. Though in the receipt of a princely revenue from the fees of his office and from his professional services, he added still further to his income by taking direct bribes as a Judge and giving decisions expressly for money.

Bacon's downfall is one of the most lamentable in history. Not that he was worse than thousands of others in public position. But his transcendent greatness in other respects makes his meanness only the more damaging.

His Works. — Bacon's works have been published in 17 vols., 8vo. The greatest of these is *Instauratio Magna*, the great instauration, or restoration, of the sciences. Part first of the *Instauratio* is *De Augmentis Scientiarum*, or of the advancement of learning. Part second is *Novum Organum*, the new instrument or method of pursuing the sciences, the term referring to Aristotle's method, called *Organum*. There are four other parts, the whole forming a grand outline of the possibilities of human knowledge and of the methods of discovery. His most popular work was a small volume of *Essays*, of which countless editions have been sold. They were written in English, expressly for popular reading, and on topics which, in his own language, came home to the "business and bosoms" of all. He wrote also a collection of *Apothegms*, which has been very popular.

Style. — Bacon has an aphoristic style of writing, which has been noticed by all critics. It occurs in the *Novum Organum*, as well as in the *Essays*. It gives the reader the idea of one who has meditated long upon what he has to say, until the truth about it has become perfectly clear to his own mind, and then it is put forth, not in the shape of argument, or for discussion, but as so much fixed truth, to be received into the consciousness of the reader. No finer specimens of English prose are to be found than Bacon's *Essays*.

Roger Ascham.

Roger Ascham, 1515-1569, is famous as the tutor of Queen Elizabeth, and as the author of two admirable works, one on archery, *Toxophilus*, and one on education, *The Schoolmaster*.

There is something very genial and pleasing in the tone and style of these works, which have made them great favorites. The "Schoolmaster" especially has been held in high esteem, not only for its

excellencies of style, but for the many valuable ideas it contains on the subject of education, and for the interesting pictures it gives us of the state of education in those times.

Robert Burton.

Robert Burton, 1576-1640, a quaint and learned writer, is known almost exclusively by his one work, *The Anatomy of Melancholy*. *The Anatomy of Melancholy* contains a vast amount of curious lore, and the book has been a general favorite among scholarly people, who had the learning and the leisure to follow him in his quiet and somewhat sombre musings.

Sir Richard Baker.

Sir Richard Baker, 1568-1645, has a place in literature on account of his famous *Chronicles of the Kings of England*. Baker's *Chronicle* was about the only history that Englishmen had until the publication of *Rapin*. The critics denounced it as unscholarly and inaccurate. But it was written in a pleasant, entertaining style, and it continued for a long time to be published and read, holding its place in the old-fashioned chimney-corners, on the same shelf with the *Family Bible* and *Fox's Book of Martyrs*. Addison, in his picture of Sir Roger De Coverly, describes him as drawing "many observations together, out of his reading of Baker's *Chronicle*."

Hakluyt.

Richard Hakluyt, 1553-1616, contributed to the literature of voyages and travels by the valuable collection which he published, commonly known as *Hakluyt's Voyages*. Hakluyt was not a traveller himself, but merely a publisher of the travels of others. To his zeal and industry it is that we owe the preservation of many accounts of voyages that would otherwise have been lost. *Hakluyt's Voyages* contain an immense amount of information relative to the early settlement of America.

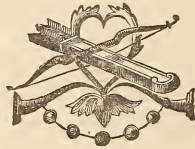
John Fox.

John Fox, 1517-1587, is familiarly known as *The Martyrologist*. Fox was educated at Oxford, where he attained high distinction for scholarship. His work was first published in one vol., fol. In subsequent editions, it was enlarged to 2 vols., and then to 3 vols., fol. The title, or rather the first part of it, as given by himself, was, *Acts and Monuments of these Latter and Perilous Days, Touching Matters*

of the Church. It is commonly known as Fox's Book of Martyrs. The book has had an enormous circulation, especially in its abridged forms, though it is no longer read as generally and devoutly as it once was.

Richard Hooker.

Richard Hooker, 1553-1600, is the ablest advocate of the church organization of England that has yet appeared. Hooker's great work, *The Laws of Ecclesiastical Polity*, is an elaborate and dignified exposition and defence of the ministry and ritual of the Church of England, and is an acknowledged classic on that subject. The style of his book has received universal and unqualified approbation, both for the excellency of its English, and its entire suitableness to the subject. For the general soundness of his judgment, he has received the name of *the judicious Hooker*.





CHAPTER VI.

THE ENGLISH BIBLE, AND OTHER PUBLIC STANDARDS OF FAITH AND WORSHIP.

(1350-1650.)

No literary works in any language exert so great an influence on the speech, the thoughts, and the doings of men as those written documents which contain the popular, authorized expression of their religious belief and forms of worship.

The Vedas in the Sanskrit and the Koran in the Arabic are the most important literary treasures in their respective languages. So in English, the Version of the Scriptures, the symbols of Faith, and the forms of Public Worship, which have been received and used for many generations by a large majority of English-speaking people, must, as mere literary treasures, be regarded as second to none which the language contains. In the present chapter, therefore, a brief account will be given of some of the most important of the works of this kind which exist in English. These are the following: 1. The English Bible, 2. The English Prayer-Book, 3. The Shorter Catechism, 4. English Hymnody.

The movements which led to the production of these important works, cover a period of three centuries, from the middle of the fourteenth century to the middle of the seventeenth (1350-1650).

I. THE ENGLISH BIBLE.

Besides translations of particular portions of the Bible into English, some of which go back to a very early date, various Versions of the whole Bible have been made, beginning with that of Wyckliffe, 1382,

and ending with that made in 1611, and commonly known as King James's, or the Authorized Version. Some account of these several Versions will now be given.

1. Wyckliffe's Version.

The first Version of the entire Bible in English was that made by Wyckliffe and his disciples. It was completed about the year 1382.

Wyckliffe's Version was made from the Vulgate, not from the Greek and Hebrew. It is in plain and homely phraseology, and is a fine specimen of the prose English of the fourteenth century. It was circulated in manuscript, the art of printing having not yet been invented.

After the completion of Wyckliffe's Version, an interval of a century and a half occurred before any further attempts were made in this direction. Early in the sixteenth century, in connection with the general religious reformation, the subject of an English version of the Scriptures was revived, and the work was carried on without interruption for three-fourths of a century. This movement began in the reign of Henry VIII., and continued all through the reigns of Edward VI., Mary, and Elizabeth, and finally culminated in the reign of James I. The originator of this movement, and the man who did singly more towards its accomplishment than any other one man, was William Tyndale.

2. Tyndale's Version.

William Tyndale, 1480-1536, translated the New Testament, the Pentateuch and the other Historical Books of the Old Testament. His New Testament first appeared in 1525. The Version made by Tyndale was used to a large extent by all the subsequent Protestant translators; it is really the basis of our present version. There is in our present version more of Tyndale than of all the other translators put together.

The chief characteristics of Tyndale's Version are these: 1. He translated directly from the Greek and Hebrew originals, not from the Latin Vulgate. 2. He adopted purposely the words and idioms of the common people, avoiding what were then called "ink-horn phrases," that is, modes of expression taken from books and men of learning, and not suited to the understanding of plain, unlettered people. This feature has been to a great extent perpetuated in our common version, and is one of its leading excellencies. 3. He translated what are called the "ecclesiastical words." The Catholics and some of the Reformers maintained that, in translating the Scrip-

tures into any modern language, the "ecclesiastical words," instead of being translated, should be transferred, with only such changes of spelling as might be necessary. Tyndale, on the contrary, held that every word, the meaning of which was known, should be literally translated. Accordingly, for "grace" he said favor, for "penance" repentance, for "church" congregation, for "priests" seniors or elders, for "bishops" overseers, for "confessing" acknowledging, for "chalice" cup, and so on.

3. Coverdale's Version.

Miles Coverdale, 1487-1568, has the distinguished honor of being the first to give his countrymen the whole *printed* Bible in English. Coverdale's Bible was first printed on the continent, in 1535. Coverdale's Version, though by no means equal to Tyndale's, has considerable merit. In regard to the "ecclesiastical words," Coverdale pursued a middle and a vacillating course, sometimes translating, and sometimes transferring them. He translated, not from the originals, but from the Dutch and the Latin.

4. Matthew's Version.

The Bible known as Matthew's was the first version in English that was regularly authorized by the King. It appeared in folio, in 1537, two years after that of Coverdale.

It has been pretty well ascertained that the name Thomas Matthew, affixed to this version, is a fiction. The real author was John Rogers, commonly known as the "proto-martyr."

History of the Work. — Rogers was a convert of Tyndale's, and had been associated with him in the work of translation. When Tyndale was put to death, Rogers continued and completed the work on which they had been laboring together. As the name of Rogers was associated with that of Tyndale, and might have raised opposition in the mind of the King, the printers, in presenting the book for licensure, put in the title-page the convenient fiction of Thomas Matthew. Such is the now commonly received opinion. The work in every part bears the strongest internal evidence of being in the main that of Tyndale, supplemented by his friend and disciple, John Rogers.

5. The Great Bible.

The version known as the Great Bible first appeared in 1539. It was not a mere reprint of a previous version, but had features of its

own, giving it an original and independent character. In the following year, 1540, this Bible, without noticeable alteration, was reprinted, with a prologue by Cranmer. In this form, it is called, sometimes, the Great Bible, sometimes Cranmer's Bible. It was a stately folio, and was intended especially for use in churches. All churches and religious houses were required to have copies of it; and no less than six large editions of it were printed in 1540 and 1541.

This Bible was the Authorized Version of the English Church, from 1540 to 1568 (excepting the interval of Mary's reign). The Psalms and most of the other portions of Scripture found in the Prayer-Book were taken from this version, it being the one in use when the Prayer-Book was compiled.

6. The Geneva Version.

The English Protestants resident at Geneva brought out in that city an English version of the Scriptures in 1560. This version is generally known as the Geneva Bible. The English refugees at Geneva were mostly Presbyterians. They were dissatisfied with Cranmer's Bible, partly on account of its expensiveness, which put it beyond the reach of common people, but chiefly on account of its supposed leaning towards Episcopacy.

The Geneva Version was, for the next sixty years, altogether the most popular version in England. No less than eighty editions of it were printed between 1560 and 1611, the time of the publication of the version made by order of King James. The Geneva Version even kept its ground for some considerable time after that event, and gave way only by slow degrees. Some of the reasons for this popularity were the following: 1. The translation was in itself, in many respects, an excellent one. 2. It was, like Tyndale's, comparatively free from "ink-horn phrases," and suited to popular reading. 3. It was, in all its editions, in a smaller and cheaper volume than the "Great Bible" of Cranmer. 4. It was the first English Bible that laid aside the obsolescent old black letter, and appeared in the common Roman type. 5. It was the first English Bible in which the text was broken up, as at present, into verses. 6. The "Notes," explanatory and homiletical, which accompanied the text, were highly esteemed, and added greatly to its value in the eyes of the common people.

7. The Bishops' Bible.

Another version, or revision, commonly known as the Bishops' Bible, was projected by Archbishop Parker, and brought to completion

in 1568. The work was parcelled out by the Archbishop to fifteen men having special eminence as Greek and Hebrew scholars, the result of their labors being revised by the Archbishop himself. As a majority of the translators were Bishops, the version obtained the name of the Bishops' Bible. The version was made on the basis of Cranmer's, and was executed in a creditable manner; and it contained, as all admit, some valuable improvements. Yet it made little headway against the Geneva version, and did not even entirely displace Cranmer's.

8. The Rheims - Douay Version.

The English version of the Bible in use among Catholics was made in the reign of Queen Elizabeth by Catholic refugees living at Rheims, in France, in 1582. The New Testament was printed at Rheims, in 1582, and the Old Testament at Douay, in 1609. The work is sometimes called the Rheims-Douay Version, and sometimes simply the Douay Version.

The Rheims-Douay Version is made directly from the Vulgate. The translators give abundant evidence of scholarship, and many of their renderings challenge admiration. Their diction is at times just sufficiently archaic to give a venerable air to their work; and they retain some fine old English words and phrases which have now unfortunately gone out of general use. On the other hand they are extremely literal, translating word for word, and maintaining even the Latin order of the words, and they retain with scrupulous care, and on principle, all the old "ecclesiastical words." They also give numerous expository notes, following in this respect the example of all the previous versions, and especially that executed at Geneva.

About the middle of the last century, Bishop Challoner made a careful revision of the Rheims-Douay Version, amounting almost to a new version. Challoner's work consisted mainly in abandoning that extreme literalness which marked the version originally, and in modernizing, to some extent, its archaic diction, and bringing its expressions more within the scope of current modern English. The first edition of it is dated 1750.

9. King James's Version.

The English version of the Bible in common use among Protestants, and generally known as the Authorized Version, was made in 1611, in the reign of James I.

The King's plan was to appoint fifty-four translators, divided into

six companies, of which two companies were to be settled at Oxford, two at Cambridge, and two at Westminster, and to each company a certain portion of the Scriptures was assigned for translation. Only forty-seven translators were actually appointed. The translators were designated in 1604. The work of actual translation, however, did not begin until 1607. Three years of continuous labor were then spent by the several companies in completing the particular part assigned to each. Three-fourths of a year were afterwards spent in revising the whole by a joint committee of revision, consisting of two delegates from each company. This committee having gone over the whole and settled the text, it was put into the hands of two, Bishop Bilson on behalf of the Bishops, and Dr. Miles Smith on behalf of the Translators, to attend to the printing. The work was completed in 1611.

The men engaged in this work were taken mostly from the Universities, and were among the most conspicuous scholars of their day. A code of rules was drawn up for their guidance, the most important of which was that no notes or comments were to be added. Two other regulations were that the Bishops' Bible was to be made the basis, and that the old ecclesiastical words were to be kept. These rules were less rigorously observed, the translators taking a middle course. Only a few of the ecclesiastical words were retained, and the version as a whole comes nearer to that of Tyndale than to any other.

The new version soon displaced all other Protestant versions, even the Geneva gradually giving way to it; and from that time to the present it has been the translation in common use among all English Protestants. No version of the Scriptures in any language ever enjoyed a greater popularity. Its literary character especially has received the highest commendation. There is, in the language, no work of equal value as a specimen of English. Catholic and Protestant alike have recognized its value in this respect.

II. THE ENGLISH PRAYER-BOOK.

Another of the great treasures of English literature is the Book of Common Prayer according to the Use of the Church of England. As a specimen of English it is unequalled by anything that the language contains, except the English Version of the Bible. When we consider the influence which the continual and reverent use of such a book, for more than ten generations, must have had upon the language, the opinions, the feelings, and the conduct of a great people, it is impossible not to concede that it holds a foremost rank among the treasures of the language.

The greater part of the substance of this book existed previously in Latin, and is traceable to a remote antiquity. Some portions of the service had been translated into English for the use of the people one hundred and fifty years at least before the preparation of the Prayer-Book in its present form. This earlier book of service, existing with variations in different dioceses, and under different reigns, but having a substantial uniformity, was called the *Prymer*. The word appears to have been originally derived from some small manuals, which were spread among the people, of the first and chief lessons of religious belief and practice. This old English *Prymer* contains the Creed, the Lord's Prayer, the Ten Commandments, the Litany, and many other equally familiar portions of the present service. It formed, evidently, the basis for a large part of the present Prayer-Book.

On the accession of Edward VI. the subject of preparing a Book of Common Prayer was proposed, and a Commission was appointed, consisting of Archbishop Cranmer, six Bishops, and six clergy of the Lower House of Convocation. This commission proceeded with due deliberation, and having completed their labors, presented the Book of Common Prayer to the King, to be by him laid before Parliament. The book, after some discussion, was accepted by Parliament, and an Act of Uniformity was passed, making its use obligatory. This book, first issued in 1549, is called the *First Prayer-Book of Edward VI.*

In the following year another Commission was appointed by the King, consisting of Cranmer and a number of divines, to give a revision of the first book. The book, as revised by them, was reported to Parliament, adopted, and issued, in 1552, and is known as the *Second Prayer-Book of Edward VI.*

On the accession of Elizabeth, the Prayer-Book was subject to a further and final revision, and was adopted in its present form in 1559. There was, however, an additional collection of Prayers and Thanksgivings upon Several Occasions, appended to the Morning and Evening Prayer, in 1662.

The English Book of Common Prayer was formed in the main out of materials previously existing, partly in English, partly in Latin, in the service-books of the various dioceses, many of them traceable to a remote antiquity. It was not the work of any one man, or set of men, though traces of particular workmen may be found here and there, but was the slow and steady outgrowth of time, as it is a noble expression of a great, God-fearing race.

III. THE SHORTER CATECHISM.

Another document worthy of mention among the literary treasures of the language is the Shorter Catechism prepared by the Assembly of Divines who met at Westminster in 1643.

This famous Assembly was nearly six years in session, having been convened July 1, 1643, and having adjourned finally February 22, 1649. It contained many of the choicest spirits of the Presbyterian element in both England and Scotland. All the documents which they put forth, the Confession of Faith, the Directory for Public Worship, the Form of Church Government and Discipline, and the Catechisms, are remarkable as mere literary productions. But none of them are to be compared in this respect with that known as the Shorter Catechism. As a mere specimen of exact verbal expression, there probably has been nothing superior to the Shorter Catechism since the days of Aristotle.

To the entire body of English-speaking Presbyterians all over the world, and to the great majority of Congregationalists also, this wonderful summary of Christian doctrine has formed a part of the household treasures of the race. By long-established custom it has from early years been lodged in the memory of nearly every Presbyterian child; it is associated, in the minds of Presbyterians, with deeds of heroic daring and patience, which make it dear to the heart. There can be little fear of mistake, therefore, in placing this Shorter Catechism of the Westminster Assembly among the literary treasures of the language. The influence of this Catechism upon the opinions, the conduct, the language, the modes of thought and expression, of those who have received it, is beyond that of any other uninspired book which the literature of the race contains.

As a system of doctrine, this Catechism has of course its opponents. But as a model of expression, and as a specimen of standard English, in which character alone it has a place in the present volume, it has defied criticism.

IV. ENGLISH HYMNODY.

The religious Reformation of the sixteenth century has given a wonderful development to a particular form of lyric poetry, Psalms and Hymns, in the two races, English and German, chiefly affected by that movement. Psalms and Hymns are not new in religious worship. They have been used by the Christian Church in all ages. But the particular form of the Psalms and Hymns now in use originated with the Reformation.

A leading idea with the Reformers, both in England and on the continent, was to simplify religious worship, and to give to the laity a more active participation in it. Instead, therefore, of the elaborate and multiplied forms of the old established ritual, the Protestant churches adopted a service of a much simpler character, and this always included, of course, the church music. This change, first made by Luther, was followed up by Calvin, and from him found its way into England through the English exiles living at Geneva.

Sternhold and Hopkins.

The first Psalm-Book, or metrical version of the whole Psalter, in a form suited for public worship, that was used in the English Church, was that known as Sternhold and Hopkins. It was so called from the two men chiefly engaged in its production. It was completed in 1562.

Not one of the parties concerned in this version seems to have had the slightest particle of taste, or feeling of genuine poetry. The language is occasionally elevated and pure, because the stanza is nothing more than the common prose version, with the words so arranged as to make lines and to rhyme. In the main the authors fully justify the language of Campbell, who says, that "with the best intentions and the worst taste, they degraded the spirit of Hebrew Psalmody by flat and homely phraseology; and mistaking vulgarity for simplicity, turned into bathos what they found sublime."

Tate and Brady.

A New Version of the Psalter appeared in 1696, one hundred and thirty-four years after the first appearance of Sternhold and Hopkins. The authors of the "New Version" were Nahum Tate (1652-1715), poet-laureate, and Nicholas Brady, D. D. (1659-1726), chaplain to William III., both Irishmen by birth. Tate and Brady gained but slowly upon its ancient rival. Not many years ago either was bound up with the various editions of the English Prayer-Book, according to the taste or the interest of the publishers.

Rouse's Psalms.

The Scotch Version of the Psalms was made in 1645, by Francis Rouse, an English statesman. Rouse was a member of Parliament, and also of the Westminster Assembly, and was Provost of Eton under the Commonwealth. Rouse's Version, after some revision, was "allowed and appointed to be sung" in 1649, and is still exclusively used by the stricter offshoots of the Scotch Kirk.

Watts's Psalms and Hymns.

The first English Hymn-Book used in public worship was that of Dr. Isaac Watts, 1674-1748. There were other hymn writers before his time, but his collection, which came into use about 1715, was the first regular Hymn-Book.

No such body of sacred verse as Watts's had been seen or imagined before by Englishmen, and its effect was immense. For a long time his Psalms and Hymns entire were used, exclusively, or nearly so, by the great bulk of Dissenters in Britain and of Calvinists in America.

Wesleyan Hymns.

Within the same generation with Dr. Watts another school of hymnody was founded by a yet more fertile writer, Charles Wesley (1708-1788). Of his separate hymns there must be fully six thousand. His life was one of great activity, but his thoughts naturally ran into rhyme and metre. He composed on horseback, and under all conceivable circumstances. John Wesley possessed a poetic talent hardly inferior to that of his brother Charles, but it was less exercised. Some of their books appeared under their joint names.

The choicest of the Wesleyan hymns appeared in John Wesley's great Collection, 1779, for which its editor claimed, with entire truth, that "no such hymn-book as this had yet been published in the English language."

Successors to Watts and Wesley.

Dr. Watts had many imitators or followers, of whom the most conspicuous and useful were Philip Doddridge, D. D. (1702-1751), and Mrs. Anne Steele (1716-1778). Some hymnists wrote under the influence both of Watts and of Wesley. The most eminent of these are Toplady (1740-1778); the Olney hymnists, Cowper and Newton; and Joseph Hart (1702-1768).





CHAPTER VII.

MILTON AND HIS CONTEMPORARIES.

(1625-1675.)

THE next great name in English literature, in chronological order, after Chaucer, Spenser, and Shakespeare, is that of Milton.

The period to which Milton more especially belongs is that of the Commonwealth and the Protectorate, 1649-1660. He is connected, however, in many ways, with the preceding reign, that of Charles I., 1625-1649, and to some extent with the succeeding reign, that of Charles II., 1660-1685.

The great historical events of this period are the rise of the House of Commons to power, ending in a rupture between the Parliament and the King; the execution of the King; the brief rule of the Commonwealth and of Cromwell; and the Restoration of the Stuarts.

The writers of this period are divided into three Sections: 1. The Poets, beginning with Milton; 2. Political and Miscellaneous writers, beginning with Clarendon; 3. Theological writers, beginning with Jeremy Taylor.

I. THE POETS.

Milton.

John Milton, 1608-1674, if not the greatest of English poets, is second to Shakespeare only. Milton's chief poem, *Paradise Lost*, is unique in literary history, and is admitted by all to be one of the noblest achievements of human genius. Milton's personal character also has a certain stateliness and grandeur, hardly inferior to that of his chief poem, and is of itself enough to mark him as one of the

great men of all time. There is no grander figure in English history than that of John Milton.

Birth and Education. — Milton was a native of London, the son of a scrivener. His early education was begun by a private tutor, and was marked from the first by a zealous devotion to classical studies. The same trait followed him at Cambridge, where he acquired distinction as a Latin poet. He entered the University at the age of fifteen, and remained there seven years, taking his degree of Bachelor in 1628, and that of Master of Arts in 1632.

Subsequent Studies. — After leaving the University, Milton retired to the house of his father, then living in the country, at Horton, in Buckinghamshire, and remained there five years, during which time he continued with unabated zeal to read the Greek and Latin writers. During this period of studious retirement, also, he wrote the poems *Arcades*, *Comus*, *Lycidas*, *L'Allegro*, and *Il Penseroso*.

European Travel. — In 1638, being then at the age of thirty, attended by a servant, Milton spent fifteen months in travel on the continent, visiting Paris, Genoa, Leghorn, Pisa, Florence, Rome, Naples, and other cities of Italy, "the most accomplished Englishman that ever visited her classic shores."

Impression that he Made. — The elegance of Milton's manner and of his person (he was remarkable for his beauty), and his extraordinary accomplishments and learning, made him everywhere the object of attention among men of letters. "I contracted," says he "an intimacy with many persons of rank and learning, and was a constant attendant at their literary parties, — a practice which prevails there and tends so much to the diffusion of knowledge and the preservation of friendship." Among the men of note whose acquaintance he made were Grotius, Galileo, Carlo Dati, Francini, and Manso. Being thoroughly at home in the Italian language, he composed while in Italy several poems and complimentary Sonnets in Italian, which gained him great applause.

Cause of his Return. — The news which Milton received from home of the unsettled state of affairs led him to return to England sooner than he had intended. "When I was preparing to pass over into Sicily and Greece, the melancholy intelligence which I received of the civil commotions in England made me alter my purpose; for I thought it base to be travelling for amusement abroad while my fellow-citizens were fighting for liberty at home."

Occupation in London. — On Milton's return, he settled in London: "I looked about to see if I could get any place that could hold myself and my books, and so I took a house of sufficient size in the city; and

there, with no small delight, I resumed my intermitted studies,— chiefly leaving the event of public affairs, first to God, and then to those to whom the people had committed that task.” While thus living, he undertook the instruction of his two nephews, John and Edward Phillips, and of a few other lads, sons of his intimate friends.

First Works as a Political Writer.— The affairs of the nation appear to have been uppermost in Milton’s thoughts, and he began soon after that a series of remarkable treatises on matters of church and state, by which he became known throughout Europe as the foremost champion of the Commonwealth. He wrote, in 1641, *Of Reformation touching Church Discipline in England, The Reason of Church Government against Prelaty*, and some other works of a like character, and in 1642, *An Apology for Smectymnuus*.

Marriage and Divorce.— In 1643, Milton was married to Mary Powell, the daughter of a loyalist Justice of the Peace, in Oxfordshire. Something of romance seems to have entered into this affair; and the lady, after living with him for a month, and not finding the Puritan atmosphere congenial, went on a visit to her father’s house, and refused to return. Milton, thereupon, believing that the Scriptures gave to the husband, under such circumstances, the right of divorce, proceeded formally to repudiate his wife.

Treatises on Divorce.— After thus repudiating his wife, Milton published in rapid succession his famous treatises on this subject: *The Doctrine and Discipline of Divorce*; *Tetrachordon, or Exposition of the Four Chief Places in Scripture which treat of the Nullities of Marriage*; *The Judgment of the Famous Martin Bucer touching Divorce*; *Colasterion*.

End of the Matter.— The matter ended in the wife’s becoming repentant, and in Milton’s taking her back; they seem to have lived happily together afterwards.

Two Admired Treatises.— About the same time, 1644, Milton published his two prose works which have been most admired, *A Tractate on Education*, and *Areopagitica, or A Plea for the Liberty of Unlicensed Printing*.

Appointment as Latin Secretary.— In 1648, Milton was appointed Latin Secretary to the Council of State, and he afterwards held the same office under Cromwell. This office was equivalent to that of Secretary for Foreign Affairs, matters of diplomacy being then conducted chiefly in Latin.

Work as Secretary.— The business of the Secretary, however, at least as conceived by Milton himself, was not only to write the dispatches to foreign governments, but to compose from time to time such

treatises on affairs of state as might be needed to vindicate the proceedings of his Government before the public tribunal of the world. An abler, more conscientious, or more independent advocate, probably, was never raised up for any great political party. His various "Tractates" are as celebrated in their way as was the military or the political career of Cromwell, and are almost as much a part of the history of the times.

Political Writings.—The titles of some of Milton's political Tractates are the following: The Tenure of Kings and Magistrates, Proving that it is Lawful to Call to Account a Tyrant or Wicked King; Eikonoklastes, literally "The Image Breaker," written to weaken the force of the book put forth by the royalist party, called Eikon Basilike, "The Royal Image;" and A Defence of the People of England against Salmasius. The work last named was the crowning effort of Milton's genius in political writing. Salmasius was the picked champion of the royalist party on the continent. He was a man of great learning and eloquence, and had written A Defense of Charles I. It was the appeal of the royalists against the republicans, and was trumpeted throughout Europe as unanswerable. Milton's reply was so crushing in its force that Salmasius is said to have died of chagrin at the mortifying defeat.

After the Restoration.—On the downfall of the Commonwealth and the Restoration of the Stuarts, Milton found it necessary to keep himself out of the public view until the passage of the Act of Oblivion, in 1660. During the latter years of his life, in consequence of the celebrity of his writings, he was an object of great interest and reverence to foreigners visiting England, and his house was often thronged with distinguished visitors.

Milton was three times married, but had surviving children only by his first wife, — three daughters.

His Blindness.—In 1653, while in the midst of his political labors, and partly in consequence of them, Milton became totally blind. He had from youth suffered from weakness of the eyes, and the excessive use of them in this season of intense excitement hastened the final disaster. Several of his political Tractates, and his three longest Poems, were composed while he was thus shut out from all sight of the external world.

The Paradise Lost, commenced many years before, was published in 1667; Paradise Regained and Samson Agonistes were published in 1671. The Paradise Lost, after its completion, had to wait two years before it could find a publisher, and even then its way to fame was very slow. The whole amount received by him and his family from

the copyright of it was only £28. The odium attached to him for his championship of a defeated political party was doubtless one cause of so tardy a recognition. "Waller, not Milton, was long considered the Virgil of the nation."—*London Quarterly*. Waller himself, in the heyday of his pride, wrote these words: "The old blind schoolmaster, John Milton, hath published a tedious poem on the Fall of Man: if its length be not considered a merit, it hath no other."

Waller.

Edmund Waller, 1605–1687, was regarded in his day as one of the great lights of English literature. It is now by sufferance only that he holds in literature any place at all.

Waller's poems are nearly all short occasional pieces, chiefly of an amatory nature. In connection with Godolphin, Waller also translated the fourth book of the *Æneid*. He was one of the most popular poets of the age of the Restoration, and was long regarded as the most elegant and refined master of style. But he has gradually fallen into almost total disrepute and neglect.

Cowley.

Abraham Cowley, 1618–1667, was likewise accounted in his day as one of the greatest of English poets. This verdict also has long since been reversed. Cowley was, undoubtedly, a man of abilities, and an accomplished scholar; but his poems lack truth and naturalness. He tried to make poetry out of what he had read in books, instead of making it out of his own experience of life.

Cowley's poetical works are divided into four parts: Miscellanies; Mistress, or Love Verses; Pindaric Odes; and *The Davideis*, a heroic poem, celebrating the troubles of David.

Wither.

George Wither, 1588–1667, was a poet of some note in his own day, who, after having passed almost into oblivion, has in recent times risen again into favor. His restoration to notice is due chiefly to the praises of Southey, Lamb, and others in the present century.

Wither was an exceedingly voluminous writer. The list of his separate publications numbers nearly one hundred. Among the best are Wither's *Motto* (*Nec habeo, nec careo, nec curo*), and *The Hymns and Songs of the Church*.

Herrick.

Robert Herrick, 1591-1662, was a lyric poet of considerable note, in the times of the Commonwealth and the Restoration. He was educated at Cambridge, and took holy orders, but was sadly unclerical, both in his manner of life and in his writings. He was a frequenter of taverns, where he "quaffed the mighty bowl" with Ben Jonson and other boon companions. His verse is mostly of the light, anacreontic kind, and some of it is loose and licentious.

Herrick published *Noble Numbers, or Pious Pieces*, containing only hymns and other religious lyrics; also, *Hesperides*, containing both devotional pieces and anacreontics, or "works human and divine," as he himself styled them, and the two kinds are oddly mixed up. With all his irregularities, however, he was a genuine poet, and he often wrote with singular sweetness and beauty.

Suckling.

Sir John Suckling, 1608-1642, was pre-eminently the cavalier-poet of the times of Charles I. Suckling's poetical works are of three kinds, — his dramas, which are of little value, his longer pieces, which are not much read, and his ballads and songs. These last have placed Suckling at the very head of English writers of song. They are not characterized by any very profound emotion, but are unsurpassed for sprightliness and ease.

Butler.

Samuel Butler, 1612-1680, was a humorous writer of great celebrity. His chief work, *Hudibras*, a sort of English *Don Quixote*, is universally received as one of the best works of wit and humor to be found in the language. The wit indeed often depends upon circumstances and allusions with which the public are no longer familiar, and therefore the work is not so generally read as it once was. Still it is, and it will ever be, a great favorite. The object of the poem was to ridicule the Puritans.

Other Poets.

Some of the other poets of this period are the following:

THOMAS CAREW, 1589-1639, a gay courtier of the time of Charles I., and the author of numerous short amatory pieces and songs of the conventional kind then in fashion; SIR WILLIAM DAVENANT, 1605-1668, a dramatist, who succeeded Ben Jonson as Poet Laureate, and at his death was buried in Westminster Abbey, with the inscription, "O

Rare Sir William Davenant!"; JOHN TAYLOR, 1580-1654, self-styled "The Water-Poet," and the author of over one hundred and thirty poems and pieces, descriptive, satirical, and humorous; FRANCIS ROUSE, 1579-1658, celebrated for his metrical version of the Psalms, which is still used with loving reverence by a large and respectable body of Presbyterians, both in Great Britain and America; FRANCIS QUARLES, 1592-1644, a quaint writer, the author of numerous works, mostly poetical, and now known chiefly by his book of Emblems; and WILLIAM HABINGTON, 1605-1645, an accomplished English Catholic, who published a volume of Poems, under the title of *Castara*, and *A History of Edward IV.*

II. POLITICAL AND MISCELLANEOUS.

Clarendon.

Edward Hyde, Earl of Clarendon, 1608-1673, was an eminent writer and statesman of the times of Charles I. and Charles II. Clarendon favored the Stuart cause, but with moderation. After Charles I. was beheaded, Clarendon remained abroad with Charles II., and came in with the Restoration. He was at the head of the ministry under Charles II., and his daughter, Ann Hyde, was married to the King's brother, the Duke of York. Two of Clarendon's descendants through her — Mary and Anne — became Queens of England. On the accession of the Whigs to power, he was deprived of office and driven into exile, and he ended his days abroad, though after his death his remains were allowed to be deposited in Westminster Abbey.

Clarendon's writings are numerous, and are of the highest value. They are important, not only as authentic records of grave historical transactions, by one who was a chief actor in them, but as noble specimens of English literature. His chief work is his *History of the Rebellion*, that is, of the civil war connected with the expulsion and restoration of the Stuarts. It is a large work, printed usually in 6 or 7 vols. 8vo.

Prynne.

William Prynne, 1600-1669, an English Puritan, was first brought into notice by his book, *Histrio-Mastix, A Scourge for the Players*, and by the barbarous punishment to which he was subjected on account of it. Prynne's book was a general tirade against stage-plays, as being "sinful, heathenish, lewd, ungodly spectacles," and against the "profession of play-poets and stage-players" and the "frequenting of

stage-plays," as being "unlawful, infamous, and misbeseeming Christians," "besides sundry other particulars concerning dancing, dicing, health-drinking, &c." This furious blast was no off-hand performance, but a laborious work, in quarto, on which the author employed several years of toil.

His Punishment.—To silence so audacious a scribbler, the Government expelled him from the University, degraded him from the bar, fined him £5,000, set him twice on the pillory, burned his book before his eyes by the common hangman, sentenced him to imprisonment for life, cut off both his ears, and burned upon both his cheeks the letters S. L., "Schismatic Libeller," but according to his own version, *Stigmata Laudis*, "Marks of Praise." Such were some of the sweet persuasives of argument in the "good old times!"

Hobbes.

Thomas Hobbes, 1588–1679, achieved permanent distinction as a writer by a philosophical work called the *Leviathan*, in which he treats of the fundamental principles of political science.

Career.—Hobbes was educated at Oxford; travelled on the continent several times, as tutor of the Prince of Wales (Charles II.), and of other young noblemen; in 1654 returned permanently to England, and died at the country-seat of the Duke of Devonshire, in whose family he had served as tutor to three successive generations.

Hobbes published a number of works, but his fame rests almost exclusively on his *Leviathan*, or the Matter, Form, and Power of a Commonwealth. This treatise, which reduces all theory of government to blind submission to the ruling power, has been the subject of more attention and more denunciation than any other political work in the language. At the time of its appearance it was denounced by writers of all classes. His system of ethics was declared to be pure selfishness, reducing the conscience and emotions to a mere judgment of what succeeds or fails. Of late years, however, there has been a tendency to reopen the judgment passed upon Hobbes and to consider his positions more carefully.

Sir Thomas Browne.

Sir Thomas Browne, M. D., 1605–1682, was a profound thinker and a writer of robust English, though he had a fancy for using words of Latin origin, and especially for giving Latin titles to his works. His most celebrated production is *Religio Medici*, *The Religion of a Physician*. It was translated into the Latin, Italian, German, Dutch,

and French. As a sequel to this work, the author wrote *Christian Morals*, which is also in high repute. Another work is *The Garden of Cyrus, or The Quincunxial Lozenge*, in which the author displays his learning and his ingenuity in finding everywhere traces of this form: "quincunxes in heaven above, quincunxes in earth below, quincunxes in the mind of man, quincunxes in tones, in optic nerves, in roots of trees, in leaves, in everything."—*Coleridge*. "A reader, not watchful against the power of his infusions, would imagine that decussation was the great business of the world, and that nature and art had no other purpose than to exemplify and imitate a quincunx."—*Johnson*.

Bishop Wilkins.

John Wilkins, D. D., 1614–1672, Bishop of Chester, though eminent as a dignitary of the English Church, is chiefly and most favorably known as a philosophical writer. He was very zealous in the work of founding the Royal Society, and published many works of a philosophical character.

The following are his chief works: *Essay towards a Real Character and a Philosophical Language*, in which he anticipates the modern phonographers; *Mercury, or The Swift and Secret Messenger*, showing how a Man may with Privacy and Speed Communicate his Thoughts to a Friend at any Distance, which looks almost as if he had been on the verge of stumbling upon the Telegraph; *Discovery of a New World*, a discourse tending to prove that it is probable there may be another habitable world in the moon, with a discourse concerning the possibility of a passage thither; *Discourse concerning a New Planet*, proving that it is probable that our earth is one of the planets.

Izaak Walton.

Izaak Walton, 1593–1683, a quaint writer of this period, is held in great repute, especially for his *Complete Angler*. He appears to have been of humble birth, and followed the business of a linen-draper. Having acquired a competency, he retired from business, and lived thenceforth in leisure, devoting himself to angling and reading. Congeniality of sports, aided by his sweetness of temper, brought him in contact with many of the famous men of his times. The *Complete Angler*, though an unpretending volume, took at once, and has ever since held, a place among English classics. The book has so much of the author and his quaint, genial spirit, that it may almost be called an autobiography. Besides the *Angler*, Walton

wrote Lives of Donne, Wotton, Hooker, Herbert and Sanderson. These biographies vie in excellence with the Angler. They have ever been regarded as models of pure, easy composition. Walton's life must be regarded, in its tranquillity and simplicity, as a striking phenomenon, a perfect idyl, amidst the turmoil and passion of the Rebellion and the Restoration.

III. THEOLOGICAL WRITERS.

Jeremy Taylor.

Jeremy Taylor, D. D., 1613-1667, is, by general consent, one of the greatest glories of the English pulpit. He may be considered as the Spenser of theological literature. He has the same boundless affluence of imagination as Spenser, the same tendency to rambling discursiveness in style, pardonable for the many exquisite nooks and corners of thought to which it so often leads, the same veneration for kingly and ecclesiastical pomp and state.

His best known works are *Holy Living*, *Holy Dying*, *Liberty of Propheying*, *The Great Exemplar*, or a *Life of Christ*, and a collection of prayers, called *The Golden Grove*. His pen, however, was always busy, and his writings are enough to fill several large folios. They have been published, with a life by Heber, in 15 vols., 8vo.

Bishop Hall.

Joseph Hall, D. D., 1574-1656, an eminent scholar and divine, was educated at Cambridge, and rose through various ecclesiastical preferments to be Bishop of Norwich. His principal works are the following: *Satires*, written in his youth; *Contemplations upon the Principal Passages in the New Testament*; and *Episcopacy by Divine Right*.

Usher.

James Usher, 1580-1656, is one of the most distinguished names in the annals of the English Church. Usher's works are numerous, and were regarded by his contemporaries as marvels of research. It may be said of the majority of them, however, that the growth of knowledge has thrown them decidedly into the shade. His *Annals of the Old Testament*, and his *Sacred Chronology*, were for a long time the standards of ecclesiastical chronology, and are even still followed in the marginal dates inserted in the Authorized Version of the English Bible.

Fuller.

Thomas Fuller, 1608-1661, the ecclesiastical historian of Great Britain, is about as much known for his wit as for his learning. His voluminous works on church history, instead of being the dull, heavy reading that such works usually are, abound in a quaint, epigrammatic wit that makes them in a high degree entertaining and lively.

His principal works are the following: *The Church History of Great Britain*, fol.; *History of the Worthies of England*, fol.; *The Holy and the Profane State*, fol.

The Church History is perhaps too gossipy for the dignity of the subject, but it is at least not dull. *The Worthies* is a collection of biographies, often from original sources, and is a storehouse of valuable knowledge. *The Holy and Profane State* is likewise mainly biographical,—the first part, or *Holy State*, giving historical examples for imitation, and the second part, or *Profane State*, giving examples to be avoided. All his writings give evidence of varied learning, and all have the peculiar, epigrammatic turn already noticed. He has been censured by some for want of sound judgment as a historian. The criticism has some foundation. At the same time, it is hard to read a page of his writings and not to give him credit for entire honesty and good faith.

Bishop Pearson.

John Pearson, D. D., 1612-1686, a learned Bishop of the Church of England, acquired lasting fame by his *Exposition of the Creed*, which has become a classic in theological literature. It is studied as a textbook in most theological schools of the Episcopal Church. *Pearson on the Creed* and *Hooker's Ecclesiastical Polity* usually stand on the same shelf.

Cudworth.

Ralph Cudworth, 1617-1688, a learned theologian of the English Church, is chiefly known by his great work, the *Intellectual System of the Universe*. This work was directed against the atheistical systems of Hobbes and others.

Cudworth was remarkable for his candor as a disputant; indeed, he set forth the positions and arguments of his opponents with so much clearness and force, that many zealots censured him for betraying the truth, and intimated that the arguments against religion which he first brought forward on behalf of its enemies were stronger than

those which he afterwards adduced of his own to upset them. Truth would be the gainer if she had more such right-minded champions.

Barrow.

Isaac Barrow, D. D., 1630-1677, was very highly distinguished both as a mathematician and a theologian. He was Professor of Mathematics in Cambridge, then Master of Trinity, and finally Vice-Chancellor of the University. His mathematical works are in Latin. His theological works, which are in English, first appeared in 3 vols. folio. They consist of Treatises on the Pope's Supremacy and on the Unity of the Church, and Sermons. His Sermons rank very high.

No Sermons in the English language have received a more general verdict for almost every kind of excellence of which such compositions are susceptible.

Howe.

John Howe, 1630-1705, was, in the opinion of Robert Hall, "the greatest of the Puritan divines." Critics who do not accord to Howe so distinguished a place, are yet unanimous in considering him one of the greatest of theological writers. His writings are not so numerous as those of Baxter and others, and they are wanting in grace and elegance; but they are regarded as surpassing those of all other Puritan divines in force, and in breadth of view. Robert Hall says: "I have learned far more from John Howe than from any other author I have ever read. There is an astonishing magnificence in his conceptions."

His best known works are: *The Living Temple*; *The Redeemer's Tears*; and *The Redeemer's Dominion over the Invisible World*.

Baxter.

Richard Baxter, D. D., 1615-1691, one of the leading Non-conformist divines, is said to "have preached more sermons, engaged in more controversies, and written more books, than any other Non-conformist of the age," which is saying a good deal, as they were all voluminous writers. A selection of his works has been printed in 23 vols. 8vo.

Of this immense mass, the greater part has gone into oblivion. It was not, indeed, like the writings of some voluminous authors, ponderous and curious matter, meant only for the learned few, but it related to the living issues of the times, and was addressed to readers at large. But those issues themselves mostly have passed away, and with them the literature of the occasion has ceased to exist except as a part of history. Two of Baxter's works, however, are a signal excep-

tion to this remark. These are the *Call to the Unconverted*, and the *Saints' Everlasting Rest*. These two treatises, abridged to suit modern wants, have passed through countless editions, and have continued to form a part of the religious literature of the English speaking race all over the world, and doubtless will do so to the end of time. Baxter was one of the busiest men of his time, and one of the most influential. But he is at this day, probably, exerting a wider influence by these two books than he did while living by all his multiplied labors.

Owen.

John Owen, D.D., 1616-1683, is generally considered the greatest of the Puritan divines. He was a man of great learning, and his industry was prodigious. His works fill 24 vols. large octavo. The two of most enduring character are the *Commentary on the Hebrews*, and the work on *The Holy Spirit*.

Owen did not cultivate the graces of style, but there is always robustness in his argument. He discussed whatever subject he undertook as if he intended to leave nothing to be said by those who should come after him. With all the progress made since his time in the science of criticism and exegesis, no prudent commenator, even now, would undertake to expound the *Epistle to the Hebrews* without a constant reference to the work of Owen. In his writings of a practical character, he had a peculiarity, beyond all the other great writers of his school, of making his pious emotion dependent in all cases upon some solid scriptural basis.

Bunyan.

John Bunyan, 1628-1688, is, of all the writers of his age, the greatest marvel. With only the most limited opportunities of education, he produced a work which is one of the greatest classics, not merely of English literature, but of all literature, ancient and modern. The *Iliad* itself is not more clearly a work for all time and all men than is the *Pilgrim's Progress*, by John Bunyan, the Bedfordshire tinker.

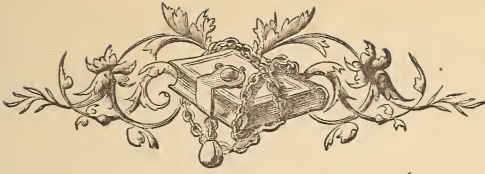
Bunyan was an illiterate tinker, and in early life shockingly profane. Being brought under strong religious conviction, he abandoned his former way of life, and became ever afterwards a most earnest and devoted Christian. The change in his religious character reacted, as in such cases it often does, upon his intellectual development; and though he never attained to, nor indeed aimed at, the character of a learned man, he yet became a most powerful thinker and writer, his topics being limited chiefly to those drawn from the Bible and from

religious experience, and he is second to none in the power of description, or in the purity of his English.

In one particular and most difficult department of writing, Allegory, he stands unrivalled, not only in English, but in all literature. Shakespeare is not so clearly the first of Dramatists, as is John Bunyan the Prince of Dreamers. His *Dream of the Pilgrim's Progress* is confessedly the greatest of Allegories, ancient or modern; it has been translated into almost every language that has a religious literature of its own, and it probably has been more read, and been instrumental of more spiritual good, than any other book, the Bible only excepted.

Bunyan has been called the Spenser of the unlearned, the Shakespeare of the religious world. He did not write for literary glory, but solely for the religious instruction of the rude people among whom he lived; yet the highest literary authorities have bowed in reverence before the wonders of his art.





CHAPTER VIII.

DRYDEN AND HIS CONTEMPORARIES.

(1673-1700.)

THE period included in this Chapter embraces the reigns of Charles II. and James II., 1660-1688, the final expulsion of the Stuarts, the Revolution of 1688, and the reign of William and Mary, 1688-1702. It was, especially in its earlier part, a period of great licentiousness, of manners, which is but too faithfully reflected in much of its poetical and all of its dramatic literature.

The authors of this period are, for convenience of description, divided into four Sections: 1. Poets, beginning with Dryden; 2. Philosophical and Miscellaneous writers, beginning with Locke; 3. Theological writers, beginning with Tillotson; 4. The Early Friends, beginning with George Fox.

I. THE POETS.

Dryden.

John Dryden, 1631-1700, fills a larger space in English literature than any other writer between the age of Milton and that of Pope and Addison. Dryden is confessedly one of the greatest of English poets; and although there may be a question among critics as to his precise rank, his name is never omitted in any enumeration of our first-class authors.

His Early History.—Dryden was born of an ancient family of the name of Driden. The change in the spelling of his name was a fancy

of his own. His parents were rigid Puritans. He was educated first at Westminster, under the famous Dr. Busby, and afterwards at Cambridge. He was early in life a great admirer of Cromwell, and his first poem of any note was *Heroic Stanzas on the Late Lord Protector*, written on the occasion of Cromwell's death. They contain some passages in his happiest vein. Dryden, however, always worshipped the rising sun, and on the overthrow of the Commonwealth and the restoration of the Stuarts, he went over to the winning party and wrote his *Astræa Redux*, a poem of welcome to the new order of things.

Dryden's Plays are twenty-nine in number, and run through thirty-two years of his life, — from his thirty-first to his sixty-third year. All of his earlier plays are modelled after the French drama, which King Charles had made fashionable. They are in rhyming verse, are occupied solely by heroic and exalted personages, and filled with scenes of inflated and incongruous splendor. When this fashion was at its height, it received a rude shock from a lively parody, *The Rehearsal*, written by the Duke of Buckingham. Dryden's plays after this were more natural, and were written in blank verse, which he formerly had scouted as beneath the dignity of the drama. But in all his plays, rhyming or unrhyming, heroic or comic, he is fully open to the charge of immorality.

Dryden wrote a poem, *Religio Laici*, the object of which was to defend the Church of England against dissenters. Towards the close of his life he embraced the Catholic religion, and wrote the *Hind and Panther* in defence of his new opinions. In this poem, the Hind is the Church of Rome; the spotted Panther is the Church of England; the Independents are bears, and the Calvinists are wolves, etc. His latest productions were poetical versions of portions of Juvenal and Persius, and of the *Æneid* of Virgil. He wrote also, about the same time, his *Fables*, being imitations from Boccaccio and Chaucer. Very late in life, also, he wrote his *Ode to St. Cecilia*, the loftiest and most imaginative of all his compositions.

His complete works were edited by Sir Walter Scott, in 18 vols., 8vo.

Roscommon.

Wentworth Dillon, Earl of Roscommon, 1633–1684, a native of Ireland, was a nobleman of cultivated tastes and great purity of character; and he holds a respectable place among English poets. He wrote *Odes*, *Prologues*, etc.; translated *Dies Iræ*, and Horace's *Art of Poetry*; and wrote an *Essay on Translated Verse*. He seems to

have been about the only writer of his time who was thoroughly pure and moral.

Dorset.

Charles Sackville, Earl of Dorset, 1637-1706, a nobleman of gay life and easy manners, wrote a few songs which were very popular, and some satires which "sparkled with wit as splendid as that of Butler." — *Macaulay*.

Dramatic Writers.

Several dramatic writers contemporary with Dryden are worthy of note. Among these may be named the following: THOMAS OTWAY, 1651-1685, who began as an actor in London, but, not meeting with much success, betook himself to writing plays, partly original, partly translations or imitations from the French. Many of his plays were successful at the time, but only two have maintained their reputation among readers and actors of the present day, viz.: *The Orphan*, and *Venice Preserved*. Otway was improvident by nature, and died young in very indigent circumstances. THOMAS SHADWELL, 1640-1692, who was crowned poet laureate, and who had some slight poetic ability and some wit, but is now known chiefly by the ridicule heapéd on him by Dryden. NATHANIEL LEE, 1658-1691, who gained notoriety as much by the irregularities of his life as by his genius, was the author of eleven dramas, all tragedies but one. Owing to his habits of intemperance he became insane, was for a time in Bedlam, and was finally killed in a street-brawl.

II. PHILOSOPHICAL AND MISCELLANEOUS WRITERS.

Locke.

John Locke, 1632-1704, is one of the names always quoted in speaking of the great thinkers who have largely influenced the current of English opinion on science, morals, or religion.

By the circumstances of his life he was thrown into connection with the statesmen to whom the public affairs of the nation were subjects of controlling practical interest. His thoughts consequently were much occupied with questions of this kind, and though not a professed political writer, in the sense of being a partisan, he yet wrote several treatises on political subjects. Among these may be named particularly his *Letters on Toleration*, giving views in regard to political liberty much in advance of his times. He wrote also *Thoughts concern-*

ing Education, a treatise which, though containing some things now ascertained to be impracticable, has yet many valuable suggestions, and is an important part of the literature of that subject.

The great work of his life, however, was *An Essay concerning the Human Understanding*. He was occupied with this, at intervals, for eighteen years. It gave him rank as a philosopher and metaphysician of world-wide celebrity, causing his name to be associated with those of Bacon and Newton as leaders of human thought. The theory which Locke undertook to explode was the old doctrine of innate ideas, and the theory which he proposed in its place was that all human knowledge begins with sensation. This theory, which for a time obtained almost universal ascendancy, has been materially modified since his day, and he himself is no longer acknowledged as a leader in any school of philosophy. But he did a great service by his unanswerable refutation of many errors which up to that time held undisputed sway, and by the example which he gave of a more rational way of treating metaphysical subjects.

Locke's *Essay*, on account of the freshness and vigor of its style, held its place as a text-book in institutions of learning much longer than it otherwise would have done. While he makes no pretence to ornament, and never runs into smooth phrase or rounded periods, he avoids most sedulously the uncouth and abstruse jargon of the older writers on metaphysics, and aims everywhere to make his meaning plain and obvious to the common understanding. His diction is that of the common people, his illustrations are drawn from common life. His book, even in the abstrusest parts of it, is entertaining.

Boyle.

Hon. Robert Boyle, 1627-1691, son of the "Great Earl of Cork," is greatly distinguished as an experimental philosopher, of the school of Bacon, and as the chief founder of the Royal Society. Boyle was a very devout man, and though strongly tempted to enter into political life, he steadily declined, and gave himself entirely to the cultivation of science and the practice of religious duties, and at his death he bequeathed a fund for the endowment of an annual course of lectures in defence of the Christian religion. These lectures began in 1692, one hundred and eighty years ago. Many of them have been printed. They form a valuable series of works on the evidences of Christianity. Mr. Boyle himself wrote several works of the same sort, and studied the Hebrew and Greek languages for the sake of qualifying himself better to write on this subject. After his death, his works were collected and published in 5 vols., fol.

Temple.

Sir William Temple, 1628-1699, a well-known English diplomatist, attained distinction as a writer. Temple's works fall into two classes, *Memoirs* and *Miscellanies*. The former consist chiefly of letters and autobiographical essays. The latter comprise his detached essays on various topics. One of them, the *Essay on Ancient Learning*, has attained considerable notoriety from the circumstance that its author was totally unfamiliar with the subject, and betrayed his ignorance. Temple's chief merit consists in his style, which has received the almost universal praise of critics.

Evelyn.

John Evelyn, F. R. S., 1620-1705, is chiefly known by his *Sylva*, or a *Discourse on Forest Trees*. He was one of the earliest members of the Royal Society; his work on forest trees was written at their request, and was the first work published by them. It was written in view of the rapid destruction and disappearance of the forest trees in England, and of the importance of maintaining a proper amount of timber on the island, in order to the naval supremacy of the nation. The work was a seasonable one, and it seems to have had the desired effect.

III. THEOLOGICAL WRITERS.

Tillotson.

John Tillotson, D. D., 1630-1694, was greatly distinguished as a pulpit orator. His *Sermons* were considered the highest models of pulpit eloquence; and though not now held in so great estimation as they once were, they still have an honored place in English literature. Tillotson was born of Puritan stock, but early left the Presbyterians and conformed to the Church of England. He was educated at Cambridge, and rose through a long series of promotions until he became Archbishop of Canterbury. He is universally esteemed as one of the great lights of the English Church. His special distinctions were his moderation and good sense as an ecclesiast, and his eloquence as a preacher. His reputation in the latter point was prodigious during his life, and for one or two generations after his decease. His collected works, chiefly *Sermons*, have been frequently printed, formerly in 3 vols., folio, latterly in 12 vols., 8vo.

South.

Robert South, D. D., 1633-1716, is generally regarded as the most eloquent preacher of his day. He was a zealous Royalist and Episcopalian, and waged unsparing war upon the Puritans with his tongue and with his pen. South's chief distinction was as a preacher. His sermons are masterpieces of vigorous sense and sound English, though not altogether as decorous as modern taste requires in pulpit discourses. His works, chiefly sermons, have been published in 5 vols., 8vo.

Stillingfleet.

Edward Stillingfleet, 1635-1699, was a learned Bishop of the Church of England. He was the author of numerous treatises on theological subjects, and after his death his Works were published in 6 vols., fol. The most elaborate and important were the following: *Origines Sacræ*, or A Rational Account of the Grounds of Natural and Revealed Religion; *Origines Britannicæ*, or The Antiquities of the British Churches.

Beveridge.

William Beveridge, D. D., 1637-1708, a Bishop of the English Church, was the author of several theological treatises in Latin, and of numerous works in English, the latter being chiefly on the practical duties of religion. The most esteemed of his devotional treatises is his *Private Thoughts upon Religion*. His English works have been printed in 9 vols., 8vo.

Bishop Ken.

Thomas Ken, D. D., 1637-1710, a learned and amiable Bishop of the Church of England, is especially noted for his devotional works. The familiar long-metre doxology, "Praise God from whom all blessings flow," is the composition of this good prelate, being the concluding verse of his three hymns for Morning, Evening, and Midnight. It is, of itself, sufficient to give him a lasting place in the memory of all God's people.

Matthew Henry.

Matthew Henry, 1662-1714, one of the leading Non-conformist divines of the seventeenth century, is chiefly known as a commentator on the Scriptures. Henry's Commentary has passed through almost innumerable editions, both in England and America. The London Religious Tract Society, 1831-1835, published a Commentary

made up of selections from Henry and Scott, which had a prodigious sale. As a work replete with devout thoughts, often expressed with a peculiar verbal antithesis which adds to their piquancy and force, Henry's Commentary is unrivalled. But the lack of that philological and linguistic knowledge which must be the basis of all true biblical comment, and the rise since his time of a different and better style of exegesis, have caused his work, with all its merits, to be gradually superseded.

IV. THE EARLY FRIENDS.

George Fox.

George Fox, 1624-1690, the founder of the Society of Friends, was chiefly distinguished by his apostolic zeal and labors as a preacher. He has also claims to consideration as a writer, both for the amount and character of his writings, and for the relation which they bear to a large and influential society of Christians. The following are his principal works: *Journal of his Life and Travels*; *Collection of Christian Epistles, Letters, and Testimonies*; *Gospel Truth Demonstrated in a Collection of Doctrinal Books*, etc. Fox's *Journal* particularly is worthy of commendation.

Barclay.

Robert Barclay, 1643-1690, was an early member and the most renowned apologist of the Society of Friends. Barclay was of noble family, and received a thorough education. He attended the Scots College in Paris, of which his uncle was principal, and while there became thoroughly adept in the French and Latin tongues, speaking and writing them with facility. Subsequently he gained a knowledge of Greek and Hebrew. Having more education than most of the early leaders of the Society, it fell to his lot to be their champion by the pen. As in those days George Fox was their chief preacher, so Barclay was their chief writer. The greatest of all his works was *An Apology for the True Christian Divinity*, as the same is held forth and preached by the People called in Scorn, Quakers. Barclay's *Apology* is an acknowledged classic in the theological literature of the Society. It has been translated into most of the languages of Europe.

William Penn.

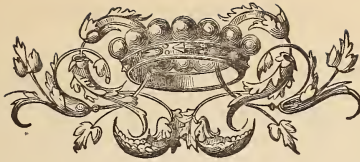
William Penn, 1644-1718, the founder of Pennsylvania, was, next to Barclay, the ablest advocate and exponent of the doctrines of the

Friends. His distinguished social position, and his eminent public services, if they did not add to the force of his arguments, gained for them respectful attention, and helped to give protection and security to the rising sect.

Penn's writings were numerous and exerted a powerful influence. They were published in a collected form in 1728, in 2 vols., folio. Those of most note are *No Cross, No Crown*; *Quakerism a New Name for Old Christianity*; *The Great Law of Liberty of Conscience Debated and Defended*.

Colonization Scheme. — One item in the property which Penn inherited from his father was a claim against the Government of £16,000 for services rendered. Believing that he could best realize his views in regard to religious and civil liberty in a new country, he sold his claim to the Government for the territory which afterwards became the Province of Pennsylvania, with the right to colonize the same. Penn came to his new colony in 1682, and remained until 1684, regulating its affairs. Returning to England, he took an active part in the political affairs of England, and was a great favorite with James II.





CHAPTER IX.

POPE AND HIS CONTEMPORARIES.

(1700-1740.)

THE eighteenth century opens with the reign of Queen Anne, the last of the Stuart sovereigns, 1702-1714, followed by the reign of George I., the first of the Brunswick dynasty, 1714-1727.

The first third of the century is made illustrious by many great names in literature. For convenience of treatment, these are considered under four heads, or sections: 1. The Poets, beginning with Pope; 2. The Dramatists, beginning with Wycherley; 3. The Prose writers, beginning with Addison; 4. Theological writers, beginning with Butler.

I. THE POETS.

Pope.

Alexander Pope, 1688-1744, reigned supreme in the domain of letters during all the first part of the eighteenth century. His poetry has not the naturalness and simplicity of Chaucer's, the universality of Shakespeare's, the majestic and solemn earnestness of Milton's, or even the freedom and breadth of Dryden's, nor did it so appeal to the consciousness of the national heart as that of the school which sprang up near the close of the century. It was to a certain degree artificial. Yet its art, it must be confessed, was consummate, and within the scope to which it was limited, it reached a perfection which has never been surpassed. It was pre-eminently the poetry of the wits. But it could not touch, it never touched, the national heart, like the poetry of Cowper and of Burns.

Pope's chief works, given in nearly the order of their composition,

are: Pastorals, written by him at the age of sixteen; Essay on Criticism; Rape of the Lock; Messiah; Translations of the Iliad and the Odyssey (in which latter he was aided by Broome and Fenton); Essay on Man; and The Dunciad.

There was a time when Pope's poetry was considered the model of thought and expression. Throughout the entire eighteenth century his lines were regarded by all, except his personal enemies, as stamped with profound genius. The modern school of criticism, however, has put a different estimate upon Pope's merit. It has denied him any equality with the great poets, with Chaucer, Shakespeare, and Milton, and scarcely even allowed him the first place among the second-rate poets.

Pope's works are marred by conventionalism and would-be neatness. Rarely if ever does the poet rise to any flight of passion. His uniform use of the rhyming heroic couplet becomes excessively monotonous; every couplet and line is so nicely turned and so carefully balanced, that the reader longs for an occasional irregularity. Pope is undoubtedly witty and sarcastic. The tendency to point and polish, which disqualified him for being a true epic poet, has made him the most successful epigrammatist in the language. No one has ever equalled him in the art of turning a couplet.

The reader will search in vain in Pope for any of those broad strokes whereby a truly grand poet delineates a character or suggests a profound truth, any up-welling of emotion, any daring flight of imagination, any sweet play of humor. Still, Pope will remain what he has ever been, an elegant writer of English. His correctness in the structure of phrases and the choice of words, his avoidance of everything bizarre, render him a safe model of study for those whose style is still crude. Pope's verse can scarcely be a stimulant, but it may prove a wholesome corrective.

Pope's Translation of Homer is accurate enough; and yet it is not Homer, for the simple reason that Homer is pre-eminently the naive poet and Pope is the perfect type of the conventional poet. There is not the slightest touch of sympathy between them. The Essay on Man contains an immense number of excellent precepts couched in excellent couplets, any one of which by itself would be perfect, but which taken together form a sermon rather than a poem. The Rape of the Lock displays more fancy and conceit than imagination. Abelard and Eloise find the fire of their passion dampened materially by the Popean measure. The Dunciad is probably Pope's best work. In it he had the opportunity of exhibiting to the full his peculiar powers of satire, and the success of his poison-tipped, winged couplets may be estimated by the commotion and wrath which they aroused.

Prior.

Matthew Prior, 1664-1721, was a poet of considerable celebrity in the reign of Queen Anne. Prior's writings are not numerous. The best known longer works are: *The Country Mouse and the City Mouse*, written by Prior and Montagu together, being a satire upon Dryden's *Hind and Panther*; his *Carmen Seculare*, a panegyric on William III.; *Solomon, and Alma*, written in prison. His short, fugitive pieces, however, are generally considered preferable. The more elaborate poems are heavy, and spoiled by the conceits of the age. But the tales and apologues are light, graceful, sparkling, and in the tone of good society.

Gay.

John Gay, 1688-1732, was one of several poets whose names and fortunes are linked in history with those of Pope and Swift. His first publication, *Rural Sports*, did not meet with much success. His next, *The Shepherd's Week*, in *Six Pastorals*, intended to ridicule Ambrose Philips, contained so much genuine comic humor, and such pleasant pictures of country life, that it became popular on its own account, rather than for its ridicule of another. *Trivia, or the Art of Walking the Streets of London*, is in the mock-heroic style, giving an account of the dangers encountered in walking through the crowded streets of the metropolis. After several attempts at opera, with only doubtful success, he wrote the *Beggar's Opera*, in which the principal characters are thieves and highwaymen. It had unbounded success, being played for sixty-three nights, and it still holds its place occasionally upon the stage. The *Beggar's Opera* is decidedly objectionable, on account of the looseness of its morals. It is simply employing the arts of music and song to make the life of a highwayman appear agreeable and attractive, and its representation has always been followed by an increase of crime. Gay has been called, indeed, the "Orpheus of Highwaymen."

Before writing the *Beggar's Opera*, and while in straitened circumstances, he wrote a volume of *Fables*. They are the most pleasing of all his works, and the only ones that have any enduring hold upon the public mind, except his ballad of *Black-Eyed Susan*.

Philips.

Ambrose Philips, 1675-1749, was a poet and dramatic writer of considerable note. He was the author of some pastorals, a tragedy

called *The Distressed Mother*, a translation of Sappho's Hymn to Venus, and a series of "poems of short lines," or character-pictures of the leading personages of the day.

Parnell.

Thomas Parnell, 1679-1718, is another of the minor British poets of the early part of the eighteenth century. Some of his poems, such as *The Hermit*, and the *Hymn to Contentment*, maintain a permanent position among the choice pieces of English literature.

Thomson.

James Thomson, 1700-1748, is the best of the descriptive poets of this period. His *Seasons*, and his *Castle of Indolence*, have taken a permanent place in literature. He is one of those minor poets who are read by each successive generation with about equal favor. His fame is as high now as it was during his lifetime, perhaps higher. His descriptions of English scenery, because of their faithfulness to nature, are much read by foreigners, especially by Germans.

Robert Blair.

Rev. Robert Blair, 1699-1747, was a Scotch poet and clergyman, distantly related to Dr. Hugh Blair, and the author of a poem of some note, called *The Grave*. Blair's *Grave* was once much read, but later and better works have pretty much crowded it aside. It is now rarely found except on the upper shelves consecrated to forgotten worthies.

II. THE DRAMATISTS.

A school of dramatists prevailed in the period now under consideration, who were equally distinguished by their abilities and their licentiousness. The writers of this class belong partly to the previous century, as they began their career during the life of Dryden, and took their character from the general corruption of manners which prevailed after the restoration of the Stuart dynasty. The four most conspicuous of these writers were Congreve, Wycherley, Vanbrugh, and Farquhar, of whom Wycherley was the earliest, and Congreve was, by general consent, the greatest. With these writers is indissolubly connected the name of Jeremy Collier, the man who, almost single-handed, undertook to stem this general torrent of licentiousness, and who so effectually exposed the enormous immoralities of the stage as

to arouse the nation to a sense of shame, and to bring back dramatic literature once more within the decencies and proprieties of life.

Wycherley.

William Wycherley, 1640-1715, was a prominent dramatist of the age of the Restoration, and the founder of the school of licentious and immoral plays which then prevailed.

The best known of his dramas are *Love in a Wood*, *The Gentleman Dancing-Master*, *The Country Wife*, and *The Plain Dealer*. He also published a volume of *Miscellaneous Poems*, which Macaulay disposes of by the trenchant phrase, "this bulky volume of obscene doggerel." "The only thing original about Wycherley, the only thing which he could furnish from his own mind in inexhaustible abundance, was profligacy." — *Macaulay*.

Congreve.

William Congreve, 1666-1729, a native of Ireland, excelled all the men of his generation as a writer of the licentious and immoral plays then in fashion. At the bringing out of his first play, *The Old Bachelor*, which could not now be read aloud in any family circle, Congreve had the support of all the great theatrical celebrities, Mr. Betterton, Mr. Powel, Mrs. Bracegirdle, Mrs. Barry; his play was commended by Dryden, as being the best he had ever heard; he received official recognition from the Government, in the bestowal by Lord Halifax of a lucrative office in the Customs; the public were in ecstasies.

Vanbrugh.

Sir John Vanbrugh, 1666-1726, another of those corrupt dramatists, was about equally distinguished as a writer and an architect. His two best known plays are *The Relapse*, and *The Provoked Wife*. He possessed all the merits and demerits of his age. His plays abound in wit and strokes of comic delineation, but are all disfigured by their tone of profligacy. Like Wycherley and Congreve, Vanbrugh failed to rise superior to the manners of the reign of Queen Anne, although he is perhaps not so wholly abandoned to them as were many of his contemporaries.

Farquhar.

George Farquhar, 1678-1707, was another dramatic writer of note. He was an Irishman by birth, and entered Trinity College, Dublin, but abandoned study and turned player. After playing for some time, he

began writing for the stage, and with marked success. His plays are all in the comic vein, either Comedies or Farces, and like the other dramas of those days are licentious and immoral.

Jeremy Collier.

Jeremy Collier, 1650-1726, an English Nonjuring Bishop, and a man of great celebrity, had in a high degree what the English call pluck, and neither fear nor favor could make him swerve a hair from what he deemed to be right and true. Collier was not a dramatist, but he is considered in this connection, because his greatest celebrity grew out of the battle which he had with the play-writers. The work to which reference has been made was *A Short View of the Profaneness and Immorality of the Stage*. At no time in the history of the world has there been a stage so corrupt and licentious as that of England after the downfall of the Puritans and the return of the Stuarts to power. Collier attacked the monstrous evil. His essay threw the whole literary world into commotion. Some of the dramatists attempted a reply, but their defence was lame. The victory was overwhelming. After fighting and floundering for some years, these indecent writers were either silenced, or were obliged to reform the character of their plays; and the English drama ever since has been of a more elevated stamp, in consequence of the terrible castigation which it then received.

III. THE PROSE WRITERS.

Addison.

Joseph Addison, 1672-1719, one of the greatest ornaments of English literature, excelled, as did some others to be mentioned in this section, both in prose and verse. His greatest distinction, however, was as a writer of prose. He is generally accepted as the prince of English Essayists, and his *Essays in The Spectator* are held to be the finest models in the language of that style of writing.

Addison had every advantage of education which the University of Oxford and the best preparatory schools in England could furnish, and he very early gave evidence of that elegant scholarship and refined taste which marked all his productions. He entered the University at the age of fifteen, and greatly distinguished himself there by his diligence and scholarship. He began his career as an author at the age of twenty-two, and he continued to write and publish, both in prose and verse, to the time of his death.

A poem addressed to King William on one of his campaigns, and

written at the age of twenty-three, secured to the young author an annual pension of £300. At the age of twenty-eight he visited Italy, where he remained for two or three years. On the death of the King, and the discontinuance of the pension, Addison was obliged to look about him for some other means of subsistence. Not long after, however, he was applied to by the leaders of the Government under the new sovereign to write a poem commemorative of the celebrated battle of Blenheim. The task was undertaken by Addison, and the poem, called *The Campaign*, gave great satisfaction, and led to a long series of political preferments.

Addison's writings, both prose and poetical, are very numerous. The poems best known are *The Campaign*, already mentioned, and the tragedy of *Cato*. His principal prose writings are essays contributed to *The Tatler* and *The Spectator*. It is as an Essayist that his peculiar excellencies appear to the greatest advantage. His contributions to the papers just named, particularly those to *The Spectator*, of which paper he was the originator, are generally conceded to be the best specimens of essay writing to be found in the language, and they are held up by the most eminent critics as models of style.

Among the smaller poems of Addison are four of the nature of hymns, which seem absolutely perfect, and which have found their way into the hymn-books of nearly every Christian Church. These are "The Lord my pasture shall prepare," "When all thy mercies, O my God," "The spacious firmament on high," and "When rising from the bed of death." They were all published originally in *The Spectator*.

Steele.

Sir Richard Steele, 1671-1729, is the writer of this age who comes nearest to the peculiar qualities and the matchless excellence of Addison. Like Addison, too, Steele's chief distinction is as an Essayist. In the *Tatler*, *Spectator*, and *Guardian*, Steele's papers rank very little below those of his great compeer. If Addison is clearly the first, Steele is with equal clearness the second, of English Essayists.

Steele was a native of Ireland. He was educated at the Charterhouse School, and afterwards at Oxford, but did not obtain his degree. He enlisted in the Horse-Guards, and rose to the rank of captain. During this period of his life, and also subsequently, though in a less degree, he was idle, dissipated, and extravagant.

Steele took an active part in politics, and entered Parliament as a champion of the Whig party. He was expelled from the House for his political pamphlet entitled *The Crisis*, in which he set forth

freely the great dangers to which the Protestant cause was exposed. On the accession of the House of Hanover, Steele came into favor, was returned to Parliament, and made a baronet.

Steele projected successively the *Tatler*, the *Spectator*, and the *Guardian*. In these several undertakings he was largely assisted by Addison, and in the *Spectator* the latter's share was, it is well known, the largest. As an author Steele's reputation rests chiefly upon his essays. His comedies were comparatively unsuccessful. But as an essayist his fame will be lasting. To the *Tatler*, the *Spectator*, and the *Guardian* he contributed respectively 188, 240, and 82 papers. He and Addison may be justly regarded as the founders of the easy and graceful essay style of English prose, equally removed from the weighty and involved periods of Milton and the puerile conceits of the Restoration.

Swift.

Jonathan Swift, 1667-1745, was, of all the writers of the age in which he lived, the one possessing the greatest originality and power. His peculiarities, however, both as a writer and as a man, were no less marked, and mostly not of an agreeable character. Hence he has been, deservedly, less esteemed than most of his distinguished contemporaries, by those who have been free to admit his transcendent abilities.

This unique personage in English letters was born in Dublin, of English parents, several months after the death of his father. Young Swift was supported by relatives, and sent by them to school and afterwards to Trinity College, Dublin. Here he did not improve his time after the orthodox fashion, but was chiefly occupied in writing political and personal satires. After remaining seven years at college he removed to England, and entered the service of Sir William Temple as private secretary. He remained in this position about ten years.

A large part of Swift's writings were of a partisan character, on the politics of the day. For his services in this respect he was made Dean of St. Patrick's, in Dublin. He is usually designated as "Dean Swift." The most celebrated of his political writings was the *Draper's Letters*, criticising the English Government in regard to Irish affairs. Another pamphlet which gained much notoriety was the *Modest Proposal*. This was an ironical satire on the English government of Ireland, in which the author gravely proposes to relieve the public distress by making the children of the poor serve as food for the rich.

For the last two or three years of his life he was hopelessly insane.

The works by which he is best known are Gulliver's Travels and the Tale of a Tub.

As a writer, Swift is without a parallel in English letters. No one since the days of Rabelais has equalled him in humor and satire. His style is a model of clear, forcible expression, displaying a consummate knowledge of the foibles and vices of mankind. He has no sympathy with the grander flights of the imagination; he never rises above the earth. But in his sphere he is inimitable. Much of the coarseness that disfigures his writings is due to the spirit of the age—but not all. Swift would have been coarse in any age. In his manners Swift was taciturn and unmoved, even amidst the laughter that his own humor had produced, sparing no one with his satire, yet of a not unkindly disposition to those who knew him well, and as shrewd and original in his conversation as in his writings.

Arbuthnot.

John Arbuthnot, M. D., 1675–1734, was one of that brilliant circle of authors and wits, of which Pope and Swift were the central figures. The Scriblerus Club, formed in 1714, counted among its members Arbuthnot, Swift, Pope, Gray, Congreve, Atterbury, and Harley. Their object, according to Pope, was “to ridicule all the false tastes in learning, under the character of a man of capacity enough, that had dipped into every art and science, but injudiciously in each.” The club did not continue long, but it gave birth to the following works: *The First Book of Martinus Scriblerus* (by Arbuthnot); *The Travels of Gulliver* (by Swift); and *The Art of Sinking* (by Pope). Arbuthnot's most brilliant performance was a work of humor, entitled *The History of John Bull*, and intended to ridicule the Duke of Marlborough. Arbuthnot was a general favorite among the brilliant authors with whom he was associated. They were filled with jealousies of each other, but they all speak in terms of admiration and kindness of him.

Shaftesbury.

Anthony Ashley Cooper, Earl of Shaftesbury, 1671–1713, was a statesman and writer of illustrious descent, and of equally illustrious abilities.

Shaftesbury's writings are numerous, and have been held in high estimation, notwithstanding their faults of style. His best known work is *Characteristics of Men, Matters, Opinions, and Times*, 3 vols., 8vo. He was educated under the special care of John Locke. As a statesman, he was much trusted by King William. Warburton

scented infidelity in the *Characteristics*, but the sober judgment of subsequent and abler critics has not confirmed the suspicion. Shaftesbury's chief fault of style is a want of simplicity. "His lordship can express nothing with simplicity. He seems to have considered it vulgar, and beneath the dignity of a man of quality, to speak like other men." — *Blair*.

Bolingbroke.

Henry St. John, Viscount Bolingbroke, 1678–1751, was a political writer and speaker, contemporary with Pope, Swift, and Addison. Bolingbroke, if not the ablest and most profound, was at least the most brilliant of the illustrious company of authors that flourished in the early part of the eighteenth century. He owed no little of his celebrity, in his own time, to his fascinating manners, the charm of his conversation, and even his personal beauty. It is not to be denied, however, that he had talents of a very high order, though he used them for ends thoroughly selfish and often ignoble, and he has left behind no monument of genius worthy of the large space which he occupied in the public estimation while he lived. His youth was notorious for its profligacy and libertinism, his meridian of public life was one of splendid intrigue rather than of statesmanship, and he bequeathed in dying a posthumous work of an irreligious character, which he had not the courage to avow when living.

Bolingbroke's literary executor, David Mallet, brought out a sumptuous edition of his lordship's works, in 1754, in 5 vols., 4to. The works which obtained the greatest notoriety were the *Idea of a Patriot King*, and the *Study and Use of History*. In reference to the works of a sceptical kind which Bolingbroke left to Mallet to be published posthumously, Dr. Johnson said: "Sir, he was a scoundrel and a coward: a scoundrel, for charging a blunderbuss against religion and morality; a coward, because he had not the resolution to fire it off himself, but left half a crown to a beggarly Scotchman to draw the trigger after his death."

Bishop Atterbury.

Francis Atterbury, 1662–1732, Bishop of Rochester, was the intimate friend and associate of Swift, Pope, Bolingbroke, and the other eminent men of that day. He was a man of brilliant parts, bold and self-reliant in temper, always ready to lend a hand in a literary or a political contest, and better fitted for such work probably than for that to which he was ordained. His sermons, however, are exceedingly able, and in a literary view are among the best that we have.

He took an active part in the controversy between Bentley and Boyle about the authenticity of the Epistles of Phalaris, more than half of Boyle's portion being written by Atterbury.

Bishop Berkeley.

George Berkeley, D.D., 1684-1753, Bishop of Cloyne, was highly distinguished as a philanthropist and a philosophical writer. Berkeley was a native of Ireland and a graduate of Trinity College, Dublin; and the associate of Pope, Swift, Addison, Steele, Atterbury, and Arbuthnot. Among his philanthropic schemes was one for the conversion of the American savages, and as preparatory to this, the founding of a University in the Bermudas. He obtained a Parliamentary grant of £20,000 for this purpose, and several large private subscriptions. A charter was granted, providing for the appointment of a President and nine Fellows. The Queen offered Berkeley a Bishopric, if he would remain at home, but he preferred the headship of his new College, and sailed for America. He remained in Newport, R. I., for two years, waiting for the arrival of the money promised by the Government. Finding that it was not likely to come at all, he returned to England, leaving behind him in the new world pleasant memories of his sojourn.

Berkeley's works of greatest note were those in which he published his leading philosophical idea, denying the existence of matter. This idea was first set forth in the *New Theory of Vision*, and then more fully in the *Principles of Human Knowledge*. The Bishop's essays made a profound impression, and modified perceptibly the current of metaphysical opinion, though his views did not meet general acceptance. Another work of his, the *Minute Philosopher*, written during his residence at Newport, is a defence of religion against the various forms of infidelity, and is highly spoken of. The Bishop published also several essays on the use of Tar Water, and had a renowned controversy on the subject. Berkeley is spoken of in terms of unwonted commendation, not only by the distinguished men of his own day, who seem to have been charmed by the benevolence and genial warmth of his private character, but by astute critics, such as Dugald Stewart and Sir James Mackintosh.

No single writing of Berkeley's is so well known as the brief poem which he wrote under the enthusiasm excited by the prospect of his going to the new world to found his University. The last stanza seems to have been prophetic:

Westward the course of empire takes its way;
 The four first acts already past,
 A fifth shall close the drama with the day;
 Time's noblest offspring is the last.

Bentley.

Richard Bentley, D. D., 1661-1742, Master of Trinity College, and Regius Professor of Divinity, Cambridge, is probably the greatest classical critic that England has yet produced. He is often called the British Aristarchus.

Bentley's chief work was his *Dissertation upon the Epistles of Phalaris*, in which he undertook to prove that those and certain other oft quoted ancient documents were modern forgeries. The discussion excited a furious controversy, in which nearly all the great scholars and wits of the nation were enrolled against him, — Boyle, Atterbury, Conyers Middleton, Pope, Swift, and the whole posse of scholars hailing from Oxford, to which rival University Boyle, his nominal antagonist, belonged. Bentley held his ground single-handed against them all, and in the course of the argument displayed such amazing resources of learning, and such critical acumen, as raised him to the highest pinnacle of fame as a classical scholar and a critic.

Two other works of Bentley's which also gained him great applause, and for which his critical learning and abilities were well adapted, were his Editions of Horace and Terence. He began also a new critical edition of Homer, but did not live to complete it. His design was to restore to the text the old Greek Digamma, a letter which has been dropped in all modern editions of the poet. Bentley was the most skilful of all critics in the matter of conjectural emendation. He was bold even to audacity in this respect, and yet his most important emendations have stood the test of scrutiny, and have for the most part become a part of the received text of the authors so amended.

Boyle.

Hon. Charles Boyle, 1676-1731, Earl of Orrery, and nephew of the celebrated philosopher, Robert Boyle, was himself a man of distinguished abilities, and was held in high estimation by the dignitaries at Oxford, and by Swift, Atterbury, Pope, and others. Boyle published an edition of the *Epistles of Phalaris*, and in an evil hour was tempted into a controversy with Bentley, in regard to their authenticity. Atterbury helped him in his defence, writing, it is supposed, the greater

part of it, and all of that set joined in the hue and cry against the merciless critic. But jibes and sarcasms were no protection against the "swashing blows" delivered by Bentley.

Conyers Middleton.

Conyers Middleton, 1683-1750, was a voluminous writer, belonging to what may be called the quarrelsome class. Most of his writings have passed into oblivion with the personal squabbles in which they originated. His only work of permanent value was his *Life of Cicero*, which was, until the appearance of Forsyth's *Cicero*, the standard work upon the subject. Middleton's *Cicero* is an able and well-written biography, although open to criticism. The style is easy and vigorous, but disfigured here and there by the use of slang phrases. The chief objection to the conception of the work is that it extols Cicero unduly.

De Foe.

Daniel De Foe, 1661-1731, was the author of the world-renowned *Robinson Crusoe*.

De Foe was the son of a butcher, James Foe, the prefix being assumed by Daniel. He was educated among the dissenters, and was expected to become a minister, but he did not carry out the plans of his friends. He was for a time a soldier; he was a political negotiator; he engaged in several kinds of trade. But his chief occupation was that of authorship. The amount that he wrote was enormous. The complete edition of his works, by Walter Scott, was in 20 vols., 12mo. A large part of his writings was on political subjects. He entered freely into the discussion of public affairs, and not always on the winning side. His works number more than two hundred; all of them were on subjects of popular interest, and were at the time much read. He is now known, however, almost exclusively as a novelist, and most of all by his one novel, the *Adventures of Robinson Crusoe*.

Wollaston.

William Wollaston, 1659-1724, a clergyman of leisure, educated at Cambridge, published in 1722 a work called *The Religion of Nature*, which was much read, and is often quoted in religious and philosophical treatises of the eighteenth century. In it he maintains that Truth is the supreme good, and the source of all morality, laying down, as a foundation of his argument, that every action is a good one which expresses in act a true proposition.

Hutchinson.

John Hutchinson, 1674–1737, was the founder of the Hutchinsonian school of interpretation. The pivotal idea of his system was that the Hebrew Scriptures contain the elements of science and philosophy as well as of religion, and that science is to be interpreted by the Bible.

Hutcheson.

Francis Hutcheson, 1694–1747, was a metaphysical writer of considerable celebrity. He was Professor of Moral Philosophy in the University of Dublin. His writings on metaphysical science, though not numerous, exerted a large influence by their originality and the clearness and beauty with which his thoughts were presented. He is even sometimes considered as the founder of the modern Scottish school of philosophy. The doctrine which he particularly advocated was the existence of an innate moral sense.

Hartley.

David Hartley, M. D., 1705–1757, was a writer of some note on metaphysical science. He is the author of several medical treatises, but is best known by his *Theory of the Human Mind*. This theory regards the brain, nerves, and spinal chord as the direct instruments of sensation, by means of vibrations communicated to and through them by external objects.

Whiston.

William Whiston, 1667–1752, notorious in his own day for his theological heresies, and the persecution and controversy to which they gave rise, is now chiefly known for his translation of Josephus.

Bailey.

Nathan Bailey, — 1742, was author of the *English Dictionary* which was in current use previous to that of Dr. Johnson. Bailey's *Dictionary* was published in folio and in various other forms, and was for a long time almost the only acknowledged standard of the language. Mr. Bailey was a good philologist for that day, and his work was a worthy contribution to the cause of letters.

Ephraim Chambers.

Ephraim Chambers, — 1740, was the author of *Chambers's Cyclopædia*. Chambers began as an apprentice with Mr. Senex, a globe-

maker in London. Acquiring, while in this business, a strong taste for scientific pursuits, he withdrew from the work of globemaking, and gave himself up entirely to the preparation of his *Cyclopædia*. It was published by subscription, in 2 vols., fol., and had a large sale, bringing the author both money and fame. The work was enlarged from time to time, and finally led to, or was merged in, Rees's *Cyclopædia*, 45 vols., 4to.

IV. THEOLOGICAL WRITERS.

Butler.

Joseph Butler, D. D., 1692-1752, a learned Bishop of the English Church, wrote several important works, but the others are thrown into the shade by that one with which the world is familiar, *The Analogy of Religion, Natural and Revealed, to the Constitution and Course of Nature*.

Butler's *Analogy* has been accepted almost universally as a standard work on the subject of which it treats, and it is used as a text-book in a large proportion of the higher institutions of learning. The distinction which it has gained is due, however, more to the soundness of the argument than to the lucid or attractive style in which the argument is presented. It has been alleged, indeed, that the difficulty referred to is owing entirely to the abstruse character of the subjects discussed. But this is a mistake. His style is not to be commended or imitated. He is dry, obscure, and dull, where Locke, Berkeley, or Brown would have been vivacious and lucid.

Leslie.

Charles Leslie, 1650-1722, a native of Ireland, and a graduate of Trinity College, Dublin, was ordained in the English Church, but being a strong Jacobite, and refusing to take the oath of allegiance to William and Mary, he applied himself to the use of his pen only. His *Short and Easy Method with the Deists* has acquired great celebrity, and is always quoted in lists of works on the evidences of Christianity.

Stackhouse.

Thomas Stackhouse, 1680-1752, a theologian of the English Church, is well known for his *Complete Body of Divinity*, published originally in folio, and for his *History of the Bible*, published originally in 2 vols., folio.

Doddridge.

Philip Doddridge, 1702-1751, was a Dissenting minister of great repute among all branches of the Protestant Church. His collected works fill 19 vols., 8vo. The works best known are: *The Family Expositor*, which occupies 6 vols. in the collected edition here mentioned, and *The Rise and Progress of Religion in the Soul*. *The Family Expositor* has been extremely popular, and it is still used to some extent. The author seems to have had an instinctive sagacity in knowing just what was needed in such a work, to fit it for family use. *The Rise and Progress* has long since become a classic in the list of books on religious experience. Doddridge wrote also some very excellent Hymns, which have found their way into the hymnals of most Protestant churches.

Leland.

John Leland, D. D., 1691-1766, a Presbyterian minister, settled in Dublin, is distinguished as a writer of apologetics. Some of his works in defence of Christianity are considered as among the best that have ever been written. The one of greatest note is *A View of the Deistical Writers*, 3 vols., 8vo.

Ridgley.

Thomas Ridgley, D. D., 1667-1734, an Independent Calvinistic divine, is chiefly known by his work, *A Body of Divinity*, being the substance of a course of lectures on *The Assembly's Larger Catechism*. This work, published originally in 1733, is still in current use, and is a standard work on theology among Presbyterians, and indeed among all Calvinists.

Neal.

Daniel Neal, 1678-1743, a Dissenting minister, is known almost exclusively by his *History of the Puritans*, 4 vols., 8vo. This is the story of the Non-conformists, as seen and told by themselves; and it is usually applauded or condemned, according as the judge is a dissenter or a member of the Church of England. There is no question, however, of its being a work of ability and research.

Boston.

Rev. Thomas Boston, 1676-1732, was a Scotch preacher of great note, whose *Fourfold State* used to be one of the household treasures in almost every religious family.



CHAPTER X.

DR. JOHNSON AND HIS CONTEMPORARIES.

(1740-1780.)

AFTER the death of Pope, 1744, the person who for the next forty years figured most largely in literature was Dr. Samuel Johnson. The time of Johnson's supremacy covers, in round numbers, the first twenty-five years of the reign of George III., 1760-1785. It includes among its political events the celebrated trial of Warren Hastings, and the still more important issue, the American Revolutionary War.

The writers who belong to this period are divided into four sections: 1. Miscellaneous Prose Writers, beginning with Dr. Johnson; 2. Novelists, beginning with Richardson; 3. Poets, beginning with Goldsmith; 4. Theological Writers, beginning with Warburton.

I. MISCELLANEOUS PROSE WRITERS.

Dr. Johnson.

Samuel Johnson, LL.D., 1709-1784, was for nearly an entire generation the acknowledged autocrat of English letters. He was the centre of attraction for such men as Goldsmith, Burke, Fox, Sheridan, Garrick, Reynolds, and Gibbon; his presence and conversation were everywhere courted as though he had been the great Mogul of literary opinion.

Dr. Johnson was born at Lichfield, the son of a bookseller. He was afflicted from boyhood with scrofula, which weakened his eyesight and otherwise indisposed him to bodily exertion. Notwithstanding these obstacles, he was, on his admission to the University,

uncommonly well versed in the preparatory studies. After remaining three years at Oxford, he left for want of means to continue his residence, and did not take his degree. At the age of twenty-seven he was married to a widow nearly twice his age, with vulgar manners, a loud voice, and a florid complexion. They seem, however, to have lived happily together, and on her death, sixteen years afterwards, he mourned her loss to a degree that for some years unfitted him for literary labor. She brought him a fortune of £800, and with this he attempted to set up an Academy. He obtained, however, only three pupils, one of them the celebrated Garrick. The Academy failing, Johnson determined to go to London and enter upon a life of authorship. Garrick went with him to seek fame and fortune as an actor.

The first few years of Johnson's life in London were miserable enough. He often suffered from actual hunger, and at times he and the poet Savage walked the streets together at night, because too poor to pay for lodgings. The first work of his which brought him into note was *London*, a Satire, in imitation of Juvenal. There were in this short piece a vigor of thought and a polish of expression, that marked the author as a man of no common order. Pope, then in his meridian, recognized at once the unknown author as a dangerous competitor, yet had the generosity to help to bring him into notice and favor. Johnson's fortunes after this gradually improved. He found employment for his pen in a variety of literary enterprises, so that he was no longer in actual want, and in 1762, at the age of fifty-three, he received from King George III. the grant of an annual pension of £300. His last days were spent in comparative ease and comfort. He became the centre of a circle of men rarely equalled for brilliancy and genius; he was honored with titles from the Universities; his voice was everywhere listened to as that of the greatest literary magnate of the realm.

His principal works are the following: *London*, a Satire, already mentioned; *The Vanity of Human Wishes*, his only other poem of note; *Irene*, a Tragedy, generally admitted to be a failure; *Rasselas*, or *The Happy Valley*, a story with little incident, but embellished with a sonorous and flowing eloquence; *The Rambler*, of which he wrote 204 out of the 208 numbers; *The Idler*, another series of essays of a like character; *The Lives of the Poets*, filling many volumes; *A Journey to the Hebrides*; *An Edition of Shakespeare*, with Preface and Notes; and lastly, a *Dictionary of the English Language*.

Johnson's merits as a lexicographer are of a mingled character. He was not a linguist; he knew nothing of the science of language, and next to nothing of the requirements of lexicography, as now

understood. Yet, in the preparation of his English Dictionary, he achieved a great and lasting work, the most important single contribution to English letters of the age in which he lived. The collection of examples which he made from his own reading and research, in illustration of the meaning of the words, and the surpassing clearness with which in most cases he expressed the meaning in his definitions, have won the admiration of all competent judges, and have made his work the basis of all subsequent efforts in the same line.

As an Essayist, Johnson lacks the grace and simplicity and exquisite humor which were the peculiar charm of Addison; yet he was a fearless advocate of morals and religion, when it was the fashion among men of wit to decry them both; and he undoubtedly, by his courage in this matter, and by the masculine force of his understanding, gave a tone to the public mind on this subject, the effects of which have been felt ever since.

His critical judgments are to be received with caution. He was a man of violent prejudices, an ultra Tory in politics, and, as such, opposed to republicanism in every shape. He was not only bitter against the Americans, but he did scant justice to Milton, as the poet of the Commonwealth. His judgments, indeed, in matters of poetry, are the least valuable of his opinions. He could appreciate didactic or satiric poetry, like his own, or like that of Dryden, but he would have been as incompetent to feel the finer beauties of Tennyson, as he was to feel those of Shakespeare. His edition of Shakespeare, indeed, except portions of the Preface, was an utter failure. His Lives of the Poets, however, contains some of the best things he has written, and the work, with all its acknowledged shortcomings, is a valuable part of the permanent literature of the language.

In enumerating the works of Johnson, Boswell's Biography of him should always be included. That biography consists mainly of the sayings of Johnson, as recorded by Boswell from day to day, and these sayings are probably a better exponent of Johnson's mind than any of his own writings. When he put pen to paper, his mind was at once on stilts, and he gave utterance to his thoughts according to the false ideas of style which he had formed. But in his table-talk, he was idiomatic and simple, and his thoughts came with a directness that added to their native force.

Burke.

Edmund Burke, 1728-1797, was a man of commanding abilities, and one of the leading writers and statesmen of his age. He was a native of Dublin, and a graduate of Trinity College of that city.

Burke's first publication of any note was *The Vindication of Natural Society*, by a Late Noble Writer. It was written in imitation of Bolingbroke, and published anonymously. "It was the most perfect specimen the world has ever seen of the art of imitating the style and manner of another. He went beyond the mere choice of words, the structure of sentences, and the cast of imagery, into the deepest recesses of thought; and so completely had he imbued himself with the spirit of Bolingbroke, that he brought out precisely what every one sees his lordship *ought* to have said on his own principles, and might be expected to say, if he had dared to express his sentiments." The effect was the more remarkable, because in the opinion of all the eminent critics of that day, both friends and foes, Bolingbroke's style was "not only the best of that day, but in itself wholly inimitable." Yet the critics were completely taken in. The essay was accepted almost universally as a posthumous work of Bolingbroke's. Johnson, Chesterfield, and even Warburton pronounced it genuine.

In the course of the same year (1756, æt. 28), Burke published his celebrated work, *A Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful*, which has become an acknowledged English classic, as much so as any writing of Aristotle is classical in Greek. The publication of this work brought the author at once into public notice, and led to the acquaintance and friendship of Johnson, Reynolds, and other celebrities.

In 1766, Burke entered Parliament, and for the next twenty years his pen and his tongue were occupied mainly with affairs of state. The most beautiful and eloquent of all his productions was called out by the excesses and the frenzy of the French republicans, after the overthrow of the monarchy. His own party was in sympathy with the revolutionists in France. But Burke became alarmed at the lengths to which they were going, and in 1790 he gave utterance to his feelings in the work just referred to, *Reflections on the Revolution in France*. On no one of his works did he bestow such care. The effect of the publication was prodigious, not only in England, but throughout Europe; and honors and emoluments were showered upon the author from every quarter.

The greatest work of Burke's public life was his *Impeachment of Warren Hastings*. Unfortunately, his speech on this occasion was not written out by the author. The traditions of it that remain, however, leave little doubt that it was one of the greatest efforts of parliamentary eloquence in ancient or modern times.

Burke was offered a peerage. Having just lost his only surviving son, he declined the barren honor; and in *A Letter to a Noble Lord*,

written soon after, he gives expression to his feeling of loneliness and bereavement in terms of singular beauty and pathos. Burke's Parliamentary Speeches fill several volumes, and form an enduring monument to his fame as a great philosophical statesman, while his essay on *The Sublime and Beautiful*, and his *Reflections on the Revolution in France*, challenge to themselves a foremost place among the great English classics.

Chesterfield.

Philip Dormer Stanhope, Earl of Chesterfield, 1694-1773, "the philosopher of flattery and dissimulation," occupied a conspicuous position in society and in affairs of state, and was ambitious of equal distinction in the world of letters. Chesterfield's *Speeches in Parliament* were often of a high order of eloquence. His claim to a permanent place in literature, however, rests almost entirely upon his *Letters to his Son*. These are graceful and elegant compositions, but are noted for the worldly, selfish, and even at times immoral character of the advice given.

Junius—Sir Philip Francis.

Sir Philip Francis, 1740-1818, was an accomplished political writer, contemporary with Burke, Fox, and Pitt.

Sir Philip took an active part in the famous trial of Warren Hastings, and was conspicuous as a statesman and a member of Parliament. The conjecture that he was the author of the *Letters of Junius*, was early broached, and after much discussion was nearly abandoned, notwithstanding the advocacy of such men as Macaulay and Brougham, until the year 1871, when the authorship of the *Letters* was put almost beyond question by the examination of the handwriting of Junius and of Sir Philip Francis by a professional expert.

The *Letters of Junius* appeared at intervals in the *Public Advertiser*, of London, during the years 1769-72. By the boldness of their invective and the masterly style in which they were written, they attracted universal attention, and they exerted a prodigious influence upon the public mind. That influence was intensified by the impenetrable secrecy in which the authorship was shrouded. The writer was evidently well acquainted with important state secrets; he was one whose abilities were of the first order, and who could not well live in obscurity; yet of all the men eminent in letters and position, then living, there was not one whom it seemed possible to associate with the authorship of these *Letters*. Conjectures pointed to one after

another, but some fatal mark was found that seemed to exclude each in succession, until the hunt was almost given up in despair. The public mind had well-nigh settled down in the conclusion that the mystery was insoluble. At length, in 1871, a volume appeared, entitled *The Handwriting of Junius Professionally Investigated*, by Mr. Charles Chabot, an Expert, which seems to settle the question. Its object is to prove by a minute and exhaustive examination of the Junian manuscripts and of the letters of Sir Philip Francis, that both were written by the same hand. The proof is of the strongest kind, amounting almost to a demonstration, and will go far to put this vexed question at rest.

As specimens of style, the Letters of Junius are, in their kind, absolutely perfect.

Hume.

David Hume, 1711-1776, is universally known as the author of the most popular History of England yet written, and as a writer of great power on subjects connected with political economy, morals, and religion. In the works last named he is a thorough-going infidel, attacking Christianity on metaphysical grounds chiefly. This class of his writings has been of most baleful tendency.

Hume was a Scotchman, a native of Edinburgh. He abandoned business and the study of the law for literature; was Secretary of the French Embassy, 1763-4; and Under-Secretary of State, 1767-8. His life was uneventful, and, with the exception of the few years when he served in Government offices, was passed in studious retirement, chiefly in London.

Hume's merits as a historian are of a mingled character. His history has been, and will continue to be, until superseded by a better, the most readable general work on the English past. In one respect, at least, its merits are unquestionable—the pureness and grace of his style. Gibbon declares that he always closed one of Hume's volumes “with a mixed sensation of delight and despair.” As an investigator into the facts and truths of history, on the other hand, Hume is undoubtedly weak and untrustworthy—not merely because he wrote his work from the point of view of one political party (the Tory), or that he is guilty of many inaccuracies; but because, as is evident from the time spent in its composition, and from outside evidence as to Hume's mode of study and composition, the writer was superficial and careless.

The influence of his *Philosophical Opinions* has been baneful in the extreme. His position, as before remarked, is that of a thorough-going infidel. His “*Essay on Miracles*,” the most celebrated of all his

philosophical writings, is still, in one form or another, the battleground between believer and unbeliever. By reason of the vigor and grace of its style, it has always been the most formidable engine of attack upon Christianity. Hume was not merely a metaphysical thinker, however. His politico-economical essays are masterpieces of clear thinking applied to practical subjects. They have been highly praised by subsequent leaders in the science, and may be considered as the forerunner, and in methodical arrangement the superior, of Adam Smith's celebrated dissertation.

Gibbon.

Edward Gibbon, 1737-1794, by his great work, the *Decline and Fall of the Roman Empire*, created for himself a permanent place in literature. The *Decline and Fall* is universally acknowledged to be one of the greatest masterpieces of historical composition,—having the artistic finish of the classic models and the exhaustive learning and research of modern history. It is subject, however, to one great blot. The author's prejudices against Christianity warped his judgment whenever that subject was introduced.

Gibbon wrote some other works besides the *Decline and Fall*, but the only one of them of any note was his *Autobiography*, written to amuse his leisure hours, after his great work was off his hands and he had become famous. It is considered one of the happiest efforts in that line of composition.

Robertson.

William Robertson, 1721-1793, is another of the great historians of this period,—Hume, Gibbon, and Robertson constituting an illustrious trio, whose names always go together, although both their works and they themselves are quite unlike. Robertson's chief works were *A History of Scotland*, *A History of America*, and *A History of Charles V.*

Kames.

Henry Home, *Lord Kames*, 1696-1782, has acquired deserved celebrity by his essay on the *Elements of Criticism*, which has a permanent value, and is one of the standard works on that subject. "The *Elements of Criticism*, considered as the first systematical attempt to investigate the metaphysical principles of the fine arts, possesses, in spite of its numerous defects, both in point of taste and of philosophy, infinite merits, and will ever be regarded as a literary wonder by those who know how small a portion of his time it was possible for the

author to allot to the composition of it, amidst the imperious and multifarious duties of a most active and useful life."—*Dugald Stewart*.

JAMES HARRIS, 1709–1780, is known as the author of *Hermes*, an ingenious work on Language and Grammar.

Tyrwhitt.

Thomas Tyrwhitt, 1730–1786, a distinguished critic of the last century, has secured for himself a permanent place in English literature by his valuable labors in the elucidation of Chaucer. Tyrwhitt's edition of the *Canterbury Tales*, 1775–78, was the first serious and creditable attempt to rescue any part of the text of Chaucer from the shockingly corrupt state in which it had appeared in the earlier editions. Nothing is more disgraceful to English scholarship than the long-continued neglect on this subject; the greatest poet in the language, before Shakespeare, remaining for four centuries almost unintelligible for want of proper editing. Tyrwhitt, by his edition of the *Canterbury Tales*, did an immense service, by showing what a mine of wealth here lay hidden. The vein thus opened has been followed up by other explorers. But we still lack a really good text of England's first great poet.

Lord Lyttelton.

Lord George Lyttelton, 1708–1773, is the author of an ingenious essay, of permanent value, on the Conversion of St. Paul, proving from it the divine origin of Christianity. Lyttelton was educated at Eton and Oxford, and entered Parliament with prospects of a brilliant career. After a brief experience of political life, however, he resigned his office, that of Chancellor of the Exchequer, and retired to private life, employing his leisure in literary pursuits. His *Observations on the Conversion and Apostleship of St. Paul* is still regarded as a masterpiece in its way. This beautiful monograph is an ingenious and unanswerable argument for the divine origin of Christianity. *Dialogues of the Dead* was another work on which Lyttelton expended much labor. It shows learning and study, and a familiar acquaintance with the historical characters introduced, but is now generally considered dull and prolix.

Mrs. Elizabeth Carter.

Elizabeth Carter, 1717–1806, known in her later days as *Mrs. Carter*, as was the custom in England with single ladies after reaching a ma-

tronly age, was celebrated for her classical scholarship. She received from her father, who was a clergyman, a thorough training in the knowledge of Latin and Greek, and she made herself familiar with Italian, German, French, and Spanish. The work which gained her most eclat was a translation of Epictetus, which, in Warton's opinion, "exceeds the original."

Lady Mary Montagu.

Lady Mary Wortley Montagu, 1690-1762, is connected about equally with the age of Pope and that of Dr. Johnson. She fills a considerable space in the history of the times, by the distinguished part which she played in social and diplomatic circles, by her intelligent and philanthropic efforts in the matter of inoculation for the small-pox, and by her Letters, which have become a valuable part of literary history. She was the daughter of the Duke of Kingston. Her husband being appointed ambassador to Turkey, Lady Mary accompanied him, and wrote to her friends at home a series of Letters, which were surreptitiously published in 1763, and permanently established the writer's fame. As specimens of epistolary style they are among the best in English literature. She was the means of introducing into England the Turkish practice of inoculation for small-pox, boldly subjecting her own children to the then dreaded operation. It was not until Jenner introduced the still better system of vaccination that her benefaction was superseded.

Elizabeth Montagu.

Mrs. Elizabeth Montagu, 1720-1800, belongs almost equally to the age of Dr. Johnson and to that of Cowper. She was by marriage cousin of the celebrated Lady Mary Montagu. Mrs. Montagu's husband died, leaving her in the enjoyment of a large fortune. Her house became the centre of literature and fashion. Her soirées were thronged with all the literary notabilities of the day. Mrs. Montagu herself was noted for her conversational powers, but she produced little in the way of authorship. The Letters of Mrs. Montagu, in two parts, were published after her death. They are lively, "gossipy" effusions, and form a part of the literary history of the times.



II. THE NOVELISTS.

Richardson.

Samuel Richardson, 1689-1767, came before the public a little earlier than his great rival, Fielding, and is sometimes called the father of the English Novel. But this epithet belongs more properly to the latter writer. Richardson's three novels, however, *Pamela*, *Clarissa Harlowe*, and *Sir Charles Grandison*, are among the memorable works of the age, and ensure to their author a permanent place in English literature.

Richardson was a printer by trade, and he succeeded in gaining for himself a competency long before he ever thought of turning his attention to writing. As a boy he evinced a fondness for reading, and skill in the use of the pen, so that the young women of the village frequently employed him to write their love-letters. In this way Richardson laid the foundations for that knowledge of woman's heart and woman's ways, which afterwards stood him in such good stead. Indeed, he seems to have been, throughout life, a chatty, not to say gossipy, soul, and never so much at home as when the centre of a small circle of kind-hearted if not particularly strong-headed female admirers.

In judging Richardson's merits we must take into account the age in which he lived and the circumstances under which he wrote. Before him there had been no novel; nothing but romances in imitation of the French, where the loves of princes and princesses were narrated in very vaporous and stilted language. Richardson brought the scene from the moonshine down to the earth, and was the first to give a real episode from English life, with real English men and women for actors.

Fielding.

Henry Fielding, 1707-1754, may be considered as the true father of the English Novel. There were other writers of fiction before him, as there were other poets before Chaucer. But Fielding first showed by example the great resources and power of this species of literature, not only as a delineator of manners, but as a moral influence in society.

Fielding did a good many other things, and wrote many other works, among them no less than twenty-five Comedies; but his three great Novels, *Joseph Andrews*, *Tom Jones*, and *Amelia*, so far overtop all else that he did or wrote, that it scarcely deserves to be mentioned in the comparison. As an artist, in the delineation of human nature, it is conceded on all hands that Fielding has never been surpassed by any writer of English fiction. Yet there is a coarseness in his scenes,

and often in his language, that makes a sad drawback to the pleasure of reading him.

Smollett.

Tobias George Smollett, 1721-1771, is permanently associated in fame with Richardson and Fielding. His three novels, *Roderick Random*, *Peregrine Pickle*, and *Humphrey Clinker*, if not equal to the three great novels of Fielding, are superior to the three of Richardson, and occupy a prominent place in the literature of the age.

Sterne.

Laurence Sterne, 1713-1768, is celebrated as a humorist and sentimentalist. His two chief works, *Tristram Shandy* and the *Sentimental Journey*, are among the best known of all the works of this period.

III. THE POETS.

Goldsmith.

Oliver Goldsmith, 1728-1774, is one of the most conspicuous ornaments of the period now under consideration. He excelled about equally in poetry and prose. Of the vast mass of his prose writings, however, the greater part has ceased to be of interest. The only one, in fact, that is now generally read is the *Vicar of Wakefield*. But his poems, though inconsiderable in amount, have a perpetual charm. There are, indeed, few poems in the language that have a better prospect of a permanent place in its literature than the *Deserted Village*.

Goldsmith was a native of Ireland, the son of a clergyman of the Established Church. In boyhood he had the small-pox, by which his face was permanently disfigured. At the age of seventeen, through the liberality of a kind-hearted uncle, Goldsmith entered Trinity College, Dublin. Here he gained few distinctions, his habits of study, like all his other habits, being wrecked by improvidence. Mortified by an indignity put upon him by his tutor, Goldsmith left College, but lingered in Dublin until reduced to the extremity of destitution. His last shilling and most of his clothing gone, hungry and half naked, he set out for Cork, and on the way was saved from actual starvation by a handful of gray peas given him at a wake by a kind-hearted peasant girl. By the kind interposition of his brother, Oliver was reinstated in College, and remained there two years longer, at the end of which time he managed to take his degree. By the persuasion of his uncle, Goldsmith began studying for the church, and at the end of two years

presented himself to the Bishop for examination, "but appearing in a pair of scarlet breeches, he was rejected." The persevering benefactor, his uncle, then procured him a position as private tutor, but Oliver quarrelled with one of the family over a game of cards, and lost his position. He had, however, at the time of his dismissal, thirty pounds in cash, which seemed to him a mint of money. But in the course of six weeks he squandered it all, and returned to his mother without a shilling in his pocket. Once more the patient uncle conceived that the young spendthrift might perhaps succeed at the law, and supplied him accordingly with fifty pounds, wherewith to make a beginning. The fifty pounds were spent at the gaming-table, and Goldsmith was again at the verge of ruin. The next experiment of Oliver's friends was to set him up as a Doctor of Medicine. They put together what few guineas they could spare, and sent him to Edinburgh. Here he did not entirely throw away his time, but attended some lectures during the eighteen months of his residence. He could, however, tell a good story and sing a capital Irish song, and he shone accordingly in social circles more than in the halls of science.

A roving disposition impelled him to travel, and he is next found on the continent, sometimes at seats of learning, picking up scraps of knowledge at the lectures of great scholars, but more frequently travelling through the country on foot, and getting his meals and lodgings by making himself agreeable to the peasants with his musical abilities and his other skill in the arts of entertainment. Returning to England at the age of twenty-eight, Goldsmith made his way to London, only to meet starvation in the face. For the next two or three years his struggles for the means of bare subsistence were extreme. He did all kinds of book work for the publishers, — whatever would bring a few pounds or even shillings. By degrees, however, his merits became known, and he had ample occupation, at remunerating prices. But his habits of easy improvidence kept him always in want, or in arrears. He was among the acknowledged celebrities of the day, mingling freely and on equal terms with the authors and artists who revolved about Dr. Johnson.

The following are Goldsmith's principal works: The Deserted Village, the most beautiful of all his poems; The Traveller, a poem giving descriptions drawn from his wanderings on the Continent; the exquisite ballad of The Hermit, or the story of Edwin and Angelina; The Haunch of Venison, a playful piece of pleasantry, acknowledging, in graceful verse, a gift of venison; Retaliation, a good-natured satire, in which he paid off a few of the endless jokes against himself by drawing in turn a caricature of some of his friends; two successful

Comedies, *The Good-Natured Man*, and *She Stoops to Conquer*; Popular Histories of Greece, Rome, and England; and lastly, *A History of Animated Nature*, in 8 vols., 8vo.

As an historian and a writer on natural history, he made no pretence to original research. He was a mere compiler. But he had a wonderful skill in the art of composition; and taking the materials collected by others, he worked them into forms of grace and beauty. His histories became text-books, his *Animated Nature* had the attraction of a work of fiction.

Gray.

Thomas Gray, 1716-1771, gained for himself the very highest renown as a lyrical poet by his *Elegy Written in a Country Churchyard*. Gray was distinguished for the accuracy of his classical scholarship, and for his varied learning, and he formed many magnificent projects of works that never saw the light. His chief excellence is as a lyric writer, and in this line he stands among the first. The *Elegy Written in a Country Churchyard* is one of the poems of all time, and is just as sure of immortality as anything written by Horace or by Pindar. One familiar and remarkable tribute to the merit of this poem is the great number of translations of it which have been made into the various languages of Europe, ancient and modern. It has been translated into *Hebrew*, the words and phrases being taken, as far as possible, from the classical idioms of the Old Testament; into *Greek*, 7 different versions; into *Latin*, 12 versions; into *Italian*, 12 versions; into *French*, 15 versions; into *German*, 6 versions; into *Portuguese*.

His *Ode on a Distant Prospect of Eton College* is only second to the *Elegy* in popularity. His other lyrical pieces are the following: *Ode on Spring*; *Hymn to Adversity*; *Ode to Vicissitude*; *The Progress of Poesy*, a Pindaric *Ode*; *The Bard*, a Pindaric *Ode*. The Pindaric *Odes* have less of the elements of popularity than any of his poems.

Collins.

William Collins, 1720-1756, is one of the greatest of English lyric poets. What he has written is not much in amount, but that little is of the highest order of excellence. Some of his odes are thought to come as near absolute perfection as anything ever written. The *Ode on the Passions* will doubtless live as long as the language itself in which the poem is written.

Shenstone.

William Shenstone, 1714-1763, is favorably known by his poem, *The Schoolmistress*, written in the Spenserian measure.

Akenside.

Mark Akenside, M. D., 1721-1770, had considerable eminence in his day as a medical practitioner and a writer on medical science. But his chief distinction was won by a poem on *The Pleasures of the Imagination*, first published in 1744.

Allan Ramsay.

Allan Ramsay, 1685-1758, was a Scotch poet of some note. His poem, *The Gentle Shepherd*, has been a general favorite.

Young.

Edward Young, 1684-1765, author of "*The Night Thoughts*," holds no inconsiderable place in English literature. "*Young's Night Thoughts*" was once almost as common a book as *Pilgrim's Progress*, and as generally read. It is still one of the most popular works in the language, although open to obvious and just criticism. "It certainly contains many splendid and happy conceptions, but their beauty is thickly marred by false wit and over-labored antithesis; indeed, his whole ideas seem to have been in a state of antithesis while he composed the poem. One portion of his fancy appears devoted to aggravate the picture of his desolate feelings, and the other half to contradict that picture by eccentric images and epigrammatic ingenuities."

Mrs. Steele.

Anne Steele, 1716-1778, is one of the sweet singers of the church. She was the daughter of a Baptist clergyman, the Rev. William Steele, of Broughton, Hampshire. She was never married, but in her later years became *Mrs. Steele*, by one of the beautiful courtesies of the olden time. She was the author of *Poems on Subjects chiefly devotional*, in 3 vols. The collection includes 144 Hymns, 34 Psalms, and about 50 poems on moral subjects. Some of her Hymns are faultless as lyrics, and are familiar in almost every household of the Christian faith.

Falconer.

William Falconer, 1730-1769, has a permanent place in English literature by his one remarkable poem, *The Shipwreck*.

Chatterton.

Thomas Chatterton, 1752-1770, was a youthful poet, whose extraordinary talents and impostures are among the standing wonders of literary history. Chatterton was born in Bristol, and was the son of a sexton. The family for some generations had been in charge of the Radcliff church, and it was in the muniment-room of this church that the young poet found the means for his impostures. He had a morbid fancy for anything curious or antique, and the illuminated capitals in some of the old manuscripts to which he had access excited him. At the age of fourteen he was apprenticed to a scrivener, and not having much else to do, he eagerly devoured everything on the subject of heraldry and antiquities that came in his way.

On the opening of the New Bridge, the Bristol papers contained A Description of the Fryer's First Passage over the Old Bridge, purporting to be taken from an ancient manuscript. The paper, which was a really curious affair, being traced to the boy Chatterton, he declared that it had been found by his father, with many other old MSS., in an iron chest in the muniment-room of the church. From this time, he continued to furnish to the public and to individuals specimens of these old MSS.

The poetical compositions which he furnished purported to be chiefly by W. Canynge, a Bristol merchant, and Thomas Rowley, a monk or secular priest, both of the fifteenth century. The peculiarities of the ancient manuscripts, the spelling, grammar, and modes of thought were so thoroughly imitated, that the documents seemed certainly genuine; yet the poetry was of so superior a character to anything likely to be found in such circumstances, that the critics were sorely puzzled. A violent controversy arose on the question of the authenticity of these remarkable productions. Why should a lad, who could produce from his own brain poetry of so high an order, tax his ingenuity to palm off the credit of it upon others? Nearly all the leading writers and critics of the day, Horace Walpole, Dr. Johnson, Gibbon, Bishop Percy, and a host of others, engaged in the discussion. Young Chatterton went to London, and readily made engagements with the booksellers, and was on the full tide of literary success when suddenly he was found dead in his bed, from the effects of a dose of arsenic. There was a streak of insanity in the family, and the disease which, in the judgment of charity, led him to this sad end, was probably only another form of that which had prompted his strange impostures. He died at the age of seventeen years nine months.

IV. THEOLOGICAL WRITERS.

Bishop Warburton.

William Warburton, 1698-1779, is one of the most conspicuous figures of the times in which he lived, especially as a writer on polemic theology. His chief work, the *Divine Legation of Moses*, displayed prodigious learning and abilities. He is noted for his belligerent propensities, and for the great variety, as well as the extent, of his attainments.

The *Divine Legation of Moses* was an argument against the deistical philosophy of the day. Into this work, and the *Vindication* which he wrote in reply to attacks upon it, Warburton poured all the treasures of his learning. It was regarded at the time as one of the very masterpieces of English theology. The style is rough and often confused, but abounds in brilliant passages, and is a strong testimonial to the author's erudition. One of the most striking features of the work is Warburton's anticipation of modern discoveries in Egyptology.

According to Lord Jeffrey, Warburton was the last of the race of powerful English polemics, a giant in literature, but with many of the vices of the gigantic character.

Bishop Lowth.

Robert Lowth, D. D., 1710-1787, Professor of Poetry at Oxford, was a man of eminent standing in the Church of England. His chief work was *Praelections on Hebrew Poetry*. He wrote also an *English Grammar*, which was the foundation of Murray's.

Hervey.

James Hervey, 1713-1758, a divine of the English Church, educated at Oxford, was a man of a very devotional spirit. His works have been published in 6 vols., 8vo. The most popular by far was the *Meditations*. "Hervey's *Meditations*, *Pilgrim's Progress*, the *Whole Duty of Man*, and the *Bible*, are commonly seen together on a shelf in the cottages of England." The sentiments are devout, and there is a good deal of poetical imagery, but the style is inflated and pompous.

Law.

William Law, 1687-1761, a graduate and Fellow of Cambridge, gave up his Fellowship in 1761 and became a Non-conformist.

Law's works have been printed in 9 vols., 8vo. Most of them are controversial, and are of no special interest except as a part of the history of the times. Others, as the *Serious Call to a Holy Life*, and the *Treatise on Christian Perfection*, are still among our most popular works on practical religion.

Thomas Newton.

Thomas Newton, D. D., 1704-1782, a graduate of Cambridge, and a Bishop of the English Church, is well known to theological literature by his large work on the Prophecies. This was for a long time considered a standard work on this subject, but has of late lost much of its authority as a true interpretation of the prophetic writings.

Cruden.

Alexander Cruden, 1701-1770, is known to literature by his one work, the *Concordance to the Holy Scriptures*.

Lardner.

Nathaniel Lardner, D. D., 1684-1768, wrote a work of immense learning on the *Credibility of the Gospel History*, published originally in 17 volumes. His work gives evidence of immense reading and industry, as well as sound judgment, and is regarded as exhaustive of the biblical learning of the times.

Bishop Challoner.

Richard Challoner, D. D., 1691-1781, a learned Bishop of the Catholic Church in England, wrote many works, partly controversial, and partly dogmatic and devotional, and is highly esteemed as a writer. Challoner published an English Bible, being in some sense a new version, and differing considerably in its diction from that of the Rheims-Douay. Dr. Challoner's version has been followed more than any other by English-speaking Catholics since his day, and his influence upon the language of religion and devotion among Catholics has been accordingly very great. His influence in this respect has been still further increased by the great and continued popularity of his books on practical religion, such as "*The Catholic Christian Instructed*," "*Meditations*," and other devotional works, some of which have been circulated by millions. So familiar, indeed, is the language of Challoner to Catholic Christians generally, that whenever, in any diocese, the question arises as to which English version of the Vulgate

shall be authorized for use in that diocese, the preference is given to Challoner's, rather than to the Rheims-Douay, notwithstanding the traditional veneration in which the latter is held. This was the decision of the late Cardinal Wiseman, and has been that of most English-speaking Bishops of the Catholic Church for the last hundred years.

Alban Butler.

Alban Butler, 1700-1773, an English Catholic, educated at Douay, and for a long time President at St. Omer's, spent a large part of thirty years in his compilation of the Lives of the Saints. This was a large work, in 12 vols., 8vo. It was translated into French, Spanish, and Italian, and it has passed through several editions. It is a storehouse of curious learning, both ecclesiastical and secular, and it is written in a style of great purity and beauty. The author appears to have been a man of refinement and culture, singularly inoffensive in manners and spirit, carrying out in his life that amenity of temper everywhere observable in his writings.





CHAPTER XI.

COWPER AND HIS CONTEMPORARIES.

(1780-1800.)

DURING the last twenty years of the eighteenth century, there was no English writer equal in originality and power to the poet Cowper. He is taken, therefore, as the representative man of the period. The great political event of the time was the outbreak of the French Revolution.

NOTE. — At no point in the history of English literature is it so difficult to mark a well-defined period as here. Many writers, whom it is necessary to include in the present chapter, had intimate relations with the writers and the events of the previous period. Many of the writers, on the other hand, survived far into the present century, and had relations with Scott, Byron, Coleridge, and their associates. Yet a careful consideration of their several cases will, it is believed, show that the main connection of these writers, after all, was with the writers and events of the last twenty years of the eighteenth century. It is still more evident that the popular literature of the period, particularly in its poetical and theological aspects, assumed new and marked features, after Cowper and the Wesleys, and the religious movement which they represented, had received full and distinct recognition.

The writers of this period are divided into four sections: 1. The Poets, beginning with Cowper; 2. The Dramatists, beginning with Sheridan; 3. Miscellaneous Prose Writers, beginning with Hannah More; 4. Theological Writers, beginning with the Wesleys.

I. THE POETS.

Cowper.

William Cowper, 1731-1800, created a new era in English poetry — springing at a bound into a place in the popular heart far more firmly established, far more deeply set, than Pope had ever attained. Pope had been the poet of the wits; Cowper became the poet of the race. The poems of his which first touched the popular heart were the *Task*, and the ballad of John Gilpin. The impression thus produced was deepened by his Hymns, contributed to the *Olney* collection, and by his extended work, the *Translation of Homer*.

Cowper, though in moderate circumstances at the time of his birth, was connected, both on his father's and his mother's side, with some of the noblest families in England. He was of a gentle, sensitive nature, and through life he instinctively shrank from whatever required any sort of rude encounter with his fellows. At the age of six, his mother being dead, he was sent for two years to a boarding-school, where he suffered intolerable hardships from the tyranny of one of the older boys. He then went to Westminster School, where he served an apprenticeship of seven years to the classics.

At the age of eighteen, he was articled as a clerk in a law office. In due time he was called to the bar; and he took chambers, but he gained no clients. His father was now dead, he was in his thirty-second year, and his patrimony was nearly gone. At this crisis, one of his powerful kinsmen procured for him the lucrative appointment of Clerk of the Journals to the House of Lords. The dread of qualifying himself by going through the necessary formalities in presence of the Lords, plunged him into the deepest distress. The seeds of insanity were already in his frame, and after brooding a while over his condition, he became entirely insane, and attempted suicide. In the course of two years, under treatment at a private asylum, the cloud passed away, and he retired to a small country town where his brother resided.

While living with his brother he formed an intimacy with the clergyman of the place, Rev. Mr. Unwin, and finally became an inmate of the family. After the death of Mr. Unwin, his widow, Mary Unwin, continued to watch over Cowper with a friendship that never faltered. The family removed, however, to *Olney*, the residence of the Rev. Mr. Newton; and from that time John Newton and Mary Unwin are the main figures in the canvas which contains the picture of Cowper's life. Here he contributed some Hymns to the volume which Mr. Newton was preparing. His morbid melancholy again

returned, and he became once more entirely insane. On recovering from this second attack, Cowper amused himself with gardening, drawing, rearing hares, and writing poetry. A volume of his poems was published, but it attracted little attention and had small sales.

At this time Lady Austen became one of the frequent guests of the household, and it was at her suggestion that Cowper wrote the inimitable poem of John Gilpin, she having given him the outline of the story. The effect of this poem was electrical, not only upon the public, but upon the author. At Lady Austen's suggestion, Cowper next tried his hand at blank verse, the result being the *Task*, the subject as before being assigned by this most wise and judicious adviser. The *Task* was immediately and universally popular. It opened an altogether new field in English letters. This was followed by no less an undertaking than a new translation of Homer, which he completed in 1791, after seven years of continued labor.

After this a deepening gloom began to settle on his mind, with occasional bright intervals. His life-long friend, Mary Unwin, died in 1796. "The unhappy poet would not believe that she was actually dead; he went to see the body, and on witnessing the unaltered placidity of death, flung himself to the other side of the room with a passionate expression of feeling, and from that time he never mentioned her name, or spoke of her again." Cowper lingered on for three years or more, when death came at last to his release.

John Newton.

Rev. John Newton, 1725-1807, is indissolubly associated with the history and the writings of Cowper. Newton was a native of London. He went to sea at the age of eleven; was engaged for some years in the slave-trade, experienced a religious conversion of an extraordinary character, and became afterwards a very zealous preacher. He was for seventeen years curate of the church at Olney, and he is chiefly known by his connection with that church. The *Olney Hymns*, selected and partly composed by Newton, Cowper, and James Montgomery, are well known, and form a marked feature in the history of English hymnody. Newton's writings are of the extreme evangelical type, and are noted for the rich vein of experimental religion that runs through them.

Erasmus Darwin.

Erasmus Darwin, 1731-1802, attracted considerable attention both as a poet and a naturalist. Darwin was a physician by profession,

and was educated at Cambridge. He wrote in a pleasing style, and the novelty and daring of some of his speculations caused his works to be a good deal read. The errors in his theories, however, were exposed by Dugald Stewart, Thomas Brown, and other metaphysicians, and his writings gradually subsided into comparative oblivion. His best known work is *The Botanic Garden, a Poem, in two parts, Economy of Vegetation, and the Loves of Plants*.

Beattie.

James Beattie, D. C. L., 1736-1803, Professor of Moral Philosophy and Logic in Marischal College, Aberdeen, was a friend and contemporary of Johnson, Goldsmith, Reynolds, Garrick, and others of that class. He is well known as a poet and as a writer on moral and metaphysical subjects. Beattie's most popular work is the *Minstrel*, a poem in the Spenserian stanza. Of his prose works, the chief are: *Essay on Truth*, intended as a reply to Hume; *Evidences of the Christian Religion*; *Elements of Moral Science*. The *Essay on Truth* met with great and immediate favor. It brought him the offer of the chair of Moral Philosophy in the University of Edinburgh, which, however, he declined. It gained him also the acquaintance and intimacy of the most distinguished writers of the day, and a substantial token of royal favor in the shape of a pension of £200 per annum.

Burns.

Robert Burns, 1759-1796, was "by far the greatest poet that ever sprung from the bosom of the people and lived and died in an humble condition." — *Wilson*.

Burns was a poor ploughboy, with no advantages of education except those afforded by the common country school. His early effusions were circulated at first in manuscript. Finding that they were in demand among his neighbors, he printed a volume of them at an obscure country town, in 1786. His special object in the publication was to get money to enable him to emigrate to Jamaica. The publication yielded him a profit of £20, which seemed a fortune to the young author. He engaged his passage accordingly, sent his chest aboard the vessel, and was just about to set sail, when he received from Dr. Blacklock a letter inviting him to visit Edinburgh. The Doctor had fallen in with a copy of the poems, and encouraged Burns to believe that an edition might be published in the capital.

The poet changed at once his plans, and went to Edinburgh. There his wonderful abilities, in connection with the humbleness of his posi-

tion, created a great sensation. Dugald Stewart, Robertson the historian, Dr. Hugh Blair, and all that was most aristocratic in either the intellectual or the social circles of that reserved and haughty metropolis, gathered in admiring wonder around this inspired peasant. A new edition of his poems was printed, which brought him at once the handsome sum of £700. He was caressed and fêted on all sides, and being of an ardent temperament, he yielded to the temptation which these social festivities presented. He fell into the habit of drinking to intoxication, from which he never totally recovered, though he made sundry attempts at reform. He died at the early age of thirty-seven.

Grahame.

Rev. James Grahame, 1765-1811, is favorably known by his poem, *The Sabbath*. Grahame was born in Glasgow, and educated at its University. He followed the law for a time, but afterwards entered the ministry of the English Church. He was very acceptable as a preacher, but was obliged to give up his curacy on account of ill health. His poetry is of a very serious cast, and not at all to the taste of such men as Byron, who calls him "sepulchral Grahame." For all that, he has substantial merits and not a few admirers.

Mrs. Inchbald.

Mrs. Elizabeth Inchbald, 1756-1821, was a writer of considerable celebrity at the close of the last century. She was a native of Suffolk, the daughter of Mr. Simpson, a farmer. At the age of sixteen, she came to London and made her *début* upon the stage. Soon afterwards she married Mr. Inchbald, a leading actor. Mrs. Inchbald was extremely successful as an actress until her retirement in 1789. From that time she devoted herself exclusively to dramatic literature, publishing a number of comedies and farces, and editing *The British Theatre*, a collection of plays, in 25 vols., with biographical and critical remarks; also the *Modern Theatre*, in 10 vols.

II. THE DRAMATISTS.

Sheridan.

Richard Brinsley Butler Sheridan, 1751-1816, was a brilliant Parliamentary orator. His chief distinction, however, was as a dramatist. In this respect, he is inferior to Shakespeare only. As mere acting plays, those of Sheridan are considered the best in the language.

His chief plays, Comedies, are the following: *The Rivals*, *The Duenna*, *The Critic*, and *The School for Scandal*. The one last named is considered his masterpiece.

Sheridan's fame from the authorship of these pieces was already very high. But he was destined to win other laurels, equally great. Having attracted the attention of the Whig party, he gained a seat in Parliament, and was an active supporter of Fox. In 1788, during the impeachment of Warren Hastings, Sheridan delivered his two so-called Begum speeches, the first of which was pronounced by acclamation the most wonderful single speech ever made in Parliament. When the orator had finished, the House was a scene of utter commotion and applause, cheering, and clapping of hands. So great was the confusion that no one else could be heard, and the House adjourned. It is greatly to be regretted that we have only a meagre and incorrect report of this wonderful performance. His other speeches, able as they are, do not justify any such extraordinary fame.

Garrick.

David Garrick, 1716-1779, the greatest of English actors, was also a man of letters, and was the intimate friend and associate of nearly all the great writers of England who were contemporary with him. In his youth Garrick went to school to Samuel Johnson, in Lichfield, and in 1736 master and pupil went to London together to seek their fortunes. Johnson became the autocrat among authors, Garrick the prince without a peer among actors.

Foote.

Samuel Foote, 1722-1777, is sometimes called the "English Aristophanes." He wrote a large number of comedies for his own acting, in a playhouse belonging to himself, the Little Theatre in the Haymarket. Foote's *Dramatic Works* have been published in 4 vols., 8vo. There is nothing specially notable in them, except their good-natured fun.

Home.

John Home, 1724-1808, acquired general celebrity by his play of *Douglas*. He was educated at the University of Edinburgh, and licensed to preach in the Church of Scotland. In 1757, he was obliged to withdraw from the ministry to avoid degradation, in consequence of having published, and had performed, his play of *Douglas*. He was the author of several plays, none of which, except the *Douglas*, met

with any success. This last, a tragedy, was greeted with enthusiasm on the occasion of its first rendering, and has maintained its position ever since. Several of its scenes are unsurpassed for effectiveness upon the stage.

III. MISCELLANEOUS PROSE WRITERS.

Hannah More.

Hannah More, 1745-1833, was a "bright particular star" in the firmament of letters all through three of the periods marked in the present treatise, those, namely, of Johnson, Cowper, and Walter Scott. But she culminated during the last twenty years of the eighteenth century, and to that period accordingly she has been assigned.

Though never married, she acquired by courtesy, in her later years, the title of *Mrs.* Hannah More, according to a usage not then extinct in England. She wrote much both in verse and prose, but distinguished herself chiefly in the latter.

Of all writers of her day, of either sex, none exerted by their writings a purer influence; and she is entitled to lasting remembrance for the services which she rendered in improving and elevating the standard of private morals. She was pre-eminently the moralist of her generation.

Hannah More's earliest productions were dramatic. She afterwards abandoned writing for the stage, as inconsistent with her Christian character, but produced several sacred dramas, and numerous poems. She is best known by her *Moral Tales* and her *Contributions to the Cheap Repository Tracts*. Among the latter is the famous *Shepherd of Salisbury Plain*. Among the former is *Cœlebs in Search of a Wife*. She also wrote several essays, the principal of which are *Strictures on the Modern System of Female Education*, and *Hints towards forming the Character of a Young Princess* (for Charlotte, Princess of Wales).

Madame D'Arblay.

Madame Frances D'Arblay, 1752-1840, daughter and biographer of the great historian of music, Dr. Burney, lived to the extreme age of eighty-eight, which brings her in one sense within the present generation. But her main activity was in the eighteenth century, and she belongs really to the times of Johnson, Burke, Cowper, and Hannah More.

Fanny was a shy, sensitive child, and at the age of eight did not know her letters. Her mother dying when Fanny was ten, and her

father from over-indulgence not putting her under the control of a tutor, she grew up into womanhood pretty much "according to her own sweet will." The musical reputation of Dr. Burney made his house the resort of all the great men of letters, Johnson, Burke, Garrick, and others, and it was the brilliant conversation of these men that first gave a stimulus to the thoughts of the reserved, but all-observing girl.

Evelina, her first work, was written, according to her own account, when she was about seventeen or eighteen. She kept the composition of it entirely to herself for several years, and then sent it anonymously for publication. It became at once extremely popular, and gained the applause of the highest critics then known to the nation. Several other novels followed, all extremely popular. She wrote also a Memoir of her father, Dr. Burney, in 3 vols.

Miss Burney had the ill-fortune to be appointed to the post of the Keeper of Robes to Queen Charlotte. The life to which she was here subjected, was one peculiarly unsuited to her sensitive nature; and though treated with gentle kindness by her royal patrons, she felt the position to be an intolerable bondage. She was married in 1793 to a French officer, Count D'Arblay, and in 1802 she accompanied him to Paris, where she remained until his death, in 1812. Her remaining years were spent in England.

The Diary and Letters of Madame D'Arblay were published after her death, in 7 vols., 8vo, and created considerable sensation on account of the eminent character of the persons among whom she had moved, and the unreserved nature of her observations.

"Miss Burney did for the English novel what Jeremy Collier did for the English drama. She first showed that a tale might be written in which both the fashionable and the vulgar life of London might be exhibited with great force, and with broad comic humor, and which yet should not contain a single line inconsistent with rigid morality, or even with virgin delicacy. She took away the reproach which lay on a most useful and delightful species of composition. She vindicated the right of her sex to have an equal share in a fair and noble promise of letters. Burke had sat up all night to read her writings, and Johnson had pronounced her superior to Fielding, when Rogers was still a school-boy, and Southey still in petticoats." — *Macaulay*.

Dr. Burney.

Charles Burney, 1726–1814, father of Fanny Burney, just noticed, published in 1773 a History of Music, which is still a standard on the subject of which it treats. Dr. Burney (he received from Oxford the unusual degree of Doctor of Music) was eminent as a musician and

a writer of music ; but gained his chief distinction by becoming the historian of the science.

Mrs. Radcliffe.

Mrs. Anna Radcliffe, 1764-1823, attained great temporary distinction as a novelist. One of her novels, the *Mysteries of Udolpho*, is unparalleled in its kind in English literature. About the beginning of this century Mrs. Radcliffe was one of the bright stars of the literary firmament, admired not merely by the vulgar worshippers of the novel, but by men of unquestioned genius. Sir Walter Scott, Talfourd, Dr. Warren, Byron, were among her enthusiastic readers. Yet so completely has the popular fancy changed, and the love of the unnatural and horrible been replaced by a taste for what is healthier, at least more life-like, that Mrs. Radcliffe is scarcely known to the public except by name, and scarcely read except by the professional student of literature. Her truly great contemporaries have waxed more and more in brightness, while she herself has waned into the obscurity of the upper shelves of the circulating library.

Mackenzie.

Henry Mackenzie, 1745-1831, is well known as a sentimental writer of this period, his *Man of Feeling* being an acknowledged classic in that line. Mackenzie's style resembles closely that of Sterne, and his writings are nearly all of the sentimental order. They are superior to Sterne's in purity of morals, but are decidedly inferior in vigor of invention and play of humor.

Paine.

Thomas Paine, 1736-1809, a political and infidel writer of the last century, acquired great temporary notoriety, partly by his connection with the American and the French Revolutions, and partly by the reckless hardihood of his writings.

He sympathized warmly with the Americans in the contest with Great Britain, and in January, 1776, published the pamphlet, *Common Sense*, which made a prodigious sensation, and helped doubtless to precipitate the crisis which took place on the 4th of July following.

The terrible ferment of the French Revolution was of just the kind to awaken his active sympathies, and in 1791-2 he published in London the *Rights of Man*, in reply to Burke and in advocacy of the most extreme views of the French Republicans. The book had an enormous sale. Its views were so levelling and disorganizing in their

scope, and its effect was so great upon the lower classes in Great Britain, who were already in an unsettled and dangerous condition, that the Government was alarmed, and caused Paine to be prosecuted for sedition and libel.

In 1794-5, Paine published in London and Paris the *Age of Reason*, being a scurrilous attack on Christianity. Paine was a shallow man, whose knowledge was infinitesimal in proportion as his effrontery was infinite. The sensation that he produced was due to the peculiar circumstances of the crisis in which he lived, more than to the ability of the man. His conceit of himself and of what he had done, was of a piece with the rest of his career. He really believed that he had given the death-blow to Christianity. "I have now gone through the Bible as a man would go through a wood, with an axe on his shoulder, to fell trees. Here they lie; and the priests, if they can, may replant them. They may perhaps stick them in the ground, but they will never make them grow."

Paine returned to the United States in 1802, and died finally in the city of New York, in great obscurity, his closing years being marked by the coarsest profligacy and intemperance.

Godwin.

William Godwin, 1756-1836, is chiefly known by three works of an entirely different character: *A Life of Chaucer*, in two ponderous quarto volumes; the novel of *Caleb Williams*, in which the element of the terrible was employed with a power hardly equalled elsewhere in English literature; and an abstruse work on *Political Justice*, in which the attempt was made to undermine the entire fabric of society, morals, and religion.

Godwin was the son of a Dissenting minister, and was himself, for some years, minister to a Dissenting congregation. But at the age of twenty-six he abandoned the ministry, and gave himself up to literature as a profession, making London his permanent residence.

Adam Smith.

Adam Smith, 1723-1790, was the ablest writer of his age on political economy, and one of the ablest of all ages. His work, the *Wealth of Nations*, is an acknowledged classic on that subject. To its author belongs the rare merit of having created a new department of study. Before Smith's work, it is true, other writers had thrown out hints and ideas on special topics, but Smith was the first to follow them out, to

reduce the obscure and isolated gropings of would-be reforms to system and co-operation, to establish, generalize, and elucidate, — in short, to create the study of political economy.

The publication of the *Wealth of Nations* marked a new era in human research. Thinkers saw that they were in the presence of a new and almost unexpected power, that what had before been regarded as a confused and arbitrary jumbling of facts, was capable of being reduced to law and order, and that one of the great phases of social and political science must thenceforth be reconstructed from top to bottom. Some of the principles laid down by Smith have been abandoned, others have been modified or expanded, new principles have been added. But, as a whole, the science of political economy is as Smith left it, and his book is perhaps the most readable manual for the beginner. Part of its success is due to the grace and vigor of its style.

Paley.

William Paley, D. D., 1743–1805, attained great and permanent celebrity by his writings on Moral Philosophy and kindred subjects. Paley's works are not so numerous as those of some divines of equal celebrity, but are of extraordinary excellence. They are *Moral Philosophy*, *Natural Theology*, *Evidences of Christianity*, and *Horæ Paulinæ*. All these have been used as text-books in colleges and other institutions of learning, both in England and America, to an extent not equalled by any other set of books on the same subjects, and part of them are still used extensively, notwithstanding the many and able treatises on these subjects which have appeared since the days of Paley.

Paley's theory of morals, basing duty upon expediency, is regarded as unsound, and many of the practical duties which he deduced from it are considered lax. Yet such is the clearness of his reasoning, and so valuable is his work in the other portions of it, that many instructors even now prefer Paley's book on Moral Philosophy to any other, making in the class-room the corrections which may be needed.

His *Natural Theology*, proving the existence and perfections of God from the evidences of design in his works, has never been superseded, and it probably never will be. The work on the *Evidences*, though excellent, has not been considered quite equal to his other works. The *Horæ Paulinæ*, however, is unsurpassed as a specimen of ingenious reasoning from circumstantial evidence, and it will probably hold its own to the end of time.

Dr. Paley wrote some other things, and published many sermons,

but the four works named are all that are worth remembering. Of all who have written on these subjects, he stands unequalled for the clearness with which he expresses his ideas, and it is to his unrivalled power in this respect, rather than to any originality or depth as a thinker, that he owes his great and long-continued popularity.

Reid.

Thomas Reid, D. D., 1710-1796, was an eminent Scotch metaphysician. He was elected, in 1763, Professor of Moral Philosophy in King's College, Aberdeen, and afterwards Professor in the University of Glasgow. The latter position he held until his resignation, in 1781.

Dr. Reid founded a new school of metaphysics. Its object was to combat the errors of Hume and Berkeley and other advocates of the Ideal Theory. The corner-stone of his philosophy was his doctrine of Immediate Perception. Previous philosophers had said that the senses give us ideas, and the mind perceives these ideas. Reid contended that the mind perceives the objects themselves directly. Another prominent point in his system was his doctrine of Common Sense. Previous philosophers had maintained that all knowledge is built up from experience originating in sensation. Reid asserted that certain elementary truths or principles are perceived by the mind intuitively, without reference to sensation or to the external world; that these truths, both intellectual and moral, are perceived alike by all men, and show thereby the existence in all of a faculty which he calls the Common Sense. Reid's immediate disciple and the chief advocate of his philosophy was Dugald Stewart. The system, as a whole, has not held its ground. But some of his leading ideas, particularly those in regard to Immediate Perception and Common Sense or direct intuitions of intellectual and moral truths, are a part of the commonly received doctrines of the present day.

Reid's chief works are *An Inquiry into the Human Mind on the Principles of Common Sense*; and *Essays on the Intellectual Powers of Man*.

Adam Ferguson.

Adam Ferguson, LL.D., 1724-1816, is favorably known both as a philosophical writer and an historian. He was for many years Professor in the University of Edinburgh, first in the department of Natural Philosophy, and afterwards in that of Moral Philosophy. His principal works are *Institutes of Moral Philosophy*, and a *History of the Roman Republic*, 5 vols., 8vo. The work last named should

be read as an introduction to Gibbon's *Decline and Fall*. Gibbon takes up the story where Ferguson leaves off.

Hugh Blair.

Hugh Blair, D.D., 1718–1800, had a high reputation in his day as a writer of Sermons, and as the author of a course of Lectures on Rhetoric. Blair was one of a school of writers that prevailed in Edinburgh near the close of the last century, who were remarkable for correctness rather than for force and originality. His Sermons, the publication of which began in 1777, had a greater popularity than any ever before known for works of that description. Dr. Johnson was unbounded in his admiration of them. The Sermons circulated rapidly and widely, wherever the English language was spoken, and they were translated into almost all the languages of Europe. After a time, however, a reaction took place; the Sermons began to be criticised as wanting in spiritual unction, and as artificial and stiff in composition. They wanted, it was said, that directness of purpose and expression, the earnestness and reality, which are essential to such writings. They have now fallen almost into oblivion; and when mentioned at all, receive an estimate as much below, as the estimate of seventy years ago was above, their real worth.

Besides the Sermons, Blair published *Lectures on Rhetoric and Belles-Lettres*. This work also was popular from the first, but its immediate popularity was not so great as that of the Sermons; the Rhetoric, however, has survived the Sermons; it has been more used as a text-book on that subject, both in England and the United States, than any other book, and it is still widely used in both countries.

Campbell.

George Campbell, D.D., 1719–1796, Principal of Marischal College, was the author of a valuable work, the *Philosophy of Rhetoric*.

Campbell wrote several other important works, among them *A Dissertation on Miracles*, in reply to Hume.

Horne Tooke.

John Horne Tooke, 1736–1812, wrote a work, the *Diversions of Purley*, which has exerted an extensive and lasting influence on English philology. In this work, the author undertakes to give a critical analysis of language, and particularly of words as the elements of language, and to establish the principles of lexicography and of verbal criticism. Tooke's learning was not sufficient for such an

undertaking. But he had great acuteness; he made some most happy guesses as to the origin and force of particular words; and he effectually demolished most of the traditional rubbish which had gathered around the subject. His work, though now in the main obsolete, did a great and timely service to English philology.

Warton.

Thomas Warton, 1728-1790, is chiefly known by his *History of English Poetry*. Warton was educated at Oxford, where he was successively Fellow, Professor of Poetry, and Professor of Ancient History. He was also Poet-Laureate from 1785 to 1790. He is mainly known by the work already named, *A History of English Poetry*, 3 vols., 4to. The history is brought down only to the beginning of the eighteenth century. It is not very attractive in style, and not altogether accurate; yet it contains much valuable matter not easily found elsewhere, and it did important service in calling attention to several neglected authors, whose works have since, in consequence of Warton's remarks, and still more in consequence of his quotations from them, been thoroughly explored.

Sir William Jones.

Sir William Jones, 1746-1794, is the most distinguished name in the history of English Philology. He was born in London; studied at Harrow and Oxford; was private tutor in the family of Earl Spencer; was admitted to the bar in 1774; and in 1783 was appointed Judge of the Supreme Court at Fort William, India.

Other distinguished British philologists, such for instance as Bentley, Porson, and Wilson, have surpassed him in accuracy of research in special fields, but none have equalled him in breadth of vision. At a time when the science of language had not yet been born, he was a proficient in many widely different languages. But the service by which his name will ever be remembered is the presentation of the claims of the Sanscrit to the notice of European scholars. He was the first to announce the great fact that Sanscrit, Latin, and Greek are kindred tongues. This principle, afterwards developed so successfully by Bopp in his *Comparative Grammar*, has gained for Sir William Jones the title of *Father of Comparative Philology*. For, although the science has advanced wonderfully since then, and is now made to embrace all languages and dialects, there is no doubt but that the recognition of the great Indo-European family was the germ from which the whole has sprung.

Bishop Percy.

Thomas Percy, 1728-1811, gained for himself a permanent place in English literature by his publication of the *Reliques of Ancient English Poetry*. This collection of old English ballads, it is not going too far to say, marked a new era in literature. It introduced a taste for the pure and healthy folk-ballad, which had been lost during and since the age of the Restoration. The great minds in England and on the continent derived new delight and inspiration from the study of these *Reliques* of a half-forgotten age. We have only to turn to the biographies of men like Gæthe, Bürger, Schiller, Scott, Byron, and Wordsworth, to learn of their effect. Since Percy's day the good work begun by him has gone on unceasingly. Other and larger stores of folk-song have been discovered, more accurate scholarship and sounder criticism have developed themselves, but still the labors of Bishop Percy are not forgotten, and will not be so long as a genuine love of naïve poetry remains.

Walker.

John Walker, 1732-1807, a celebrated elocutionist of London, is widely known from his connection with the *English Dictionary*. Walker was in early life an actor. At the age of thirty-five he left the stage, and engaged in teaching, which after two years he abandoned, and devoted himself to public lectures on Elocution. These he delivered with great applause in England, Scotland, and Ireland.

Walker had a quick ear, and was a careful observer of the sounds of the language; and by taking note of the way in which the several words were uttered by educated people, and by the best public speakers, he was enabled to give a standard for the pronunciation of English words. His *Pronouncing Dictionary* became an authority, not on the ground of his dictum, but because he had carefully and judiciously selected for each word or set of words that pronunciation which was used by genteel and educated people. It was an exact exhibit, prepared by an expert, of the actual pronunciation of English words by good society. The work was so well done, that it helped greatly to fix what is in itself arbitrary and fluctuating, and Walker's pronunciation has continued accordingly without material change to the present day — almost a century from the time when he began his work. Walker was not a lexicographer. He was simply an orthoepist and elocutionist. All that he contributed to the *Dictionary* was to mark the pronunciation.

Lindley Murray.

Lindley Murray, 1745-1826, holds about the same relation to English Grammar that Walker holds to the English Dictionary. Murray's Grammar was, to many generations of school-boys and school-girls, the court in the last resort on all questions of correct speaking and writing.

Murray, though an American by birth and education, is counted an English writer, as he became an Englishman by residence, and wrote all his works in England. He was born at Swatara, Lancaster County, Pennsylvania, and was educated in Philadelphia, at an academy of the Society of Friends, to which body he belonged. He began as a lawyer; abandoned law for the counting-house; retired early with a competence; and then lived for some years on the Hudson, three miles above New York. In 1784, being a little over forty, he removed to England, and lived there the remainder of his days.

His main works were his English Grammar and his English Reader. These, though marked by no special originality or scholarship, yet by their general correctness, and by their being pioneers in the ground which they covered, acquired a prodigious influence which is not even yet spent.

Murray was no philologist, and no scholar in the proper acceptation of the term; he was not even a grammarian, as the word is now understood. But he had a large fund of common sense, and he reduced to a practical form the grammatical principles advanced first by Wallis and afterwards by Bishop Lowth. As English Grammar before that time had only begun to be a common study, scholars previously getting their knowledge of grammar from their study of Latin, Murray's book came in to supply a want just beginning to rise; and it acquired, and for a long time held, exclusive possession of the field. His Grammar was in various forms, from 2 vols., 8vo, down to small abridgments in 18mo, but the one chiefly in use was the 12mo, with which most readers are acquainted.

Murray's English Reader, with the Introduction, and the Sequel, had an enormous sale, both in England and America. Indeed, they are still extensively used in both countries, and probably always will be used. A better selection has never been made for such a purpose, and the books deserved the popularity which they enjoyed. They cannot adequately represent English literature at this day, for many of the best things which exist in the language were not yet written when Murray's compilations were made. But up to the year 1800, these Readers contain the very marrow and fatness of what English literature had to give.

IV. THEOLOGICAL WRITERS.

The Wesleys.

John Wesley, 1703-1791, and Charles Wesley, 1708-1788, are distinguished as the founders of Methodism, the greatest religious movement since the Reformation. In their labors in England and elsewhere, the work of organization and management fell upon John, whose talents for administration have rarely been equalled. Charles was a zealous and efficient preacher, but is especially noted as a hymnist.

A vein of poetry seems to have run through all the members of this remarkable family. The father, Samuel, wrote several volumes of poetry on religious subjects. Even John, in the midst of his overwhelming cares and labors, wrote many hymns, some of them excellent. Samuel, another brother, published a volume of poems. But in Charles, the associate of John in the great work of founding Methodism, this kind of faculty was developed to an extraordinary degree, and he turned it to excellent account in the work in which they were both engaged. The Hymns of Charles Wesley were a great help to John in giving form and expression to the new religious movement. No man has written so many hymns as Charles Wesley, and no one has written so many that have obtained general acceptance. As a literary monument, they are worthy to be placed beside the other great productions of genius.

John Wesley lived to his eighty-eighth year, and continued his life of incessant ministerial labors to the last, — travelling, preaching, and writing. It is said that during his ministry of fifty-three years, he travelled 225,000 miles, a great part of it on horseback, and preached more than 40,000 sermons. His printed works, as published immediately after his death, filled 32 vols., 8vo. A later edition, revised and condensed, is in 14 vols., 8vo. It is impossible, in a work like the present, to particularize in regard to this great man. He wrote, as occasion required, on almost every topic growing out of the exigencies of a new religious community, — expository, hortatory, controversial, — and although no one work of his stands out as a special monument of genius, few men have left upon the minds of their race so strong and abiding an impression of their own individuality.

Whitefield.

George Whitefield, 1714-1770, was the founder of the Calvinistic branch of the Methodists, and was the greatest preacher of his day, if not the greatest uninspired preacher of all time. The accounts given

of the effects of Whitefield's eloquence border on the marvellous, and would be set down to credulity, were they not authenticated by so many and such unimpeachable witnesses. That these effects were in a great measure the fruits of mere oratory, — of voice, tone, and gesture, — is evident from the fact that his published sermons are decidedly commonplace, giving the reader no idea of unusual power or eloquence. Whitefield's Works and Life have been published in 7 vols., 8vo. The contents consist of Letters, Journals, and Sermons.

Toplady.

Augustus M. Toplady, 1740–1778, was one of the ultra Calvinists of the English Church, and was noted for his assaults upon John Wesley on points of doctrine. Besides these controversial writings, Toplady was the author of a large number of Hymns, many of them of great excellence. Some of Toplady's Hymns are found in nearly every collection. The hymn, *Rock of Ages*, the best probably in the language, will keep his memory fresh in the heart of the Christian Church long after his sharp controversial essays are forgotten.

McKnight.

James McKnight, 1721–1800, is celebrated as a Commentator and as a Harmonist. McKnight is known chiefly by two works, each a monument of laborious diligence and scholarship. The first was a *Harmony of the Four Gospels*, in which the natural order of each is preserved, with a paraphrase and notes. McKnight's *Harmony* is one of the standard works in the literature of the subject. His other great work, on which he spent, it is said, nearly thirty years, is a *New Literal Translation from the Original Greek of All the Apostolical Epistles*, with a *Commentary and Notes*, philological, critical, explanatory, and practical, 4 vols., 4to. McKnight on the Epistles is also one of the standard works which every theologian wishes to have in his library. Neither of these works is exhaustive or final. The science of hermeneutics has made great advances since McKnight's day. Yet they are works of great ability and of original research, and no interpreter even now can safely pass them by as superseded.

Milner.

Joseph Milner, 1744–1797, a learned scholar and divine of the English Church, besides several works of less importance, published *A History of the Church of Christ*, in 5 vols., 8vo, which has been often printed, and which has led to much discussion.

Newcome.

William Newcome, D. D., 1729–1800, Archbishop of Armagh, in Ireland, is well known by his *Harmony of the Gospels*, and by his various writings on the subject of a new revision of the English version of the Scriptures.

Watson.

Richard Watson, D. D., 1737–1816, a learned Bishop and theologian of the Church of England, is known chiefly by an *Apology for Christianity*, in reply to Gibbon, and an *Apology for the Bible*, in reply to Paine. He published also a collection of *Theological Tracts*, 6 vols., 8vo, selected from various authors, and intended for the use of theological students. Watson's *Theological Tracts* have an excellent name, and have had an extensive circulation.

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CHAPTER XII.

SIR WALTER SCOTT AND HIS CONTEMPORARIES.

(1800-1830.)

THE chief public events during the first quarter of the present century were the Napoleonic wars, and the political settlements which followed the downfall of Napoleon and the restoration of the Bourbons to the throne of France. No English writer during this period filled so large a space in the public mind as Sir Walter Scott.

The writers of this period may be divided into six sections: 1. The Poets, beginning with Byron; 2. The Novelists, beginning with Scott; 3. The Reviewers and Political Writers, beginning with Gifford; 4. Philosophical and Scientific Writers, beginning with Dugald Stewart; 5. Religious and Theological Writers, beginning with Scott the Commentator; 6. Miscellaneous Writers, beginning with Mrs. Barbauld.

I. THE POETS.

Byron.

George Gordon, Lord Byron, 1788-1824, was, on the whole, the greatest English poet of his day, although he had many illustrious competitors. His poems are indeed very unequal, and abound in passages open to criticism. At the same time, it should be remembered that the amount which he wrote was large. If he often falls below the standard, and much that he has written could well be spared, a large amount still remains that is of a very high order of poetry, and there are passages in his works that are unsurpassed by anything in the language, except in the writings of Shakespeare.

Probably no English poet that has ever lived was so much read, quoted, and canvassed, during his lifetime, as Lord Byron. Everything in his social position, in his personal history and character, and in the character of his writings, seemed to contribute to this result. He was of noble family, though his estate had been impoverished by spendthrift and prodigal ancestors. In person, though not faultless, he had yet such attractions of form and features and voice as amounted almost to a fascination. His talents, if not of the very highest order, were yet wonderful, and were precisely of the kind that dazzle and bewilder.

Byron's first attempt at authorship led to an issue at arms with the highest critical authority then known, the *Edinburgh Review*, and by the very fierceness of the attack and reply brought his name immediately to every one's mouth. His marriage only led to an open scandal, the mystery of which is not even yet solved; and by the high social position of the parties caused every utterance of the poet to be watched and analyzed. In addition to these things, the peculiar and irregular style of his lordship's writings, as well as of his life, caused everything to be in request that came from his pen.

Byron's first publication, issued at the age of nineteen, was *Hours of Idleness*. It contained little worthy of notice, and it might have passed quietly into oblivion but for the ferocious criticism upon it by the *Edinburgh Review*, then at the height of its power. Byron was furious, and under the impulse of his first burst of passion, he wrote, almost at white heat, *English Bards and Scotch Reviewers*, in which he slashed away, right and left, with great injustice, but with a degree of daring and vigor that gained for him at once the public ear and sympathy. He afterwards condemned his youthful poems as heartily as the Reviewer had done. He also acknowledged the injustice of his invective. But the affair gave him instant notoriety. It awakened him also to a consciousness of his powers.

Soon after this affair, Byron travelled on the continent, and gave the result of his observations in the first portion of his next and greatest poem, *Childe Harold*. If the first publication made him notorious, this made him famous.

Returning home, he entered Parliament, and took some part in public affairs. He was also married to Miss Millbanke, a lady of fortune; but after living together for a few months, they separated, for reasons admitted to be not creditable to him, though never clearly divulged. Lord Byron after this left England never to return. His remaining days were spent in Switzerland, Italy, and Greece, and he died in the noble effort to aid the Greeks in their struggle for independence.

Some of his other works, produced mostly during the irregular life that he led on the continent, were *Sardanapalus*, a Tragedy; *Cain*, a Mystery; *The Vision of Judgment*; *Don Juan*; *The Prisoner of Chillon*; *The Bride of Abydos*; *The Dream*; *Mazeppa*; *The Corsair*; *The Siege of Corinth*; *Lara*; *Parisina*, etc. The Memoirs of him by Moore must also be considered in giving an account of Byron's works, as these Memoirs are made up to a great extent of his own Letters.

Byron has so identified himself with his works that the two must be estimated together; and the settled judgment of the world is that he was a bad man. He had many shining and some noble qualities; but he was a selfish libertine, both in his life and opinions, and he deserves the neglect towards which he is slowly but surely gravitating.

Moore.

Thomas Moore, 1779-1852, survived most of the writers who were his contemporaries, but his chief works were written in the early part of this century. Although he lived till 1852, he is associated in history with Byron, Shelley, Southey, and the men of their time.

His most important works are *Lalla Rookh*, a long poem, founded on eastern legend and gorgeous with oriental imagery, and his *Irish Melodies*. The last-named are unquestionably his best.

Few poets have been more successful than Moore, and this success is due, in part, to the consistency with which he devoted himself to one style of poetry. He never suffered himself to be tempted by ambition into writing on grand themes, for which he felt himself unfitted. His verses are the smoothest and softest in the language, and never rise above the level of average sentiment. Even his *Irish Melodies*, which profess to give the spirit of the Irish people, are anything but true folk-songs. They have not the intensity and abruptness of passion characteristic of that kind of verse. Moore is always graceful in his imagery, but never sublime; emotional, but not impassioned. The licentiousness which disfigured his earlier works disappeared in the later ones. Still, even at his best, Moore is not a grand lyric poet. He is merely a singer of sweet verse.

Shelley.

Percy Bysshe Shelley, 1792-1822, was a poet of great and original genius, whose career was in many respects like that of Byron, with whom indeed he was intimately associated.

While a student at Oxford Shelley printed, in London, a pamphlet headed *A Defence of Atheism*. It was intended, as he afterwards

asserted, merely as a sort of dialectic challenge, probably after the fashion of the scholastics of the Middle Ages. Had he been content with merely publishing the pamphlet, the matter might have been ignored. But, in his youthful enthusiasm, he pressed himself so conspicuously and so persistently upon the attention of the University authorities, that they were forced to expel him publicly, as an atheist.

A few months afterwards he made a runaway match with the daughter of a retired hotel-keeper. There does not appear to have been much love on Shelley's part. Before the end of three years they were separated. Two years after the separation (1816) Mrs. Shelley committed suicide by drowning. Soon after the death of his first wife, Shelley married Mary Wollstonecraft Godwin, with whom he had been travelling on the continent. In 1818 he left England never to see it again. The remaining four years of his life were passed in Italy, during a part of which time he was very intimate with Byron. On June 30, 1822, he was drowned by the upsetting of a boat in the Bay of Spezzia. His body was washed ashore, and, in accordance with the Tuscan quarantine law then prevailing, was burned by the authorities. The ashes were deposited in Rome.

His earliest work of note, *Queen Mab*, published in 1813, is little more than a treatise in defence of Atheism, full of conceits, and offering occasionally fine passages. The best of his long poems are the *Prometheus Unbound*, and the *Adonais*, or *Elegy on Keats*. Some of his minor poems are surpassingly beautiful.

Keats.

John Keats, 1796-1821, was a poet of great promise, who died before reaching the full maturity of his powers. His principal poems are *Endymion*, *Hyperion*, and the *Eve of St. Agnes*.

Kirke White.

Henry Kirke White, 1785-1806, gave in very early life evidence of poetical genius, but died before accomplishing anything of permanent value. White's place is among those poets who attract us more through sympathy with their adverse fate than by the intrinsic value of their productions. His poems unquestionably possess merit, but not such merit as entitles the poet to rank in the first or even the second class. His verses are rather plaintive and agreeable than vigorous. The best known of them are: *The Star of Bethlehem*, *To an Early Primrose*, *Song of the Consumptive*, *Savoyard's Return*, etc.

Campbell.

Thomas Campbell, 1777-1844, has an honored place among the fixed stars of the poetical firmament. His poems are not so considerable in amount as those of some other writers. But there is an excellence and finish in all that he did write that secures for him a permanent place in letters.

Campbell was born and educated in Glasgow, and was early distinguished for his proficiency in classical studies. His first publication, the *Pleasures of Hope*, at once gave him rank as a poet of mark. Being on a visit to the continent, he was a spectator of the battle of Hohenlinden, and commemorated the scene in the brilliant poem with which we are all familiar. While abroad, he wrote two other of his most popular lyrics, *Ye Mariners of England*, and *The Exile of Erin*. On returning to Scotland, he wrote *Lochiel's Warning*; subsequently appeared *Gertrude of Wyoming*; *The Battle of the Baltic*; *The Pilgrim of Glencoe*, and other Poems.

As a lyric and didactic poet, Campbell has few superiors in English literature. Some of his poems seem absolutely perfect.

Rogers.

Samuel Rogers, 1763-1855, the banker, poet, art collector, and giver of breakfasts, is as well known by his *Pleasures of Memory* as is Campbell by the *Pleasures of Hope*.

Rogers was the son of a banker, and inherited, with his younger brother, a profitable business, from the active management of which he retired when little more than thirty. The remaining sixty years of his protracted life were passed in the cultivation of letters, the arts, and society. He gathered around his social board all that was genial and distinguished in each successive generation. Like Henry Crabb Robinson, he remained a bachelor. Indeed, there is throughout the lives of both a striking parallelism. There is, however, this difference, that Rogers is known chiefly by his original works, Robinson by his diary.

Although Rogers lived almost to our day, his works belong to a former generation. His *Pleasures of Memory* appeared in 1792, and *Italy*, his greatest work, in 1823.

Rogers is a finished versifier, and his lines betray a cultured mind. Especially in his *Italy* does he show himself to be a man of great liberality in his judgments of what might have been distasteful to him as an Englishman and a Protestant. There can be no doubt that he has exercised a wholesome influence, indirectly, upon the

development of English literature, by widening the range of its sympathies and its culture. When we compare him, however, with his great contemporaries, Byron, Wordsworth, Shelley, Coleridge, we can scarcely fail to perceive that he was lacking in real poetic inspiration.

Southey.

Robert Southey, 1774-1843, was another of the great literary celebrities in the earlier part of the present century. His fame and fortunes are intimately associated with those of Coleridge and Wordsworth. He was not equal to either of them in genius, but he had abilities of a high order. He was methodical and unwearied in labor, and he made himself, while he lived, a magnate in the world of letters.

Southey's early career was in striking contrast with the latter part of his life. At Westminster School, he was expelled for a satire on corporal punishment. At Oxford, he became an ultra radical in politics and a Unitarian in religion. Soon afterwards he formed, with Coleridge, the plan of founding a "pantisocracy" in Pennsylvania, but, as neither of them had any money, the plan was abandoned. After essaying the law, and one or two other projects, he finally settled down to literary occupation. The once enthusiastic radical and Unitarian now became the staunch supporter of Church and State. He fixed his residence, in 1803, at Greta Hall, not far from Wordsworth, in that lovely region which has become famous under the name of the "lake district" of England. Here, in literary labor and seclusion, he passed the remainder of his days.

Southey's works are extremely voluminous, both in prose and verse, and cover a wide range of subjects. Southey the poet, so famous in his day, and ranked with Wordsworth, Byron, Scott, and Coleridge, is now comparatively ignored. His extravagance and want of naturalness are repugnant to the tastes of this realistic age. His poems abound indeed in beautiful and striking passages, but are faulty in conception and tedious in execution. Some of his prose works, on the contrary, such as the *Life of Nelson* and the *Life of Wesley*, will always rank among English prose classics.

Southey, Coleridge, and Wordsworth were grouped together, under the title of "The Lake Poets," by the *Edinburgh Review*. In one sense, the epithet had some foundation, for they all lived near each other, in what is known as the Lake region of England. But if intended to mark a school of poetry, the term was a complete misnomer. It would be impossible to find in English history any other

three contemporaries that have so few features in common, or who have borrowed so little inspiration one from the other.

Coleridge.

Samuel Taylor Coleridge, 1772-1834, was, of all the contemporary writers, the man most endowed by nature with genius. But the fitful and irregular character of his mental action prevented his accomplishing any great and completed work commensurate with his acknowledged genius. His poetic fame rests on two poems, both of singular, almost supernatural power; yet one, *Christabel*, is only a fragment, the other, *The Rime of the Ancient Mariner*, more nearly complete in itself, is only a part of an incompleted whole. The like is true of his prose writings,—they are, at the best, only splendid fragments.

Coleridge was at first a pupil of Christ Hospital, where he gained distinction for scholarship, as he did afterwards when a student at Cambridge. But being disappointed in a love-affair while at the University, he left the place without graduation, and enlisted by stealth in the army.

In 1794, he became intimate with Southey. Both of them at that time were ardent republicans, and admirers of the French Revolution. Both also were Unitarians in religion. Needy, restless, and full of the spirit of adventure, the young poets devised the scheme already named of emigrating with some friends to America, and there founding on the bank of the Susquehanna a utopian republic, or Pantisocracy, the distinguishing feature of which should be a community of goods. Through the liberality of Josiah and Thomas Wedgewood, the well-known potters, Coleridge was enabled in 1798 to go to Germany, where he studied with great diligence in the University of Göttingen. On returning to England, he settled at Keswick, in the Lake District of Westmoreland, where also Southey and Wordsworth resided. A few years later, Coleridge renounced Unitarianism, and adopted the creed of the Anglican Church; he made a like change in his political opinions, having become disgusted with the excesses of the French Republicans. His habits of living being irregular, and his health failing, he fell into the way of taking opium, which added greatly to his other infirmities, and made him for years a most pitiable spectacle. He was rescued from this condition, however, and spent his declining years in the hospitable refuge of a generous physician, Dr. Gilman, of London.

The universal testimony of competent judges is, that Coleridge's

natural endowments were of the very highest order. Method and industry, such method and industry as mark the career of Tennyson, of Milton, and of Shakespeare, would have made him the equal, possibly the superior, of any of these great men. Even from the desultory and fitful efforts of his genius which remain, he must be regarded as one of the great men of all time. His powers as a conversationist, or rather as a talker, for he did not converse, have probably never been equalled; and had there been a Boswell to gather up all these brilliant sayings which fell from his lips, the record would have been of inestimable value. Much of his conversation has been preserved in the *Table-Talk*, published after his decease. But we have no such minute report as that which Boswell gave of Dr. Johnson.

Works.—Coleridge's works are chiefly the following: *The Rime of the Ancient Mariner*; *Christabel*; *Aids to Reflection*; *Lectures on Shakespeare*; *Table-Talk*; *Biographia Literaria*.

Joanna Baillie.

Joanna Baillie, 1764–1851, was a dramatist of great celebrity, contemporary with Sir Walter Scott, Sir James Mackintosh, Jeffrey, Southey, Byron, and Coleridge, and was eminent even among those great names. She was born near Glasgow, Scotland, but spent most of her life and achieved her principal literary successes in the neighborhood of London.

Her dramas were published under the title of *Plays on the Passions*, her plan being to make each passion the subject of two plays, a tragedy and a comedy. They are intended rather for reading than for representation. She herself did not frequent the theatre, and was not familiar with its arrangements. As reading-plays, they are accepted by the highest critical authorities as among the grandest works of the poetical art.

Mrs. Hemans.

Mrs. Felicia Dorothea Hemans, 1794–1835, was, during her life, a leading favorite, her poems being read, admired, and quoted by almost everybody, and on almost all occasions.

Mrs. Hemans was a native of Liverpool, daughter of a Mr. Browne, a merchant of that city. She was married at eighteen to Captain Hemans, of the British army. The union was not a happy one, and, after living together for six years, they separated. Captain Hemans went to Italy to take care of himself, and remained there; Mrs.

Hemans remained at home to rear and educate the five sons who were the fruits of their ill-assorted marriage. It redounds to her honor certainly that these domestic infelicities found no voice in her song. She bore her griefs in dignified silence, and did not, like Byron, coin her heart-pangs into marketable verse.

Mrs. Hemans wrote no long poems, but a large number of occasional pieces, and at the time of her death was an almost universal favorite, both in England and America. Even Sir Archibald Alison speaks of her as a rival to Coleridge! But her reputation has been steadily on the wane for the last thirty or forty years. The truth is, she wrote pleasing things with infinite prettiness, but she had no true creative genius.

Elizabeth Landon.

Letitia Elizabeth Landon, afterwards Mrs. Maclean, and generally known as L. E. L., 1802-1838, was one of the literary celebrities in the early part of this century. She was a native of London, and daughter of Dr. Landon, Dean of Exeter. In 1838, she was married to Mr. George Maclean, Governor of Cape Coast Castle, and sailed for her new home. There, in October of the same year, she died from an accidental overdose of prussic acid, — an article which she had been in the habit of taking for hysteric affections.

Miss Landon had attained a high reputation, especially by her poetry, and was at the time of her death one of the celebrities of the literary world. She was undoubtedly a woman of genius, and had she lived, she might have achieved substantial and permanent greatness. But her works, when read at the distance of thirty or forty years from the time of their composition, and apart from the romantic circumstances of her life, do not confirm the judgment of her contemporaries.

Crabbe.

George Crabbe, 1754-1832, is the poet of the poor and the lowly. Though not so much read as he once was, he still holds his place as a favorite with the public. Crabbe was born in humble circumstances, and in working his way upward encountered many hardships.

The first poem of his that obtained a marked success was *The Village*. It contained vivid descriptions of scenes among the poor, such as he himself had been familiar with, and it was instantly and thoroughly popular. After that, whatever he produced was in demand. His other poems are: *The Parish Register*, *The Borough*, *Tales in Verse*, and *Tales of the Hall*.

The chief characteristic of his poetry is the extreme accuracy of the descriptions, and his partiality for subjects which are in themselves dull and even forbidding. He was undoubtedly a poet of great power and even, at times, of tenderness, but his pathos is usually linked to something coarse and humiliating. The reader is affected, but he is not drawn to read a second time.

Heber.

Reginald Heber, D. D., 1783-1826, is justly celebrated for his noble work as a missionary Bishop in India, and for his missionary hymn, "From Greenland's icy mountains."

Heber was educated at Oxford, where he was distinguished for his classical scholarship, and for the elegance of his English style. His learning, accomplishments, and genius would have insured him high preferment in the church, had he remained at home. In accepting the Bishopric at Calcutta, he was influenced by the true self-denying spirit of a Christian minister, and he entered upon its duties with the greatest zeal. He died in India, at the early age of forty-three.

His principal works are: *Palestine*, a Poem, which gained a prize at Oxford, while the author was a student there; *Hymns*, adapted to the Weekly Church Service; and *A Journey through India*, 2 vols.

Bishop Heber was one of the most accomplished and scholarly divines that the Church of England has produced in modern times. His one *Missionary Hymn*, however, will survive all else that he wrote or did, and will carry his memory to the latest generation.

Hogg.

James Hogg, 1770-1835, is known as "The Ettrick Shepherd." He was born in a cottage on the banks of the Ettrick River in Selkirkshire, Scotland, and passed his early life as a shepherd. His most celebrated work was the *Queen's Wake*, a collection of ballads.

Like Burns, Hogg was at one time the lion of Scotch society. The latter part of his life was spent in rustic retirement. Hogg's poetry has received its full measure of praise, and although no longer the fashion, is still much read. The poems are by no means equal in execution, but those that are good are very good — the sparkling emanations of a pure poetic fancy.

Bloomfield.

Robert Bloomfield, 1766-1823, an unlettered shoemaker, while working in a garret with six or seven others, composed a poem, the

Farmer's Boy, which set all England ablaze, and made its author, for the time, "the observed of all observers." In three years, twenty-six thousand copies of the Farmer's Boy were sold,—an enormous sale for those days,—and the book was reprinted on the continent, besides being translated into French, Italian, and Latin. The whole of this poem was composed in the author's head and completed, before a line of it was written.

Bloomfield is not much read now. The quiet scenes of country life which he describes are too tame to suit the present taste. Besides, the universal and romantic circumstances attending his introduction to the literary world led naturally, for a time, to an exaggerated estimate. His work was compared, not with the great works of all time, but with what might be expected from a poor, uneducated laborer, working in his garret in the daily toil and struggle for bread.

Pollok.

Robert Pollok, 1799–1827, acquired for a time a prodigious reputation by his poem, the *Course of Time*. Pollok was a native of Scotland. He studied at the University of Glasgow, and was about entering the ministry when cut down by disease, brought on by excessive study. His poem was at one time a great favorite, and is still read and admired by many. The commonly received opinion is, that it has many good and even brilliant passages, but that, as a whole, it is weak in conception, and weak in execution. It is the work of an immature mind. In passing judgment upon the *Course of Time*, however, it should be kept in mind that its author died before reaching maturity. For one of his age it is certainly a remarkable production, leaving on the mind of the reader a deep regret that the author could not have attained to full development.

II. THE NOVELISTS.

Sir Walter Scott.

Sir Walter Scott, 1771–1832, after placing himself among the foremost writers of his day as a poet, outstripped both himself and them by his unbounded success as a novelist. Even as a very young boy, Scott was noted for his ability as a story-teller. In the High-School, and at the University, he was the idol of a select circle, who gathered around him in recess hours, to listen delighted to his improvisations.

His three great poems were the *Lay of the Last Minstrel*, 1805, *Marmion*, 1808, and the *Lady of the Lake*, 1810. In five years, he had placed himself at the head of his generation.

We of the present day, with our tardy and carefully discriminating appreciation, find it difficult to realize the unbounded enthusiasm with which the men and women of fifty years ago read, or rather devoured these poems. The author's pecuniary profits from the sale of his poems were equal to his literary laurels. He purchased Abbotsford, near Melrose Abbey, and spent immense sums upon the estate, in the effort to convert it into a magnificent baronial mansion of the old style. Living here in princely style, he made Abbotsford famous throughout the literary world, a synonym for lavish hospitality and fraternal reunion. To Abbotsford betook itself year after year all that was famous in art, literature, and science. Men of every country and profession were welcomed to its hospitable walls, and peer, prelate, and aspirant after fame came and went in ceaseless succession.

Meanwhile the great wizard himself, the spell that kept together this gay concourse, was not resting on his laurels. In 1814 appeared, anonymously, *Waverly*, the first of the magnificent series of novels which goes by that name. The authorship was immediately ascribed to Scott, but persistently repudiated. In quick succession came *Guy Mannering*, the *Antiquary*, *Old Mortality*, *Rob Roy*, the *Heart of Midlothian*, the *Bride of Lammermoor*, year by year one or more, until the secret could no longer be kept, and it was proclaimed to the world that Scotland's greatest poet was also the greatest novelist of his age.

But the picture was soon to have its dark side. In 1826 Constable, and the Ballantynes, both large publishing firms, failed disastrously. Scott, who had been for some time a secret partner, was involved in the ruin, and was liable for their joint debts, amounting to over half a million of dollars. With heroic courage he gave up his estate at Abbotsford in part-payment, and devoted the remainder of his life to writing himself out of debt. He succeeded, but the effort cost him his life. Not suffering himself to be interrupted even by the death of his beloved wife, in 1826, or by repeated attacks of ill health, he produced volume after volume — the conclusion of the *Waverly* series, the *History of Napoleon*, and the *Tales of a Grandfather* — until he sank into the grave, an overworn but not a broken-hearted man. His funeral was unostentatious, but the procession was over a mile long, and all Scotland and England sent its mourners.

No purely literary character was ever the recipient of greater spontaneous honor, in life and in death, than Sir Walter Scott. In the year 1871, the centennial anniversary of his birth was celebrated with an outburst of enthusiasm which carried the present generation back to the days of *Marmion* and *Waverly*.

In estimating Scott's genius, we should be careful to distinguish between the poet and the novelist. As a poet, Scott is only in the second class. He is far surpassed in imagination by Tennyson, Browning, and Longfellow; in power and breadth of conception, by Byron. His *Marmion* and *Lady of the Lake* are not great creations. Yet their diction is so spirited, their fundamental conceptions are so pure and cheerful, they suggest such a glamour of forest and mountain, lake and heather, that they will ever remain among the most delightful gems of the great English treasure-house. On the other hand, as a novelist, and a delineator of character, he is unsurpassed. It is the fashion, among writers of a certain class, to speak of Scott as superseded by Thackeray and Dickens. In a measure this is true; every writer, no matter how great, is crowded out more or less by his successors. Not even Shakespeare, Dante, and Gœthe have been exceptions to the rule. But it may well be pondered, whether, years from now, when the final muster-roll of English novelists is called, Scott's name will not head the list — whether Meg Merrilies, Jeannie Deans, Caleb Balderstone, Domine Sampson, Rebecca of York, Dirck Hatterick, Dandie Dinmont, Flora Mac Ivor, Rob Roy, Dugald Dalgetty, will not shine, like the older windows of the cathedral at Cologne in the evening twilight, clear and unfaded, while their younger and ambitious rivals, even Becky Sharpe, Major Pendennis, Ethel Newcome, Sam Weller, Mrs. Gamp, and Mr. Micawber, will appear by their side slightly dimmed and tarnished.

Scott is nowhere so great as when he remains on his native heath. His Scottish novels are pre-eminently his best. His Tory prejudices and blindness of vision have passed away with the generation to which they were native, and there remain only his broad love of humanity, his cheery smile and quaint humor. To Scott belongs the honor of lifting the English novel from the dreary depths of the rakedom and sentimentality of the eighteenth century, and placing it upon the lasting foundations of good breeding, good morals, and good sense, from which no one henceforth can depart and be safe.

Maria Edgeworth.

Maria Edgeworth, 1767-1849, holds a high rank as a writer of novels and tales, and of works on education. Miss Edgeworth was the daughter of Richard Lovell Edgeworth. Mr. Edgeworth was himself a man of letters, and an author of celebrity, particularly in works on education. Several of Maria's works were written in conjunction with her father. Those written by herself alone are chiefly Novels and

Tales. They are descriptive of domestic and social life, and are so shaped and constructed as to teach the doctrines of morals and education with as much clearness as if they had been treatises on those subjects, and with a good deal more efficiency than most treatises. For their truthfulness and vividness of description, and their skill in the delineation of character, they have received the highest encomiums from all classes of critics, and they have been perused with unabated delight by several generations of readers, both in England and America. Young and old alike delight in Miss Edgeworth's Tales.

Miss Austen.

Jane Austen, 1775-1817, was the author of several novels of a high order of merit. Those best known are *Pride and Prejudice*, *Sense and Sensibility*. Critics of the highest order speak of Miss Austen's novels in terms of strong commendation. Sir Walter Scott says, her portraits of society are far superior to anything of a like nature produced by writers of the other sex.

Jane Porter.

Miss Jane Porter, 1776-1850, was the author of many works, some of which have made her name famous. Two of these, *Thaddeus of Warsaw*, and *The Scottish Chiefs*, are as widely known as any books of their class in the language. They are read by every school-boy and school-girl in the sentimental period of life, and call forth a perennial outburst of tears or enthusiasm. Neither work is distinguished for historical accuracy or profound insight into human nature. Yet the two are unique, and will be read and enjoyed by each successive generation of youth by reason of their sweet style and sentiment.

Lady Blessington.

Margaret, Countess of Blessington, 1787-1849, was celebrated in her day for her literary abilities and her personal charms, and her attractions in both respects were greatly increased by her high social position. Lady Blessington was the daughter of an Irish gentleman, Edmund Power. She was married, first, at the age of fifteen, to Captain Farmer of the British army, and afterwards, at the age of thirty-one, to the Earl of Blessington. On his death, Lady Blessington, then at the age of forty-two, established herself in London, where for twenty years, from 1829 to 1849, her house was the centre both of fashion and of letters, for a large and brilliant circle. She was celebrated equally

for her beauty and her wit; and she wrote with the same ease and grace with which she talked. Lord Byron was a great admirer of her, and one of her most charming works is that in which she gives an account of her conversations with him.

III. REVIEWERS AND POLITICAL WRITERS.

Gifford.

William Gifford, 1756-1826, obtained distinction in various walks of authorship, but is chiefly known by his labors as editor of the London Quarterly Review.

Gifford's first publication was the *Baviad*, a poetical satire, published in 1794, and directed against various second-class writers and pretenders to literature. His next was the *Mæviad*, 1795, likewise a satire, and aimed at the dramatists of the day. Both poems were successful. In 1802, he published a translation of Juvenal, which has been pronounced on good authority to be "the best poetical version of a classic in the English language." He performed a large amount of critical work in editing old English authors. He gave critical editions of Massinger, 4 vols., 8vo.; Ben Jonson, 9 vols., 8vo.; Ford, 2 vols., 8vo.; Shirley, 6 vols., 8vo.

Gifford's crowning work, however, was his editorship of the London Quarterly Review, from 1809, the time of its inception, to 1824. Here he reigned supreme for a period of fifteen years, and his reign was one of terror. He was a man of great acuteness of intellect, coarse and savage in disposition, lynx-eyed to detect blemishes, and relentless in exposing them, yet enjoying a large measure of consideration in the literary world on account of the power which he wielded by virtue of his editorial position, and which he used with incessant and remorseless activity.

Mackintosh.

Sir James Mackintosh, 1765-1832, obtained great and deserved celebrity as a writer on subjects connected with statesmanship and national polity. He was a native of Scotland; was educated at Aberdeen, and afterwards studied medicine at Edinburgh; abandoned the profession for the law; held the posts of recorder and admiralty judge under the East India Company; returned to England and was elected to Parliament; afterwards occupied the chair of politics and history in the College at Haylebury.

Mackintosh's principal works were a Dissertation on the Progress

of Ethical Philosophy, Lectures on the Law of Nature and of Nations, and a History of England (not finished). He wrote also a number of articles for the Edinburgh Review.

Mackintosh seems to have been greater as a man than as a writer. At least, no one of his works equals the wonderful reputation that he himself enjoyed among his contemporaries. The explanation is found in the fascinations of London society and the brilliant rôle played in it by Sir James. In a circle of wits and writers, he was the brightest light. His good-nature, his quickness, and his wonderful powers of memory invested him with a charm that fascinated everybody, and tempted him to lead a life of society which prevented him from achieving any results commensurate with his abilities.

Hazlitt.

William Hazlitt, 1778-1830, wrote much on literary and political subjects. He contributed a number of articles to the Edinburgh Review, and wrote several lectures upon English Poetry, English Comic Writers, the Age of Elizabeth, etc. In Hazlitt's writings, merit is strangely jostled by demerit. He had a wide range of sympathy and appreciation, but was subject to blind prejudices. Especially was this defect manifest in his treatment of authors then living. He seemed incapable of appreciating a writer until he was dead. In the words of Professor Wilson, he reversed the proverb, and thought a dead ass better than a living lion.

Canning.

George Canning, 1770-1827, was a statesman and Parliamentary leader of great celebrity. In conjunction with some others, Canning started a satirical journal, the Anti-Jacobin, which was intended to ridicule and discountenance the principles of the French Revolution. The poetry of the Anti-Jacobin was remarkable for the keenness of its wit. One of the pieces contributed by Canning, the Knife-Grinder, a burlesque upon Southey, has been greatly admired. Mr. Canning had a strong propensity for literary pursuits, and would doubtless have made a great figure in the world of letters, had not his talents been put in requisition in the more important science of governing a great empire.

Cobbett.

William Cobbett, 1762-1835, was an English political writer of great notoriety. He wrote under the name of Peter Porcupine, and exercised his vocation partly in the United States and partly in

England. After a somewhat chequered career, Cobbett settled in Philadelphia in 1796, and started Peter Porcupine's Gazette, in which he entered with great bitterness and violence into the political questions of the day. In 1800 he returned to England and began a similar course there. He came again to the United States in 1817, but went back finally to England in 1819, taking with him the bones of the infidel, Tom Paine.

Cobbett did not mistake in naming himself "Porcupine." He bristled all over, and against everybody in turns, and was always in hot water. He was prosecuted and fined several times for slander, and once he was imprisoned. He was as untruthful as he was ill-natured. Apart from his moral delinquencies, Cobbett was a writer of great merit. His style is almost universally commended. He was a perfect master of that plain, homespun idiom which all understand, and he expressed himself with amazing clearness. He was especially remarkable for his rough common sense, and his powers of sarcasm.

IV. PHILOSOPHICAL AND SCIENTIFIC WRITERS.

Dugald Stewart.

Dugald Stewart, 1753-1828, was the leading metaphysical writer in Great Britain during all the early part of the present century. He was born in Edinburgh, his father being at the time Professor of Mathematics in the University. In 1772, being then eighteen years old, young Stewart began assisting his father in the instruction of the mathematical classes at Edinburgh, and continued in that department, jointly with his father, until 1785. On the resignation of Ferguson, in 1785, Stewart was elected Professor of Moral Philosophy, and continued to fill the chair for twenty-five years. His lectures were greatly admired, and added much to the renown of the University.

In his philosophy, Stewart was a disciple of Reid, and followed up the reaction which Reid had begun, against the doctrines of Hume and Berkeley. Although not one of the most original or profound thinkers in his department, yet by the elegance of his style, his clearness of statement, and the great compass of his writings, he did more than any man in his day to diffuse an interest in speculations connected with the human mind.

His principal works are: Elements of the Philosophy of the Human Mind; Outlines of Moral Philosophy; The Philosophy of the Active and Moral Powers; Lectures on Political Economy; A General View of the Progress of Metaphysical, Ethical, and Political Philosophy, since the Revival of Letters.

Thomas Brown.

Thomas Brown, M. D., 1778-1820, a distinguished Scotch metaphysician, was the colleague and successor of Dugald Stewart in the chair of Moral Philosophy in the University of Edinburgh. The work which first gave him a world-wide celebrity was a treatise on Cause and Effect. The theory of causation which he introduced, though since generally abandoned as untenable, was presented with such clearness of statement and such wonderful vigor and beauty of style, that it took the public by storm. Critics of all schools were loud in its praise.

Abercrombie.

John Abercrombie, M. D., 1781-1844, who was at his death at the head of his profession in Scotland as a physician, was equally eminent as a writer of medical works, and as a writer on metaphysics. His works of the latter class are the *Philosophy of the Moral Feelings*, and the *Intellectual Powers*. The work last named has had an extended and general popularity. Though not profound, it is clear and easily understood; it contains much curious and useful information, and it is particularly valuable on those points in which the mind is affected by the body. The author's medical experience and knowledge gave him special facilities for treating intelligently this class of subjects. A truly Christian spirit pervades all his writings.

Dymond.

Jonathan Dymond, 1796-1828, a member of the Society of Friends, wrote two works of great value: *Inquiry into the Accordancy of War with the Principles of Christianity*; *Essays on the Principles of Morality, and on the Private and Political Rights and Obligations of Mankind*. The former was one of the most effective weapons of the Peace Society. The latter has been republished in the United States, and has been made a text-book on Moral Science in many institutions of learning.

Jeremy Bentham.

Jeremy Bentham, 1747-1832, attained great celebrity as a writer on political reform. Most of the ameliorations in English law have sprung from the discussions to which Bentham gave rise. He was indeed a bold, vigorous, and original thinker, but not a safe guide; and in his religious opinions was decidedly of an infidel character. The cardinal doctrines of his whole system were, that "utility is the

test and measure of virtue ;” and that “the object of legislation is the greatest happiness of the greatest number.”

Malthus.

Thomas Robert Malthus, 1766–1834, was the author of a large number of works on Political Economy. His best known work was an *Essay on the Principle of Population*. It excited great attention when it first appeared; and the principles which it lays down have not ceased to engage the attention of philosophers ever since. He controverts the theory of Godwin and others upon the progress and perfectibility of human nature, and endeavors to establish, as a fundamental principle, that population tends to increase in geometrical ratio, while the supply of food and other necessities can be increased only in arithmetical. The corollary is, of course, that at some future day the supply of food will not suffice the population. This theory has lately received fresh impulse by its relation to the so-called struggle for existence underlying Darwin's *Origin of Species*.

Ricardo.

David Ricardo, 1772–1823, is another prominent writer on Political Economy. Ricardo's *Principles of Political Economy and Taxation* belongs to the same class with Adam Smith's *Wealth of Nations*, Malthus on *Population*, and Mill's *Principles*, leading works on the subject. Several of the principles laid down by Ricardo have been controverted or shown to be erroneous, but the work still retains its value as an able treatise.

V. RELIGIOUS AND THEOLOGICAL WRITERS.

Scott the Commentator.

Thomas Scott, D. D., 1747–1821, was the author of a *Commentary on the Bible* which has been more read than any other like work in the English language. His first work was the *Force of Truth*, in which he describes his own religious experience. During the course of his long ministry, he wrote many other books and pamphlets on religious and theological subjects. But the main work of his life was the preparation of his *Commentary on the Bible*, which first appeared in 1792. It was usually printed in 6 vols., 4to. This great work was entirely his own composition, and was characterized by a sound sense and a general sobriety of judgment and clearness of statement which

made it an almost universal favorite. No Commentary on the Scriptures probably has ever been read half so much as Scott's. It is wanting in critical scholarship, and it skips the hard places, but it gives a clear, bold outline of the general scope of each passage. It is now practically superseded by works of a more critical character.

Robert Hall.

Robert Hall, 1764–1831, was, by unanimous consent, the greatest pulpit orator of his day, excepting possibly Dr. Chalmers.

The accounts given of the effects of Robert Hall's preaching partake of the marvellous. "From the commencement of his discourse an almost breathless silence prevailed, deeply impressive and solemnizing from its singular intensesness. Not a sound was heard but that of the preacher's voice — scarcely an eye but was fixed upon him — not a countenance that he did not watch and read, and interpret as he surveyed them again and again with his rapid, ever-excursive glance. As he advanced and increased in animation, five or six of his auditors would be seen to rise and lean forward over the front of their pews, still keeping their eyes upon him. Some new or striking sentiment or expression would, in a few minutes, cause others to rise in like manner: shortly afterwards still more, and so on, until, long before the close of the sermon, it often happened that a considerable portion of the congregation were seen standing, — every eye directed to the preacher, yet now and then for a moment glancing from one to the other, thus transmitting and reciprocating thought and feeling: Mr. Hall himself, though manifestly absorbed in his subject, conscious of the whole, received new animation from what he thus witnessed, reflecting it back upon those who were already alive to the inspiration, until all who were susceptible of thought and emotion seemed wound up to the utmost limit of elevation *on earth*, — when he would close, and they reluctantly resumed their seats." — *Olinthus Gregory*.

Dr. Hall was strongly moved by public affairs, and on several occasions he wrote and preached on the exciting topics of the day. The course of the French Revolution called forth several controversial essays from his pen, and his sermon on the death of the Princess Charlotte attracted universal attention by its commanding eloquence.

Legh Richmond.

Legh Richmond, 1772–1827, a clergyman of the Church of England, of the evangelical school, acquired great celebrity by the publication of three narrative tracts, the Dairyman's Daughter, the Negro Ser-

vant, and the Young Cottager, which have had an immense circulation. Of the Dairyman's Daughter alone, four million copies, in nineteen languages, had been sold as long ago as 1849.

VI. MISCELLANEOUS WRITERS.

Mrs. Barbauld.

Mrs. Anna Letitia Barbauld, 1743-1825, though not gifted with genius of so high an order as Jeanna Baillie, was yet a woman of noble mould, who deserves well of her kind both for what she did and for what she was. Her writings, which are numerous, are partly educational and partly belong to what is called polite literature. Mrs. Barbauld was the daughter of the Rev. John Aikin, and the sister of Dr. John Aikin. Her father, who was a dissenting minister, and who kept a seminary for the education of boys, gave her the same lessons with his other pupils, and thus she was thoroughly instructed in the Greek and Latin classics. She was married to the Rev. Rochemant Barbauld, a Dissenting minister of French descent. She and her husband opened a boarding-school for boys, the success of which was due mainly to her exertions. Several young boys were taken under her entire charge. Among these lads were two who afterwards became distinguished, Sir William Gell and Lord Chief-Justice Denman.

It was for these young pupils that Mrs. Barbauld composed her two best works, *Early Lessons for Children*, and *Hymns in Prose*. Among her other works, she edited the *British Novelists*, in 50 vols.

Mrs. Barbauld lived to the age of eighty-two, and her closing years, like those of many other women eminent in literature, were peaceful and serene.

The lines given below were written by Mrs. Barbauld in her extreme old age. They have a curious history. Crabb Robinson says that on one occasion he repeated the lines to Wordsworth, while on a visit to the poet. Wordsworth, who was walking up and down in his sitting-room, asked to have them repeated again and again, until he had learned them by heart. Then, pausing in his walk, and muttering to himself, he said, "I am not in the habit of grudging people their good things, but I wish I had written those lines."

"Life! I know not what thou art,
But know that thou and I must part;
And when, or how, or where we met,
I own to me's a secret yet.
Life! we've been long together,
Through pleasant and through cloudy weather;

'Tis hard to part when friends are dear—
 Perhaps 'twill cost a sigh, a tear ;
 Then, steal away, give little warning,
 Choose thine own time ;
 Say not Good-Night, — but in some brighter clime
 Bid me Good-Morning."

Dr. Aikin.

John Aikin, M.D., 1747–1822, an industrious and useful writer, was for fifty years prominently before the public as an author and a compiler, but without achieving any lasting renown. In conjunction with his sister, Mrs. Barbauld, he wrote *Evenings at Home*, a series of essays and tales for children. The work was completed in 1795, in 6 vols., and was very popular. It was translated into almost every language of Europe, and led the way to numerous works of a similar nature by other hands. It was the pioneer to an important species of literature which in our day has received a prodigious development. His latest publication was an edition of the *Select Works of the British Poets*, with copious notes, biographical and critical. The work is familiarly known as *Aikin's British Poets*, and has enjoyed an extensive popularity.

Charles Lamb.

Charles Lamb, 1775–1834, excelled all the men of his day in the style of writing which he chiefly cultivated. The *Essays of Elia*, by which he is best known, are marked by a certain delicate and quiet humor, which will always insure him a chosen band of devoted admirers.

Roscoe.

William Roscoe, 1753–1831, is well known as a writer on Italian history and literature. He was a banker of Liverpool, and a member of Parliament. His chief works were his *Life of Lorenzo de Medici*, and his *Life of Leo X*. They were for a long time the standard works on the subject of which they treat. The style is in the main pleasing, and the author's knowledge is extensive. Unfortunately, however, he was not critical or accurate in his use of authorities, and he has even consciously veiled some of the worst features of that age in Italy. For much of the ground which he covers he has been superseded by later writers, especially by Trollope in his *History of the Florentine Republic*.

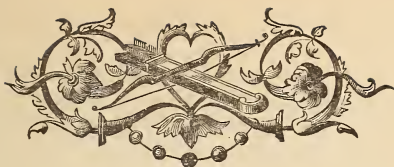
Mitford.

William Mitford, 1744-1827, is honorably connected with literature by his elaborate work on the History of Greece. This extends from the beginning of Greek history down to the death of Philip. It was the standard history, until superseded by the works of Thirlwall and Grote, and even now possesses great value. Its chief defect is that it is conceived in a partisan, not a judicial spirit. Mitford writes, throughout, with the animus of a Tory, and carries back to the days of Greece his antipathies to democracy and republics. He sees the events of Athenian political life through Tory spectacles, as it were, and hence can see but little good in Demosthenes, and no evil in Philip.

Gillies.

John Gillies, LL. D., 1747-1836, is likewise extensively known as an historian of Greece. Gillies's Greece and Mitford's were at one time the rival candidates for public favor, though both have now been superseded.





CHAPTER XIII.

WORDSWORTH AND HIS CONTEMPORARIES.

(1830-1850.)

THE present chapter embraces the time from 1830 to 1850. It includes the long period of tranquillity that ensued after the accession of Louis Philippe to the throne of France. It was a time of general peace and thrift throughout the world.

The writers of this period may be divided into six sections: 1. The Poets, beginning with Wordsworth; 2. Writers of Novels and Tales, beginning with Miss Mitford; 3. Writers on Literature, Politics, and Science, beginning with Sydney Smith; 4. Writers on Religion and Theology, beginning with Chalmers; 5. Writers on History, Biography, Antiquities, and Travel, beginning with Lingard; 6. Miscellaneous Writers, beginning with Arnold of Rugby.

I. THE POETS.

Wordsworth.

William Wordsworth, 1770-1850, had been contemporary with Coleridge and Southey and the other illustrious writers mentioned in the preceding chapter, and had risen to fame with them. But he continued steadily to rise after those stars had set, and during all the latter part of his course he reigned supreme in the poetical firmament, in solitary and unapproachable splendor. From 1840 to 1850 he was by general consent the first of living poets in England.

Wordsworth studied at Cambridge, where he took his degree of B. A. in 1791. Before graduation, however, he had visited France, then in the throes of the great Revolution, and had become intimately ac-

quainted with some of the Girondists. The impression made upon the young poet by the scenes and characters of the Revolution was never to be effaced. He became for the time an ardent republican, so much so that he could not even sympathize with his country in her war upon France. In time came the reaction, brought about by the crimes and anarchy of the Revolution itself, and Wordsworth turned back in righteous horror. From this time onward, the poet's life became one of tranquil meditation and composition.

His first publication of any note was one made jointly by him and Coleridge. This was the famous *Lyrical Ballads*, published in 1798. The understanding was that Coleridge should "take up the supernatural and romantic," while Wordsworth undertook to "give the charm of novelty to the things of every day, and to excite a feeling analogous to the supernatural by awakening the mind's attention to the lethargy of custom, and by directing to the loveliness and the wonders of the world around us." Accordingly, Coleridge produced the *Ancient Mariner*, and Wordsworth a number of short pieces, among them some of his very best, such as an *Anecdote for Fathers*, *We are Seven*, *Lines written in Early Spring*, *Tintern Abbey*. Others again, like the *Idiot Boy*, are unquestionably weak. Not only did the volume meet with no favor; it was condemned in unmeasured terms by critics of high and low degree. Coleridge came off more lightly, but Wordsworth's share of the venture was denounced as the veriest "trash" and "twaddle."

But Wordsworth was a law unto himself. Apparently unruffled by severity and ridicule, he moved on in his self-appointed way. His circumstances grew easier by the payment of a long-standing debt owed to his father's estate. He married, in 1802, his cousin, Mary Hutchinson, by whom he had five children. After living for some years at *Grasmere*, and then at *Allan Bank*, he settled permanently, in 1813, at *Rydal Mount*, in *Cumberland*; and there calmly awaited the slow-coming verdict of the public.

The records of literature present scarcely another such instance of a poet's growing into supreme favor and repute in despite of determined opposition. At first Wordsworth had only the admiration of a few appreciative friends — Coleridge, De Quincey, Southey — and the almost adoration of his wife and sister. But slowly, year after year, prejudice was disarmed, ridicule was silenced, the circle of admirers grew larger, the popular understanding of the poet's genius was quickened. At his death, Wordsworth was not only the official poet-laureate, but the acknowledged monarch of English letters.

Wordsworth himself contributed nothing beyond his works towards

bringing about this wonderful revolution in popular opinion. No poet probably ever went less out of his way to seek favor or notice, cared less for the thoughts and opinions of contemporaries, read less either for information or pleasure. What he gave to the world was elicited by close communion with nature in her myriad shapes and hues, or evolved little by little from the slow-working loom of his own imagination and meditation.

His principal works are *Lyrical Ballads*; *The Excursion*; *The White Doe of Rylstone*; *Peter Bell*; *The River Duddon*; *Yarrow Revisited*; and *Sonnets*.

Wordsworth is pre-eminently the poet of the reflective imagination. He has not the passion of Byron or of Tennyson, or the myriad mind of Shakespeare. He has not the vigor of Milton, but he stands next to Milton in purity, sweetness, gravity of thought and style, and broad humanity. His demerit — the one that aroused at first such a storm of hostile criticism — is that he often takes the fatal step from the sublime, or at least from the imaginative, to the ridiculous. He seems at times to be wanting in the sense of the incongruous, and he is always wanting in true passion. While able to depict passionate characters, he fails to detect the subtle connection between motive and action, character and life. With all his defects, however, he is a great poet. He has ennobled the poetic style, and given to it philosophic depth: he has awakened a love for the lowly both in nature and in man; he has given a healthier tone to popular sentiment. No two men ever differed more widely in personal character than Wordsworth and Dickens,—the one serene, contemplative; the other bustling, eager, ostentatious. Yet the poet's exaltation of the lowly prepared the public for the folk-sketches of the great novelist.

Keble.

John Keble, 1792–1866, gained his chief distinction as a writer of sacred lyrics, though honored also for his theological writings, and held in the highest reverence for the singular sweetness of his disposition and the purity of his life.

Keble was educated at Oxford, and was for a time Professor of Poetry there, but spent most of his life in a country parish. His name is intimately associated with that of Newman and Pusey in the so-called Tractarian movement, which caused such excitement in England thirty or forty years ago. According to Newman's statement, Keble was the originator and master-mind of the movement.

His best known works are: *The Christian Year, or Thoughts in Verse for the Sundays and Holidays throughout the year*; *Lyra Innocentium, or Thoughts in Verse on Children*, and his contributions to *Tracts for the Times*.

Keble appears to have been a man of uncommon talents, and of the most winning disposition. While at Oxford, he was the idol of the University. His subsequent life was mainly one of retirement and parochial duty. His *Christian Year* is the most valuable contribution to religious poetry made in the present century, and has been received as a household treasure in families of every creed.

Croly.

George Croly, LL.D., 1780-1860, was a clergyman of the Church of England, and had a parish in London, where he attained celebrity as a preacher. His writings are very numerous, and hold a high rank. He succeeded about equally as a poet, as a writer of fiction, as an historian, as a literary editor, and as a religious polemic. In the long list of his works, there is scarcely one that at the time of its publication did not make its mark. His *Catiline*, in poetry, his *Salathiel*, in fiction, his *George IV.* and *Edmund Burke*, in history, fall but little short of being of the first class in their several kinds.

Ebenezer Elliott.

Ebenezer Elliott, 1781-1849, is familiarly known as "*The Corn-Law Rhymer*." Elliott was obliged in his youth to work at the forge in an iron foundry in Yorkshire, and had few advantages of education. But an inward prompting led him to the cultivation of letters by means of private study, and in his case, as in that of several others in like circumstances, the inspiration to verse first came from reading Thomson's *Seasons*.

His first ventures with the public were unsuccessful, being on topics similar to those which he had admired in Thomson. But Elliott was out of his element in subjects like these. Neither his education nor his rugged nature fitted him for gentle themes. The agitation for the repeal of the corn laws, and the light thrown upon the appalling hardships of the operatives, enlisted, however, his warmest sympathies, and furnished him with topics which called out all the resources of his strong and fiery nature. His *Corn-Law Rhymes* had the ring of the anvil. They received almost immediate recognition, and gave the author an established position as the Poet of the People.

Barham.

Rev. Richard Harris Barham, 1788-1845, a humorous writer, is better known by his assumed name of Thomas Ingoldsby. His chief work, the *Ingoldsby Legends*, a series of tales in verse and prose, appeared first in Bentley's *Miscellany*, and was received with general favor. None of these *Legends* probably had a wider circulation than the thoroughly laughable story of the famous Lord Tomnoddy. Mr. Barham was a friend of Sydney Smith, Theodore Hook, and other wits of the day.

Hood.

Thomas Hood, 1798-1845, was the prince of comic humorists, the most audacious and successful of punsters. Hood was son of a London publisher, and entered a counting-house to learn the mercantile business, but left it for the engraver's tool, and that in turn for the life of a man of letters. He became sub-editor of the *London Magazine*, and editor of the *New Monthly*, besides being a regular contributor to *Punch*.

His most successful humorous publications were *Miss Killmansegg and Her Wooden Leg*, *Whims and Oddities*, the *Comic Annual*, and *Hood's Comic Album*. The three most famous of his serious poems are the *Dream of Eugene Aram*, the *Song of the Shirt*, and the *Bridge of Sighs*. The two latter, apart from their beauty of sentiment, are probably unsurpassed in English verse in the wonderfully delicate interlacing of their rhymes.

No English writer has equalled Hood in the audacity with which he plays upon words. Still, even in his most fantastic pieces, there is always a deep undercurrent of genuine pathos.

Hook.

Theodore Edward Hook, 1788-1841, another humorist and wit of this period, was second only to Hood. Hook wrote, in all, thirty-eight works and pieces, besides editing the *John Bull* and the *New Monthly*, and contributing to other periodicals. "Many and multifarious, however, as are his volumes, he has left behind him no great creation, nothing that can be pointed to as a triumphant index of the extraordinary powers which he undoubtedly possessed." — *D. M. Moir*.

James Montgomery.

James Montgomery, 1771-1854, holds a high rank among the poets of England. His devotional poetry especially has made a deep impression on the national heart, hardly inferior to that produced by the poetry of Cowper. He was for more than thirty years editor of the *Sheffield Iris*, a liberal journal. The last twenty years of his life were passed in retirement.

Montgomery is one among the instances in which Jeffrey made shipwreck in attempting to criticise poetical productions. The slashing reviewer broke the staff over Montgomery's *Wanderer in Switzerland*, but all in vain. Despite the maledictions and prognostications of the *Edinburgh*, Montgomery's poems gained steadily in favor, until the poet obtained his just rank by the side of Campbell, Rogers, and Southey.

Of his larger works the most important are the following: *The Wanderer in Switzerland*; *The West Indies*, a poem against the slave-trade; *The World before the Flood*. Besides these, he wrote a large number of short devotional pieces that have been adopted into the hymnals of all Christian denominations. Many lines and passages, such as "There is a land, of every land the pride," have passed into the common stock of the language.

Robert Montgomery.

Robert Montgomery, 1807-1856, is the author of a large number of works, chiefly poetical, on religious subjects. He enjoyed great temporary popularity as a poet, but is at present little read. His principal works, the *Omnipresence of the Deity*, and *Satan, or Intellect without God*, were the subjects of a scathing notice by Macaulay in the *Edinburgh Review*.

Bernard Barton.

Bernard Barton, 1784-1849, is commonly known as "The Quaker Poet." He became a banker's clerk at the age of twenty-six, and continued in that position to the end of his life. He published no one extended poem, but a large number of detached pieces, mostly of a meditative character.

Thomas Haynes Bayly.

Thomas Haynes Bayly, 1797-1839, is widely known as a prolific writer of novels, tales, plays, and songs. He produced thirty-six pieces for the stage, and his songs are numbered by the hundred.

II. WRITERS OF NOVELS AND TALES.

Miss Mitford.

Mary Russell Mitford, 1786-1855, is among the best writers of tales descriptive of English country life and character. She evinced early in life a fondness for letters. Poetry was her favorite, but she was forced to turn aside to the every-day but more lucrative path of prose.

Her first important publication was *Our Village*, a series of delightful sketches of English rural life. It met with a very warm reception, and established the author's reputation. This was followed by *American Tales*; *American Tales for Children*; *Belford Regis*, or *Sketches of a Country Town*; *Country Stories*; and *Atherton*, a tale of *Country Life*. Upon the whole, Miss Mitford succeeds best as a describer of English country life and character. Her sketches are drawn from nature itself, and have an air of the most charming reality. No books of the kind are more thoroughly enjoyable by old and young. They have outlived nearly all the fashionable novels, their great contemporaries, and entered into the permanent treasure-house of English literature.

Mrs. Opie.

Amelia Opie, 1769-1853, is widely known — almost as widely as Miss Edgeworth — for her popular *Tales*. She was the wife of the distinguished painter, James Opie. Her principal works are *Father and Daughter*, *Adeline Mowbray*, and *Madeline*. She wrote also a collection of shorter pieces, and a series of stories to illustrate the evil consequences of lying.

Mrs. Opie's fame as a novelist has diminished considerably of late years. In no sense can she be considered a creator of character. Her personages are not marked, the plot of the story is weak, and the moral purpose throughout is too palpable. Her strength lies in her power to dissect morbid conditions and passions of the human heart.

Lady Morgan.

Lady Sydney Morgan, 1789-1859, was in her day one of the leading celebrities of the literary world. She was chiefly known by her novels and her works of travel. The most popular of her novels is the *Wild Irish Girl*. *Woman*, or *Ida of Athens*, is noted as having furnished the occasion for one of Gifford's most ferocious reviews in the *London Quarterly*. Her two most celebrated works of travel are entitled respectively *France and Italy*. They are still interesting, and were read

with avidity at the time of their appearance, although Gifford kept up his fulminations against the authoress. Lady Morgan's style is sprightly, and her descriptions successful, but she was wholly incompetent to deal with the graver problems of life, such as she has touched upon in *Woman*.

Captain Marryat.

Frederick Marryat, 1792-1848, captain in the Royal Navy, and an able officer as well as writer, is universally considered the best English delineator of naval life and adventure. His principal works are *The Pacha of Many Tales*; *Midshipman Easy*; *Japhet in Search of a Father*; *Peter Simple*; *Jacob Faithful*.

Besides his strictly nautical novels, Captain Marryat wrote several novels and sketches descriptive of American life in the West. During the latter part of his life Marryat published a number of stories for the young, such as *Masterman Ready*. As a writer upon American manners, he attained but moderate success. It is only when he moves among scenes and persons thoroughly English that he displays his powers to the best advantage. His descriptions of incident and character are easy and vigorous, and extremely droll. The best of his works is *Midshipman Easy*.

George Borrow.

George Borrow, 1803 —, is a popular English writer and adventurer. He had a natural turn for acquiring by the ear a knowledge of living languages, and had in this way acquired, among other languages, a knowledge of that spoken by the Gypsies, and with it a great deal of curious information in regard to that singular people. He seems to have been a sort of Gypsy himself, so far as an irrepressible love of wandering and adventure is concerned; and he was employed, with wonderful success, in circulating the Bible in Spain at a time when no other agency seemed capable of doing the work. His works, partly fictitious, and partly autobiographical, giving an account of his labors in Bible distribution and of his adventures among the Gypsies, are exceedingly entertaining, and have been very popular. The titles of his principal works are: *The Bible in Spain*; *Zincali, an Account of the Gypsies in Spain*; *Lavengro, the Scholar, the Gypsy, and the Priest*.

Charlotte Brontë and her Sisters.

Three sisters, daughters of Rev. Patrick Brontë, rose suddenly to fame about the middle of the present century: CHARLOTTE, 1816-

1855, known as "Curren Bell;" ANNE, 1820-1849, known as "Acton Bell;" and EMILY, 1819-1848, known as "Ellis Bell."

The first publication of the sisters was a joint affair, *Poems by Curren, Ellis, and Acton Bell*. Emily, besides her share in the volume just named, wrote *Wuthering Heights*, a novel of considerable, but very unequal power. Anne wrote also *Agnes Grey*, and *The Tenant of Wildfeld Hall*. None of these works, probably, would have attracted much attention, but for their association with those of the older sister.

Charlotte's first separate publication was *Jane Eyre*, an *Autobiography*. It was a work of wonderful power, and it gained immediate and universal popularity. It was followed by *Shirley*, not quite equal to the preceding, but still very able and very popular. *Villette*, her last and greatest work, was received with a universal burst of admiration. In it she not only rose to the level of *Jane Eyre*, but even went above it. The biography of Charlotte Brontë by Mrs. Gaskell is itself a book of intense interest.

III. WRITERS ON LITERATURE, POLITICS, AND SCIENCE.

Sydney Smith.

Sydney Smith, 1771-1845, the witty Canon of St. Paul's, was on the whole the ablest and most effective of that small band of writers who in the early part of this century made the *Edinburgh Review* a power in the world.

Smith studied at Winchester and at Oxford, took orders in the Church of England, and became finally Canon of St. Paul's. He was one of the founders of the *Edinburgh Review*, and he wrote for that periodical many of its most brilliant articles on politics, literature, and philosophy. His most celebrated series of writings was *Letters on the Subject of the Catholics, to my Brother Abraham who lives in the Country*. These Letters, appearing during the times of agitation which preceded the passage of the Catholic Emancipation Bill, exhibited the author's full powers of wit, sarcasm, and solid reasoning, and summed up the case for Emancipation so ably as to leave nothing to be said on the other side. His *Memoirs*, published by his daughter, Lady Holland, is a most interesting biography, revealing to us both the public and the domestic life of one of the shrewdest and most admirable of writers, husbands, and fathers. A collection of his sayings has been made, under the title of *Wit and Wisdom of Sydney Smith*.

Smith's wit was of the highest order, the wit which results from a keen, intuitive perception of right and wrong, not degenerating into bitterness and rancor, but poised by strong good sense and healthy self-activity. He differs from Lamb in having less humor, and a less delicate play of fancy. Lamb's whimsicalities are those of a recluse who lives to himself and his books, and loiters through the world with half-closed eyes; Smith walks briskly through the great Vanity Fair with eyes wide open and a jest at his tongue's end for every folly. Many of Smith's sayings and repartees have become proverbial, such as the one in which he characterizes Macaulay's conversation as enlivened by brilliant flashes of silence.

Jeffrey.

Francis, Lord Jeffrey, 1773-1850, made for himself a world-wide celebrity as a leading writer for the *Edinburgh Review*, of which also, for more than a fourth of a century, he was the fearless and unequalled editor.

Jeffrey, while a young man in Edinburgh, became intimate with Brougham and Sydney Smith, and the result of this intimacy was the establishment of the celebrated *Review*. After the publication of the first three numbers, the editorship was transferred from Smith to Jeffrey, who retained it from 1803 to 1829. Jeffrey's contributions number in all two hundred. A selection, seventy-nine in number, has been published, in 4 vols., 8vo; the remaining articles still lie scattered throughout the numbers of the *Review*.

Jeffrey occupies undoubtedly the most prominent position among modern English reviewers. This prominence is due, however, fully as much to his success in editorship as to his own merits as a critic. Under his management the *Edinburgh Review* became a great literary and political power in the realm. Men of every rank and profession read and admired, dreaded or hated, its slashing tone and its recklessness of fear or favor. Much, very much, of the political progress of England during the present century is due to the stimulus applied unsparingly to the body politic by the writers for this *Review*.

Brougham.

Henry, Lord Brougham, 1778-1868, was one of the great lights of the nineteenth century. He was an advocate, a jurist, a statesman, a political reformer, and a man of letters, and in each of these walks of mental activity stood among the foremost.

As a lawyer, Brougham soon rose to distinction; and being employed

as counsel for the defence of Queen Caroline, he had an occasion for the display of his talents such as has rarely happened. He was for many years a member of the House of Commons, where he had no superior in debate, and no equal except perhaps Canning. He was at length elevated to the Peerage and made Lord Chancellor. As Chancellor, he displayed amazing activity, and on retiring from the office he left not a single case in arrear of judgment, — a fact without precedent in the history of that court. He was through life an earnest advocate of popular education, cheap publications, and of political and social reform.

Of all his labors, none produced a more immediate and widespread influence than those connected with the *Edinburgh Review*. To this celebrated journal, begun in 1802, Brougham continued for twenty-five years to be a regular contributor. The *Review* exerted a powerful influence wherever the English language was spoken, and on almost every topic of public interest; and Brougham, Smith, and Jeffrey were for many years the great triumvirs who wielded, without dispute, the mighty sceptre.

A complete edition of Brougham's works was published under his own supervision, in 1857, in 10 vols., 8vo. Since his death, his autobiography, written when he was almost ninety, has made its appearance; *Life and Times of Lord Brougham*, written by himself, 3 vols.

Wilson.

John Wilson, 1785–1854, better known as Christopher North, did for *Blackwood's Magazine* what Brougham, Jeffrey, and Smith did for the *Edinburgh Review*. He was equally, though somewhat later, and in a different way, a potentate in the world of opinion.

Blackwood's Magazine began in 1817, with Wilson and Lockhart as its chief contributors. Lockhart going soon after to London, Wilson became thenceforth sole editor as well as chief writer. In 1820, he was elected Professor of Moral Philosophy in the University of Edinburgh, his competitor being Sir William Hamilton, then but little known. Wilson succeeded in sustaining both his editorship and his professorship with great distinction. His genius shone brightest when writing those genial, hap-hazard, yet eminently suggestive sketches, criticisms, and fragments that filled page after page of *Blackwood*, and kept the reader laughing or frowning, but always awake. There was a spontaneity, a freshness, about North's utterances, a freedom from conventionality, that surprised and delighted. The popular heart has always associated him with Burns and Scott, as one of a great literary trio.

To the Scotch mind, the massive form, shaggy brows, rollicking manner, shrewd *bonhomie*, independent speech of the great Kit North, are typical of national character. He is a man whom his countrymen thoroughly understand, and with whom they can sympathize.

The most famous of his magazine pieces was a series known as the *Noctes Ambrosianæ*. Of his publications outside the magazine the one best known was *Lights and Shadows of Scottish Life*.

De Quincey.

Thomas De Quincey, 1785-1859, is familiarly known as the English Opium Eater. Although in the main he made shipwreck of his wonderful powers, he yet achieved much that was great and noble. He is by common consent one of the greatest masters of English prose.

After leaving the University, when about the age of twenty-four, he became intimate with Coleridge, Wordsworth, and Southey, and took up his abode among them at Grasmere, in the beautiful Lake region made famous by the residence of these great writers. He remained in that place about twenty years, devoting his time to literary pursuits, and publishing his writings through the magazines,—Blackwood, Tait, and others. On leaving Grasmere, he went to Glasgow, and thence to Edinburgh, in which latter city he spent the last years of his life.

After indulging in the excessive use of opium for many years, De Quincey, by a desperate and long-continued effort, succeeded in overcoming the habit, though he never recovered entirely from the terrible effects. This was in 1820, when he was thirty-five years of age. In the following year he made a great sensation by the publication of the *Confessions of an English Opium Eater*, giving an account of his previous life and of his experience under the influence of the dreadful drug.

De Quincey was a man of extraordinary powers, and had they been under proper regulation, he might have achieved works which would have placed him among the great men of all time. As it is, his works are all of the nature of fragments, great and splendid, beyond the reach of any man of his time to equal, yet, after all, fragments.

Of the excellence of his style, as a writer of prose, it is difficult to speak too highly. Not a few critics of great authority place him, in that respect, at the head of all English prose writers, while others divide the honor between him and Ruskin. He wrote on a great variety of subjects, historical, literary, speculative, imaginative; and on every subject that he undertook he left the evidences of great and original genius.

Lockhart.

John Gibson Lockhart, 1794-1854, occupies a large and honorable place in the literary history of his times.

He was one of the early contributors to Blackwood's Magazine, and from 1826 to 1853 was editor of the London Quarterly Review. In his position as editor, he placed the Quarterly in the very first rank of periodicals. His greatest separate work is his *Memoirs of Sir Walter Scott*, which, as a biography, ranks next to Boswell's *Life of Johnson*.

Lockhart was a native of Scotland. He was educated at Glasgow and Oxford, and married the eldest daughter of Sir Walter Scott.

Landor.

Walter Savage Landor, 1775-1864, is one of the connecting links between the age of Walter Scott, Byron, and Southey, and that of Tennyson and Dickens. He began writing while still a boy, and he did not cease entirely until extreme old age, though he lived to be almost ninety. He was remarkable for the accuracy of his scholarship in Latin and Greek, and for his knowledge of history, and especially of the history of Greece and Rome. The men and the affairs of former ages seemed to be as familiar to his mind, in all the minutiae of their every-day and private life, as are those of our own personal acquaintance. This thoroughness of historical knowledge, joined to a vigorous imagination, enabled him to execute in so wonderful a manner those *Imaginary Conversations*, which form the enduring basis of his fame.

In these *Conversations*, after the manner of Plato and Cicero, he introduces well-known historical characters, as discussing various questions of public and private interest. The range of subjects discussed in these dialogues is almost encyclopædic in character, and the proprieties of time and person are so nicely observed that the reader almost unconsciously becomes acquainted with the men as well as with the subjects. In this class of his works are to be included *Imaginary Conversations of Greeks and Romans*; *Imaginary Conversations of Literary Men and Statesmen*; *Pericles and Aspasia*; and *Citation and Examination of Shakespeare for Deer-Stealing*.

Mr. Landor was a man of wealth, extremely fastidious in his tastes, proud even to arrogance, careless, almost contemptuous, of public opinion, and not condescending to conceal the good opinion he had of himself. He was of course unpopular, and was subjected to savage criticism. Yet, as years rolled on, his eminent merits gradually ob-

tained recognition; and, unlike many of his contemporaries, his star now stands confessedly higher in the firmament than it did fifty years ago. His writings are very unequal, and some of them doubtless deserve the condemnation which they received. But others are truly classical, and may claim to stand beside the famous works of antiquity which they most resemble in form and structure.

John Foster.

John Foster, 1770-1843, was the son of a weaver, and was himself apprenticed to a trade; but discovering aptitudes for higher occupations, he was allowed to study for the ministry, and entered the Baptist College at Bristol. Being obliged by a glandulous affection of the neck to stop preaching, he gave himself up to literary work, writing chiefly for the *Eclectic Review*. His contributions to this Review rank with those of Macaulay, Jeffrey, and Mackintosh in the Edinburgh, for vigor, originality, depth, and finish. He wrote also a series of *Essays*, which are known wherever the English language is spoken.

Hallam.

Henry Hallam, LL. D., 1778-1859, was one of the most distinguished historical writers of the century.

His chief writings are: *A View of Europe during the Middle Ages*; *Constitutional History of England*; *Literature of Europe in 15-17th centuries*. Hallam was a valued friend of Sir Walter Scott, and one of the early contributors to the *Edinburgh Review*.

Hugh Miller.

Hugh Miller, 1802-1856, a native of Scotland, was a man of the most marked character and talents. In early life he was employed as a day-laborer in a stone-quarry, where he not only worked out sandstone for his employers, but the geology of the old sandstone for himself, and laid the deep and broad foundations for his subsequent fame. His principal contributions, in book-form, to science are: *The Old Red Sandstone*; *Footprints of the Creator*; *Testimony of the Rocks*. His style is a model of clearness and vigor, and of adaptation to the mind of the non-professional reader. No one has done more to render the science of geology popular in a legitimate way. The *Testimony of the Rocks* is a masterly attempt to reconcile Geology with Genesis, or rather to show that the science of the earth's formation is no more antagonistic to Revelation than is astronomy, that the two are co-ordinate and not antagonistic.

IV. WRITERS ON RELIGION AND THEOLOGY.

Chalmers.

Thomas Chalmers, D.D., LL.D., 1780-1847, was the most eminent Scotch divine of his day, and one of the great men of all time.

Chalmers first became celebrated as a preacher in the Tron Church, Glasgow, where his pulpit discourses attracted great attention. His abilities as a writer of the first order became conspicuous by the essay on Christianity, which he prepared for the Edinburgh Encyclopædia. He next appeared as a great and original thinker on the difficult questions of political economy, particularly those connected with pauperism, and his writings on this subject are alone a noble monument of his genius. He was appointed to the chair of Moral Philosophy in the University of St. Andrew's, and afterwards to that of Theology in the University of Edinburgh. He became the active and acknowledged leader of the Free Church party in the disruption movement, and when the crisis came, he resigned his professorship. He was made Professor of Theology in the Theological School founded by the Free Church, and he continued to the end of his days to devote his great talents to the work of organizing and consolidating its affairs. His pre-eminent abilities obtained recognition in his receiving the degree of LL.D. from the University of Oxford, and in being elected a corresponding member of the Royal Institute of France, "honors never before accorded to a Presbyterian divine, and seldom to a Scotchman."

Chalmers's works, including those published posthumously, and the four volumes of *Memoirs* by his son-in-law, Dr. Hanna, which consist in great measure of extracts from Chalmers's *Diary and Letters*, amount to 38 volumes.

Chalmers was great in whatever he undertook. As a man of affairs, his greatest work was what he did in leading the Free Church. As a man of letters, his greatest work was probably his *Astronomical Discourses*. None of his writings certainly have thus far had such enduring popularity.

The Bridgewater Treatises.

The Rev. Francis Henry Egerton, Earl of Bridgewater, left at his death, 1829, eight thousand pounds sterling, to be paid to the person or persons who should prepare a suitable work on the power, wisdom, and goodness of God, as shown in the creation. The sum was divided between eight persons, each of whom prepared a "Bridgewater" Treatise. The whole have been printed in 12 vols., and are considered

an extremely valuable contribution to the literature of the subject. The first of the series was by Dr. Chalmers.

Tracts for the Times.

Among the noticeable features, in the theological literature of this period, is a remarkable series of Essays, under the title of Tracts for the Times. These Tracts were of various sizes, from small pamphlets, such as usually pass under the name of tracts, up to good-sized volumes.

The Tractarian movement began in 1833. The originators of it were Pusey, Keble, J. H. Newman, R. H. Froude, Rose, Isaac Williams, Ward, and Oakley. These gentlemen thought that the Church of England was in danger from certain political tendencies in the Government, and they resolved to undertake to counteract these tendencies by writing a series of thoughtful and scholarly tracts, setting forth, in a calm and sober way, the views which they held in regard to the character and functions of the church. The main points on which they insisted were the doctrines of Apostolical Succession, Baptismal Regeneration, and the Real Presence of Christ in the Eucharist. The Tracts for the first two or three years attracted little attention. After a time, however, as one tract followed another, and as the doctrines set forth became more and more sharply defined, the public mind became excited, and a general agitation ensued, which shook to the foundations not only the Church of England, but the Episcopal Church in the United States. Several of the leaders, Newman, Ward, Oakley, Archdeacon Wilberforce, and about two hundred other clergymen, with an equal number of prominent laymen, went over to the Church of Rome.

Essays and Reviews.

In 1860 a volume appeared called *Essays and Reviews*. It was a sort of rebound from the extreme high-church doctrines of the Tracts for the Times, and contained doctrines which it seemed difficult for ordinary Christians to reconcile with any fixed belief in Christianity and the Bible. Being written by men who were members and dignitaries of the Church of England, the *Essays and Reviews* produced a prodigious agitation, and an attempt was made to silence and punish the writers, by ecclesiastical and legal proceedings, according to the forms peculiar to the English national church. A decision adverse to the writers was obtained in the Court of Arches, the highest ecclesiastical court, in 1862; but the decision was reversed on a final appeal to the Privy Council, in 1864.

The excitement produced by the publication of Essays and Reviews was greater even than that produced by Tracts for the Times. Besides the agitation of this subject in Convocation and in the Courts, more than fifty controversial volumes and pamphlets about it have been published. As under the influence of the Tracts for the Times many members of the Church of England went over to the Church of Rome, so under the influence of the Essays and Reviews many have become thoroughly and openly infidel.

Isaac Taylor.

Isaac Taylor, LL.D., 1787-1865, studied theology originally with the intention of preaching, and afterwards studied law, but finally settled down into the life of a literary recluse, living in the country, and sending out, from time to time, the fruits of his study and of his musings. His works are scholarly and thoughtful, though quiet and subdued in tone, and have exercised a powerful influence upon the formation of opinion.

His best known work is the *Natural History of Enthusiasm*. It was published anonymously, and made so deep an impression, that when the chair of Moral Philosophy in the University of Edinburgh, the highest professorship in that institution, became vacant, Dr. Chalmers publicly called upon the unknown author to declare himself, and become a candidate for the office. Taylor declared himself accordingly, and came near being elected, though the rival candidate was no less a man than Sir William Hamilton.

Mrs. Sherwood.

Mrs. Mary M. Sherwood, 1775-1851, was one of the first to employ fiction as a means of religious instruction to the young. She was not only a voluminous writer, but to some extent was the founder of a school of writers. The great popularity of some of her religious fictions for the young has contributed largely to the demand for books of this kind, which is one of the most noticeable features in the religious literature of the day. The present enormous growth of Sunday-school story-books sprang from the taste created by the works of Mrs. Sherwood, and of a few other writers of the same kind.

The two stories of Mrs. Sherwood's which are best known are: *Little Henry and His Bearer*; and *Little Lucy and her Dhaye*. Probably not one child in ten, in England or America, has passed through the Sunday-school without reading these two stories, which are indeed classics of their kind.

V. HISTORY, BIOGRAPHY, ANTIQUITIES, ETC.

Lingard.

John Lingard, D. D., LL. D., 1771-1851, gained for himself lasting fame by his *History of England*. Lingard was educated at the Catholic College at Douay, in France, and took orders in the Church of Rome, but spent the greater part of his life in the composition of the great work already referred to. This was a *History of England*, from the First Invasion by the Romans to the Accession of William and Mary, in 1668.

Lingard's *History* has been subjected to severe and searching criticism, and has been denounced by some as a partisan work. The most deliberate assault was that made by the *Edinburgh Review*, in which the reviewer charged the author, not only with partisanship, but with falsifying the facts of history. The charges were so gross, and were put forth with so much boldness, that Dr. Lingard replied in a pamphlet *Vindication*, of great ability.

Lingard's work, being a history of English affairs as seen by members of the Church of Rome, and being the fruit of original and careful study, with all the advantages of modern criticism and research, led many Englishmen doubtless to see, for the first time, that there were two sides to many parts of the story. The earnest discussions, however, which ensued, have not shaken the author's credit for honesty. The utmost that is now alleged is, that in telling the story he has had a leaning for his own side of the question, and that his judgment of men and of affairs is to be received with some degree of caution.

Of the literary merits of his work, there has been but one opinion. All his critics, the *Edinburgh Reviewer* included, award him the highest praise for beauty of style.

Sir Archibald Alison.

Sir Archibald Alison, 1792-1867, a graduate of the University of Edinburgh, is highly distinguished as an historian, and as a writer on political economy and on politics. He is favorably known also as a writer on law. The most important by far of all his works, however, are his histories. These are the *History of Europe from the Commencement of the French Revolution to the Restoration of the Bourbons* (1789-1815), in 14 vols., 8vo, and the *History of Europe from 1815 to 1852*, in 6 vols. To these should be added his *Life of the*

Duke of Marlborough, intended to be read as an introduction to the two preceding.

Mr. Alison is a high Tory in politics, and this has tinctured to some extent his views of public affairs. Yet he has never been accused, even by his political opponents, of perverting the facts of history.

Sharon Turner.

Sharon Turner, 1768-1847, made several important contributions to history. His best known publication is a History of the Anglo-Saxons, comprising the history of England from the earliest period to the Norman Conquest.

Lord Campbell.

John, Lord Campbell, 1779-1861, a native of Scotland, and a son of Dr. George Campbell, the author of Philosophy of Rhetoric, attained great eminence as a lawyer and a statesman; was raised to the peerage, and made Lord Chancellor of England. He wrote the Lives of the Lord Chancellors, 7 vols., 8vo, and the Lives of the Chief Justices, 3 vols. His Lives of the Chancellors and of the Chief Justices are regarded as of great historical value, besides being written in a pleasing and attractive style.

VI. MISCELLANEOUS WRITERS.

Arnold of Rugby.

Thomas Arnold, D. D., 1795-1842, is known the world over as "Arnold of Rugby," from the great educational work which he performed in that renowned school. Arnold was Head Master of Rugby from 1827 to the time of his death. During the last two years of his life he was also Regius Professor of Modern History in Oxford. His principal works are: History of Rome (unfinished); Lectures on Modern History; and Sermons (3 vols.). He published also an edition of Thucydides, showing fine critical power and ripe scholarship.

The great work of Arnold, however, was the religious life which he infused into the Rugby School, and through it, by example, into the other great public schools of England where most of the sons of high-born Englishmen are educated. This work he accomplished, partly by the singular vigor and force of his intellectual character, but mainly by the thorough, inwrought religiousness of his own life. It was what he *was*, quite as much as what he *did*, that made him a power among his boys.

Arnold's Life and Correspondence, by Stanley, has been published in 2 vols. But the best picture of the daily life of the great Head Master is to be found in Tom Brown's School-Days at Rugby, by Hughes.

Matthew Arnold.

Matthew Arnold, 1822 —, a son of Arnold of Rugby, was elected in 1857 Professor of Poetry in the University of Oxford.

His chief publications are: Essays in Criticism; Culture and Anarchy; Schools and Universities of the Continent.

Archibald Alison.

Archibald Alison, 1757–1839, father of the historian, is chiefly known by his work on the Nature and Principles of Taste, first published in 1790.





CHAPTER XIV.

TENNYSON AND HIS CONTEMPORARIES.

(1850-1873.)

THE last period of our work begins with 1850, and continues to the present time. After the death of Wordsworth, in 1850, the undisputed chief of English letters was Alfred Tennyson, Poet-Laureate. Tennyson began to be distinguished about the time that Victoria became Queen, and his career as a poet is intimately associated with the reign of that great and good sovereign.

The writers of this period are divided into seven sections: 1. The Poets, beginning with Tennyson; 2. The Novelists, beginning with Dickens; 3. Writers on Literature and Politics, beginning with Carlyle; 4. Writers on Philosophy and Science, beginning with Sir William Hamilton; 5. Writers on History, Biography, Antiquities, and Travel, beginning with Macaulay; 6. Writers on Theology and Religion, beginning with John Henry Newman; 7. Miscellaneous Writers, beginning with the Howitts.

I. THE POETS.

Tennyson.

Alfred Tennyson, 1810 —, Poet-Laureate, is one of the few thus honored who have really deserved the distinction.

Like Wordsworth, Tennyson rose by slow degrees into full and complete recognition; and nothing is more noteworthy in his career than the calm deliberation and design with which every part of his career as an author has been planned. His works bear, to a less degree than those of any known author, the mark of chance or of haste;

they are, on the contrary, the legitimate fruits of the highest order of genius united with the most patient toil.

Tennyson was born at Somersby, Lincolnshire. His life has been an uneventful one, passed for a time in study at Cambridge, with young Hallam, whose early death furnished the text for *In Memoriam*; then in studious retirement at Farringford House, Isle of Wight; and, since 1869, at Petersfield in Hampshire.

His first independent volume appeared in 1830, under the title: *Poems, chiefly Lyrical*. Then, for many years, the poet seemed to be dormant. At length, in 1847, appeared the *Princess*. This fairy stranger was at first a puzzle to the critics. The grim veterans of the Edinburgh and the Quarterly knew not what to make of its apparent fantastic incongruity, and almost shut their eyes to the depth of underlying thought. Twenty years have elapsed since then, and the *Princess* is now recognized in its true character, as a profound and artistic handling of a great living question.

Two years later, in 1849, appeared his masterpiece, *In Memoriam*, in commemoration of a young friend, Arthur Henry Hallam, who had died sixteen years before. It explains the author's long silence. *In Memoriam* is the growth of years of grief and self-communing; it is the quintessence of sorrow, crystallized into the most poetic form, and generalized for all mankind. The poet has here struck every chord of woe in the human heart; he has a message for every mourner, a word of sympathy for every Job-like doubter. There is not, in any language, a poem that has a nobler mission, and fulfils that mission more nobly, than *In Memoriam*. It is not the selfish wailing of a man over the loss of his friend; it is the lamentation of the poet Jeremiah over all human woe.

In singular contrast to *In Memoriam* came Tennyson's next poem — *Maud*. This very contrast, perhaps, was one of the reasons why *Maud* was at first received so coldly by the reviewers. But all doubts and dismal prognostications were dispelled by the appearance of the *Idylls of the King*. The success of the *Idylls* was paralleled only by that of *In Memoriam*. In some respects it is perhaps a more popular book.

Tennyson is essentially a lyric poet, of the impassioned but reflective order; he is the child of the present generation in all its culture, its refinement, its tendency to doubt, its love of artistic form. His style is the most finished since the days of Shakespeare and Milton. At times, indeed, it seems almost too faultless, and makes the reader wish for a little of Browning's ruggedness. In the choice of words, especially of predicates, and in the adaptation of old or almost obsolete

words to new uses, Tennyson has not his equal in modern English literature. Whether we read the *Lady of Shallot*, or *Locksley Hall*, or the *Vision of Art*, or *In Memoriam*, or the *Idylls of the King*, we find everywhere the most exquisite adjustment of word to thought, the rarest suggestiveness of imagery, and the most perfect freedom and variety of construction. In style, certainly, Tennyson is the first model after Milton.

Robert Browning.

Robert Browning, 1812 —, stands conspicuous among the poets of his day, being inferior to Tennyson only. Mr. Browning was married in 1846 to the poetess Elizabeth Barrett, since which time he has lived on the continent, and chiefly at Florence, in Italy.

Mr. Browning's first publication was *Paracelsus*. It was highly commended by the critics, but met with little popular favor. He next produced the *Tragedy of Strafford*, which in the opinion of good judges ought to have been successful, but somehow it did not succeed, though presented by no less an actor than Macready. So has it been pretty much with all of Mr. Browning's writings. They give unmistakable evidences of genius, but they are not popular. The author does not court popularity, and apparently does not value it, not present popularity at least, preferring to await the verdict of "those who shall come after." But there is a studied obscurity in his meaning, particularly in his works of greatest mark, which will be quite as repellent to readers of the twentieth century as to those of the nineteenth. He will probably always have, as he now has, a few devoted worshippers, but he will never be the idol of the many. The critics will laud, but the people will not read.

Other Works. — His principal works, in addition to those already named, are *Sordello*; *Pippa Passes*, a Drama; *The Blot in the 'Scutcheon*, a Drama; *The Ring and the Book*. The poem last named is his largest work, and the one in which all his peculiarities, good and bad, are most strongly marked. Some of his short pieces, like *The Pied Piper of Hamelin*, and *How we Brought the Good News from Ghent to Aix*, are those by which he has gained his chief popularity.

Mrs. Browning.

Mrs. Elizabeth Barrett Browning, 1807-1861, is generally admitted to be the greatest of English poetesses.

Early Career. — Mrs. Browning (Elizabeth Barrett) was the daughter of a wealthy merchant of London, and had the advantage of a

superior education. She was, in particular, thoroughly versed in the Latin and Greek languages. She began authorship very early in life, writing both in prose and verse at the age of ten, and publishing a volume of poems at the age of seventeen. Her health was always delicate, so that she was unable to bear the strain of the highest intellectual achievements. Had her physical powers been commensurate with her intellectual, it would not be easy to assign a limit to what she might have accomplished. She undoubtedly had genius of the highest order. But a great poem, or a great work of art of any kind, can only be produced by the expenditure of great and long-continued labor, and to such labor Mrs. Browning's physical frame was at no time adequate. What she achieved, therefore, brilliant as much of it was, and enduring as some of it doubtless will be, must yet be accepted rather as an intimation of what she might have done than its full realization.

Works.—Her largest single work is *Aurora Leigh*, a narrative poem, which met with immediate and general favor. *Casa Guidi Windows*, written in Italy, and giving expression to her thoughts and feelings on Italian affairs, is thought to contain the finest efforts of her genius. Some of her other publications are: *The Drama of Exile*; *Prometheus Bound*, a translation from the Greek; *Lady Geraldine's Courtship*; *The Cry of the Children*. Her *Sonnets* deserve particular mention; they are numerous, and of extraordinary excellence. Many a single sonnet in the collection is enough to make a reputation. The *Sonnets from the Portuguese*, so called, are thought to describe the love-making between her and Mr. Browning.

She was happily married in 1846 to the poet Robert Browning, and lived thereafter on the continent, chiefly in Italy, to the manifest improvement of her health. The poems of these later years are by far her best.

Mrs. Norton.

Mrs. Caroline Elizabeth Sarah Norton, 1808 —, is a poetess of no little celebrity. She is a grand-daughter of Richard Brinsley Sheridan. She began her career as a writer very early in life. At the age of twelve she wrote a satire, *The Dandies' Rout*, and, at seventeen, *The Sorrows of Rosalie*. Her first work of merit, however, is *The Undying One*, a poem published in 1830. Since that time she has given to the world a number of tales and poems. *The Voice from the Factories* and *The Child of the Islands*, like Mrs. Browning's *Cry of the Children*, are vigorous protests against the degraded condition of the English poor.

Procter—"Barry Cornwall."

Bryan Waller Procter, 1790 —, better known as "Barry Cornwall," was a poet of great merit. Mr. Procter forms a connecting link between the present generation and one that has already become historical. So late even as 1866, he came before the public with a new work of considerable size, yet he was famous fifty years ago;—the contemporary and associate of Byron and Moore.

Mr. Procter's first publication, *Dramatic Scenes*, appeared in 1821. It was an attempt to reproduce some of the best features of the older English drama, and was remarkably successful.

Some of Mr. Procter's other publications are: *Portraits of the British Poets*, illustrated by Notes, Biographical, Critical, and Poetical; *English Songs* and other small Poems; *Essays and Tales in Prose*.

Adelaide Procter.

Adelaide Anne Procter, 1825–1864, daughter of the poet Procter, is herself a poet by divine right. She is the "golden-tressed Adelaide" celebrated in one of her father's songs.

Her first considerable publication was in 1858, a volume entitled *Legends and Lyrics*. It met with immediate success, and passed through a large number of editions. A second series of *Legends and Lyrics* appeared in 1860.

Philip James Bailey.

Philip James Bailey, 1816 —, published at the age of twenty a poem called *Festus*, which created a great sensation. "It was an extraordinary production, out-Heroding Kant in some of its philosophy, and out-Goetheing Goethe in the introduction of the three persons of the Trinity as interlocutors in its wild plot. Most objectionable as it was on this account, it yet contained many exquisite passages of genuine poetry." The poem was subsequently both pruned and enlarged.

Aytoun.

William Edmondstone Aytoun, 1813–1865, son-in-law of Professor Wilson (Christopher North), and Professor of Literature and Belles-Lettres in the University of Edinburgh, was for many years also a contributor and finally editor of *Blackwood's Magazine*. Prof. Aytoun's publications are numerous. The following are the principal: *Lays of the Scottish Cavaliers*; *Firmilian*, a Spasmodic Tragedy; *Ballads of Scotland*. The ballads are highly commended by all the critics.

The Spasmodic Tragedy is designed to satirize some modern manifestations of a false and extravagant taste in poetry. The Lays is by far his most popular work.

Bonar.

Horatius Bonar, D.D., 1808 —, is a religious poet of singular sweetness and beauty, many of whose sacred lyrics have already found their way into the hymnals of nearly every Protestant church.

Bickersteth.

Rev. Edward Henry Bickersteth, — —, son of the Rev. Edward Bickersteth, has become widely known as the author of an epic poem called Yesterday, To-day, and Forever.

Charlotte Elliott.

Charlotte Elliott, — 1871, is known among all English-speaking Christians by her beautiful hymn, Just as I Am. She was a granddaughter of Rev. John Venn. She lived during the greater part of her life at Torquay, but spent her last years at Brighton. She published Hours of Sorrow, 1836; Morning and Evening Hymns for a Week, 1842; Poems, 1863. She was through life an invalid and sufferer, and much of her own experience is breathed into her hymns.

Jean Ingelow.

Jean Ingelow, 1830 —, is favorably known as a poet and as a writer of tales and sketches. She was born in Boston, Lincolnshire, England, but has resided most of her life in London. Her first volume of poems was published in 1863, and at once gave her rank as one of the greatest living female poets. Her second volume of poems was published in 1867, and her last in 1870. She has written five volumes of prose stories for children, which have had a large sale. One of her poems, High Tide on the Coast of Lancashire, has been a great favorite with American readers.

Morris.

William Morris, 1830 —, without any preliminary heralding, rose at once to fame by the publication, in 1867, of a long narrative poem, the Life and Death of Jason, and, in the years 1868-1871, of a still longer poem, the Earthly Paradise.

These poems are unlike any others in our literature, though more

suggestive of the poetry of Chaucer than of anything else, and they place the author unquestionably in the rank of great poets.

The *Earthly Paradise* consists of legends derived from the classical and mediæval periods, set in a framework belonging to the age of Chaucer. "Certain gentlemen and mariners of Norway, having considered all that they had heard of the *Earthly Paradise*, set sail to find it, and after many troubles, and the lapse of many years, came, old men, to some western land of which they had never before heard." Missing the "Happy Isles," which poets had fabled, the worn and disappointed Wanderers find some comfort in the hospitality extended to them by the Elders of this western city. Twice each month, at a solemn feast made for their entertainment, some chronicle of the olden time is rehearsed, alternately by one of the city Elders and by one of the Wanderers. The chronicles rehearsed by the city Elders are classical, being legends from the Greek mythology; those rehearsed by the Wanderers are taken from other traditions, chiefly mediæval. The twelve months of the year thus give occasion for twenty-four of these chronicles, each chronicle being by itself a long narrative poem. Between the several pairs of chronicles are pleasant interludes of song, keeping up the connection of the whole with the original adventure. The whole poem makes a large work about the size of the *Canterbury Tales*.

II. THE NOVELISTS.

Dickens.

Charles Dickens, 1812-1870, was, on the whole, the greatest novelist of his day, and one of the greatest of all time.

His Career.—Dickens was designed for the profession of the law, and began studying for that purpose, but not finding the business congenial, he became a reporter of the parliamentary debates for some of the London papers. While engaged in this work for the *Morning Chronicle*, he wrote for the evening edition of that paper *Sketches of Life and Character by Boz*. These *Sketches* immediately arrested attention. One of the booksellers thereupon engaged Dickens to write, and a comic draughtsman to illustrate, the adventures of a party of cockney sportsmen. This was the origin of the famous *Pickwick Papers by Boz, with Illustrations by Phiz*. The book was instantly and universally popular. All England and America were in a roar over *Pickwick*, and Sam Weller, and the other notabilities of that wonderful book. From that date onward the author was in constant demand, the greedy public, like his own *Oliver*, ever "ask-

ing for more;" and he continued, up to the very day of his death, to pour forth book after book with unceasing and most prolific activity.

In 1841 Mr. Dickens visited the United States, where he was lionized extensively, and on his return to England, he published in the following year *American Notes for General Circulation*. Some of his laughable caricatures of American manners and society gave great umbrage, the Americans then being more thin-skinned in such matters than they have since become, and forgetting that the humorist was doing for us exactly what we admired so much and enjoyed so heartily in his dealings with his own countrymen. In his next succeeding novel, *Martin Chuzzlewit*, in which the hero has experience of American life, the same features appeared, and we Americans became seriously and most absurdly angry. But this feeling gradually passed away, and when, near the close of his life, he again visited our country, for the purpose of giving a course of public readings, he was everywhere received with the most hearty welcome.

In 1850 he started a weekly paper, *Household Words*, which he conducted for several years, and which had a very large circulation. In 1859 he began another periodical of similar character, called *All the Year Round*. Most of his novels and tales appeared first as serials in the periodicals with which he was connected. For many years before his death he published annually a *Christmas Story*. These *Christmas Stories* became a notable feature in his authorship, and are among his very happiest efforts.

The following are his principal works: *Pickwick Papers*; *Oliver Twist*; *Nicholas Nickleby*; *Master Humphrey's Clock*; *Barnaby Rudge*; *Martin Chuzzlewit*; *Dombey and Son*; *David Copperfield*; *Bleak House*; *Hard Times*; *Little Dorrit*; *A Tale of Two Cities*; *Great Expectations*; *Our Mutual Friend*; *The Commercial Traveller*; *Sketches by Boz*.

Mr. Dickens was an excellent reader, and he had all the talents and qualities needed to become a first-rate actor. Towards the close of his life he gave public Readings of portions of his own works, with great applause; and his second visit to America, which was in 1867, was for this purpose. It was strictly a professional tour, and was eminently successful. He gave a great pleasure to many hundreds of thousands of his admirers, and added by the tour both to his fame and his fortune.

Dickens died suddenly in the midst of his literary labors, and in the full maturity of his powers. His constitution, both mental and physical, was extremely active and vigorous, capable, apparently, of any amount of work that his royal will saw fit to impose; and, in the

consciousness of this abounding strength, he drew too freely upon his vital force. He even went further, and stimulated his flagging energies by an over-generous diet and by the free use of strong drinks, to enable him to bear the enormous strain put upon his powers, until at length nature gave way, and he died in the very height and flood-tide of abounding life.

Thackeray.

William Makepeace Thackeray, 1811-1863, shares with Dickens and Bulwer in the supremacy of the world of fiction.

He was educated at the Charter-House School, London, and at Cambridge. He inherited a handsome fortune, which he lost and wasted. For some time he studied art in England and on the continent, but finally decided upon literature as a vocation. He became a regular contributor to *Fraser*, *Punch*, the *Times*, the *New Monthly Magazine*, and other periodicals. Many of his most brilliant sketches appeared in this fugitive form. Among them are the *Book of Snobs*, *Fitzboodle's Confessions*, and Mr. Michael Angelo Titmarsh's numerous sketches and essays.

Thackeray's first great work, *Vanity Fair*, appeared as a serial in 1847-8. It was followed in order by *Pendennis*, *Harry Esmond*, *The Newcomes*, and *The Virginians*. Besides these great works of fiction should be mentioned his *Lectures on the English Humorists of the Eighteenth Century*, and on the *Four Georges*.

Thackeray, like Dickens, is intensely realistic. He describes men and women as he finds them in the world in which he lives. In his method, however, he differs widely from Dickens, and shows his own immense superiority. He does not content himself with drawing portraits or caricatures; he takes a strongly marked character, divests it of everything merely accidental, makes it general, and thus creates a type of character. Thus Major Pendennis and young Pen himself are not merely individuals; they are types of their whole class. The same may be said of Becky Sharp, Ethel Newcome, Beatrix Esmond. By the side of them, the Pecksniffs, Gradgrinds, Squeerses, fade away into mere names — labels for bundles of hateful qualities.

It is difficult to pronounce upon the comparative merits of Thackeray's works. Perhaps *Harry Esmond* is the most artistic, *Vanity Fair* the cleverest, and *The Newcomes* the most satisfactory. Nothing in them, however, surpasses, as a creation, the faultless figure of Major Pendennis. No one, not even Shakespeare, could have exhausted more completely the characteristics of bachelor-uncledom.

In style, Thackeray is most happy. His pages tingle with satire,

or radiate with broad humor. There is no vagueness, no weakness, in the strokes with which he portrays or narrates. Everything suggests healthy life, thought, and emotion. Even his minor works display the same unerring hand. His Lectures, also, are full of healthy humor and sound analysis. In short, as a man and a writer, Thackeray has left, by his death, a void in English letters which will not soon be filled, and a fame second only to that of Scott.

Bulwer-Lytton.

Sir Edward George Bulwer-Lytton, 1805 —, stands clearly in the first class of English novelists. Bulwer, Thackeray, and Dickens form a trio of great names, so nearly equal that it is not easy to determine which should bear the palm. Each has his advocates; each has, in fact, a greatness of his own, differing in kind, rather than in degree, from that of the others.

Lord Lytton, or Bulwer, as he is generally known to American readers, evinced very early in life an aptitude for letters. He may be considered, however, to have fairly made his *début* as an author in 1828, by the publication of *Pelham*. Since that time an unremitting stream of novels and other works has poured from his pen. These are so well known in England and America that a complete list of them is scarcely necessary in this place.

His principal novels are *Pelham*; *Devereux*; *Eugene Aram*; *The Last Days of Pompeii*; *Rienzi*; *Harold, the Last of the Saxon Kings*; *The Caxtons*; *My Novel*; *What will He do with It*; *A Strange Story*. He has also published several dramas, of which *Richelieu* and *The Lady of Lyons* are the most famous; *The New Timon* and *Other Poems*; and many poems and ballads translated from Schiller. In the field of politics he has distinguished himself as a pamphleteer by *The Crisis*, *Letters to John Bull, Esq.*, and other able writings of the kind.

The preceding sketch is only an outline of Bulwer's varied, intense, and protracted labors. He is probably the most prolific English writer of fame in the present century, and, in company with Scott, Dickens, and Thackeray, is one of those most widely read.

Those of his novels which have their scene in England portray the society of the upper classes almost exclusively. They are full of life and energy, the characters are strongly marked, the plot is deeply laid, if not always probable, and the language flows smoothly, and at times even eloquently. It must be objected to his novels, however, that they have a feature of sameness. That is to say, the same funda-

mental characters of ex-minister, the young lord his friend, unknown heir, villain, etc., are repeated, in slightly varied forms, through a long series of works. The language, too, is often grandiloquent rather than eloquent, and the style is diffuse. His historical novels display great reading and remarkable powers of invention; *Harold*, *Rienzi*, and *The Last Days of Pompeii* are, as art-constructions, superior to anything in their line except *Thackeray's Esmond* and *Virginians*.

Bulwer cannot be said to have created any new types of character. He has portrayed certain features and elements of English society, and classified the characters which compose that society. But he has produced no grand creations, that will be handed down to coming generations as models — no such men and women as *Jennie Deans*, *Caleb Balderstone*, *Becky Sharp*, *Major Pendennis*, *Mrs. Gamp*, *Mr. Micawber*, and many others that might be selected from the works of his great contemporaries.

Disraeli — Father and Son.

ISAAC DISRAELI, 1766-1848, was of Jewish extraction, the son of a Venetian merchant, but was born in England, near London, and was educated at Leyden and Amsterdam. Having literary tastes, and ample means for their indulgence, Mr. Disraeli addicted himself through life to investigations which have redounded greatly to the benefit of English letters.

His chief works are: *Curiosities of Literature*; *Calamities of Authors*; *Quarrels of Authors*; *Amenities of Literature*.

RT. HON. BENJAMIN DISRAELI, 1805 —, son of Isaac, added to the literary tastes of his father a strong passion and talent for political life.

Mr. Disraeli published his first work, *Vivian Grey*, in 1826, when he was only twenty-one years old, and from that time to the present, now almost half a century, he has been a man of mark, and has been continually rising.

In political life, after several sharp contests and defeats, he succeeded in getting into Parliament. There he has signalized himself by brilliant abilities as a debater; he rose to be at different times Chancellor of the Exchequer and leader of the House of Commons, and finally, in 1868, to be Prime Minister. The Tory and aristocratic party, of which he is a member, dislike and distrust him, but cannot dispense with the aid of a leader of such brilliant abilities, and have yielded some of their most cherished notions rather than break with him.

Busy as has been his political life, Mr. Disraeli has found leisure to keep himself constantly before the public as an author, and his publi-

cations have been almost as numerous as the years. His principal productions are the following: *Vivian Grey*; *Voyage of Capt. Popanilla*; *Contarini Fleming*; *Alroy, the Wondrous Tale*; *Henrietta Temple*; *Venetia*; *Coningsby*; *Sibyl, or the New Nation*; *Ixion in Heaven*; *Tancred, or the New Crusade*; *Lothair*.

Lothair, the last of Mr. Disraeli's fictions, was written in the midst of his most engrossing occupations as a political leader in Parliament, and created a prodigious sensation on account of its but thinly veiled pictures of living men and women in the very highest circles of English society. A vein of scandal, indeed, runs through nearly all his fictions, beginning with *Vivian Grey*.

Trollope — Mother and Sons.

MRS. FRANCES TROLLOPE, — 1863, mother of the two distinguished sons of the same name, was herself a writer of no mean abilities. She passed three years in America, and afterwards travelled and resided a number of years on the continent. In 1831 she published two volumes on the *Domestic Manners of the Americans*, which gave great dissatisfaction to the nation described. The book was one of the many of like kind on that subject, whose appearance forty or fifty years ago was the regular signal for denunciation and counter-denunciation. Mrs. Trollope's work contained a fair share of gossipy truth, many mistakes, and not a few absurdities. It was succeeded by one or two other books of travel, and a formidable list of novels, which were in great favor at the time, but which are now neglected for more recent favorites.

ANTHONY TROLLOPE, 1815 —, son of the preceding, has attained great eminence as a writer of novels. His novels are so numerous and so uniformly good that it is rather difficult to specialize among them. *La Vendée*, *Barchester Towers*, *The Bertrams*, *Orley Farm*, may perhaps be cited as the best. As a writer of prose fiction, Mr. Trollope may be set down as among the very foremost in the second class — reserving the first class for such magnates as Scott, Thackeray, Dickens, and Bulwer. He has not created any really great characters, either male or female, or invented any remarkable narratives. But, on the other hand, his novels are intensely realistic portrayments of English social life. All his works are clothed in an atmosphere of healthy and robust purity, alike removed from sentimentality and extravagance. These qualities, combined with ease of style, have procured for the author an immense popularity which shows no signs of diminution.

THOMAS ADOLPHUS TROLLOPE, 1810 —, a brother of the novelist Anthony Trollope, is himself a novelist of repute and also an historian. He has been a permanent resident of Florence for the last twenty years and more. Many of his novels are illustrative of Italian life and history. His great work, however, is his *History of the Commonwealth of Florence to the Fall of the Republic (1531)*, published in 1865. Of this it is safe to say that it is one of the most valuable contributions to special history that our literature possesses. The theme itself is fascinating, and the historian has spared no trouble or time in investigating original works and documents. The work reads more like a romance than a sober historical narrative.

Charles Reade.

Charles Reade, D. C. L., 1814 —, is one of the great English novelists of the present day. His first novel, *Peg Woffington*, appeared in 1852, and established his fame. It is unsurpassed, in true artistic merit, by any of its more ambitious successors. The most important of these are *Christie Johnstone*, *Never too Late to Mend*, *White Lies*, *Love Me Little Love Me Long*, *The Cloister and the Hearth*, *Hard Cash*, *Griffith Gaunt*, and *Put Yourself in His Place*.

Several of Reade's works, especially *Never too Late to Mend*, and *Put Yourself in His Place*, belong to the class of novels known as tendency-pieces, that is, works of imagination intended to effect some ulterior object. In such cases the ulterior object is some social reform, which the writer hopes to bring about by showing, by means of concrete, living example, the pressing want of improvement. Thus, *Never too Late to Mend* was a vigorous protest against the then existing prison-system of England, and *Put Yourself in His Place* was intended to show the evils of Trades-Unions.

Mayne Reid.

Captain Mayne Reid, 1818 —, is the author of a large number of works descriptive of adventure, half fact, half fiction, which are chiefly captivating as boys' books. The list of his publications is very long. There are forty odd works, all written in the same general style. The best of them are, perhaps, *Rifle Rangers*, *Boy Hunters*, *English Family Robinson*, *Forest Exiles*. They have been highly commended for the freshness and accuracy of their descriptions, and their general healthy tone.

Charles Kingsley.

Rev. Charles Kingsley, 1819 —, has gained distinction in several walks of literature, but is chiefly known as a novelist. His first work of prominence was *Alton Locke*, a novel depicting the times of the Chartist troubles in England. His other principal works have been *Yeast*; *Hypatia*, the scene of which is laid in Alexandria during the times of the early Christian Church; *Westward Ho! or Sir Amyas Leigh*; *Hereward, the Last of the Saxons*.

THOMAS HUGHES, M. P., 1823 —, better known in America, as in England, by his pseudonym of Tom Brown, is the author of several popular works. Those by which chiefly he acquired celebrity are: *Tom Brown's School-Days*, describing life at Rugby under the administration of Arnold, and *Tom Brown at Oxford*, describing life at the University. *Tom Brown at Rugby*, which was to a very considerable degree autobiographical, took immediate hold upon the public heart. Its success was a triumph of character quite as much as of ability. The style had the literary charms, indeed, of directness, strength, and simplicity; but its supreme charm lay in its transparent veracity. *Tom Brown at Oxford*, which followed, was of the same general character, though less fresh and forcible.

Lever.

Charles J. Lever, M. D., 1809–1872, was one of the best and most popular novelists of the century. His principal works are *Harry Lorrequer*, *Charles O'Malley*, *Jack Hinton*, *Tom Burke*, *Maurice Tiernay*, and *Kate O'Donoghue*.

As a delineator of the droll side of Irish life and character, and of army life in general, Lever is unequalled. The plot of his novels is usually weak, and the professed heroines are tame and conventional. But the other characters are all highly marked, and reveal a wealth of humor and fun that borders on the incredible. They are all excellent, and some of them, like Mickey Free and Major Monsoon, may be safely classed among the greatest literary creations. Of all care-dispelling, mirth-provoking books, *Charles O'Malley* is the most genial. It is one carnival of wit, humor, and revelry from end to end, with just enough of the shady side of life to temper the merriment, and prevent it from becoming monotonous.

Lover.

Samuel Lover, 1797-1868, a native of Dublin, was the author of a number of sketches, songs, and novels of Irish life. His best known novels are *Rory O'Moore*, *Handy Andy*, and *Treasure Trove*. The *Angels' Whisper*, *Rory O'Moore*, and *Molly Bawn* are the most admired of his songs. The broad, blundering fun of *Handy Andy* has been welcomed everywhere. But Mr. Lover cannot compare with his great rival, Charles Lever. The latter has infinitely more play and delicacy of feeling, and a wider range of character, as well as keener insight. Mr. Lover's books are simply funny.

Warren.

Samuel Warren, LL. D., 1807 —, is prominent both as a novelist, and as a writer on law. He is one of the few who have succeeded in reconciling the lighter muse with the proverbially "jealous mistress." His earliest work, *Passages from the Diary of a Late Physician*, a collection of sketches, first appeared in *Blackwood's Magazine*, and attracted general attention. So intense was the air of reality about these sketches that one of Mr. Warren's critics found fault with them as a betrayal of professional confidence. His next—and also his best work—was *Ten Thousand a Year*, which likewise appeared in *Blackwood* as a serial. This novel has its faults, and grave ones; it is too long, and, being written in the interests of the Conservative party, betrays too palpably its tendency. But with all its defects, it is a delightfully fascinating book, and some of its characters have already passed into the permanent gallery of great English creations. *Tittlebat Titmouse* and *Oily Gammon* stand on an equal footing with *Oliver Twist* and *Uriah Heep*.

G. P. R. James.

George Payne Rainsford James, 1800-1860, was the most voluminous novelist of his day. In 1822 appeared his first work, *Edward the Black Prince*; in 1829, *Richelieu*, which had first received in manuscript the approving verdict of Sir Walter Scott. From this time on, Mr. James was the producer of an almost interminable series of historical novels, amounting to one hundred and eighty-nine volumes. He is a pleasing writer, and very popular; but his works have a monotony of plot, character, and description, that render them tiresome to the critical reader. Any one of them is almost the precise counterpart of all the others. Mr. James cannot be said to have added any new creation to the world of imagination.

Wilkie Collins.

William Wilkie Collins, 1824 —, is a distinguished novelist, and the son of William Collins the landscape painter. His best known works are *The Dead Secret*; *Armadale*; *The Moonstone*; *No Name*; *Queen of Hearts*; *Woman in White*; *Man and Wife*, etc.

"George Eliot."

Mrs. Marian C. (Evans) Lewes, 1820 —, best known by her assumed name of George Eliot, belongs to the first class of English novelists. Scarcely any works of fiction of the present day show greater originality, or power, or higher artistic finish. She is the wife of the author, G. H. Lewes; she achieved, however, her great distinction as a writer before her marriage. Her principal works are: *Adam Bede*; *The Mill on the Floss*; *Romola*; *Felix Holt the Radical*; *Scenes of Clerical Life*; *Silas Marner*; *The Spanish Gipsy*, a Poem.

Mrs. Gaskell.

Mrs. Elizabeth C. (Stevenson) Gaskell, 1822-1866, was a resident of Manchester, the wife of a Unitarian minister. She was one of the best of the lady novelists of the present generation; and in her subjects, and the vigor of her delineations, came nearer than any other of them to her friend Charlotte Brontë. Her best works are: *Mary Barton*, a Tale of Manchester Life; *Ruth*, a Novel; and a *Life of Charlotte Brontë*.

Miss Mulock.

Miss Dinah Maria Mulock, 1826 —, is the author of several novels which have enjoyed a great and deserved popularity. The best of her works are: *John Halifax, Gentleman*; *The Ogilvies*; *Agatha's Husband*; and *A Brave Lady*. Miss Mulock's forte lies in the development of her characters, showing how the same general events tend to invigorate a healthy mind and to crush the weak and self-indulgent.

Miss Yonge.

Miss Charlotte Mary Yonge, 1823 —, has attained some celebrity as a novelist. Her novels are of the religious cast, inculcating High Church principles. Her leading characters are clearly individualized, and she has considerable dramatic power. Her chief defect as an artist is want of condensation. Her stories lose power by being too much spun out. She began publishing in 1848, and has kept up a

pretty regular stream of books ever since. The number of her publications is over fifty. The two best known are the *Heir of Redclyffe*, and *Daisy Chain*.

III. WRITERS ON LITERATURE AND POLITICS.

Carlyle.

Thomas Carlyle, 1795 —, is pre-eminent among the writers of his generation for the independence and vigor of his thoughts, and for the air of supreme authority with which his opinions are uttered.

Mr. Carlyle is a native of Scotland. He was educated at the University of Edinburgh, and for some years engaged in teaching, but about the age of twenty-nine gave himself up wholly to literature and authorship.

Mr. Carlyle's first publications were contributions to Brewster's *Edinburgh Encyclopædia*. His next work was a translation of Goethe's *Wilhelm Meister*, which was followed by a *Life of Schiller*. The preparation of these two works seems to have given to his thoughts and studies that strong bent towards German ideas and modes of expression which have formed such a prominent feature in his writings ever since.

This feature was especially marked in his next work, *Sartor Resartus*, professedly a translation from a German treatise on the philosophy of clothes. In this curious miscellany, under a quaint form, and in a diction and phraseology strangely outlandish, the author ventilates his opinions on a great variety of subjects, and with a freshness, vigor, and acuteness of thought, that show on every page the master-hand. *Sartor Resartus* gave Carlyle his first strong hold upon the public mind; and he has been recognized ever since as a leading force in the world of opinion.

His subsequent works have been *Chartism*; *Hero-Worship*; *Past and Present*; *Letters and Speeches of Oliver Cromwell*; *Life of John Sterling*; *Latter-Day Pamphlets*; *The French Revolution*; and *Life of Frederick the Great*. He has published also five volumes of *Miscellanies*.

Mr. Carlyle has a great contempt for weakness, either in individuals or in races, and a corresponding admiration for strength, and is not far from saying, in so many words, that might makes right. Indeed, his special delight is in saying and boldly avowing whatever is glaringly paradoxical. His chief heroes, above all other men, are Mohammed, Cromwell, Napoleon, and Frederick the Great. He is

provokingly arrogant and dogmatic, and yet he charms and fascinates. He calls us all fools, blockheads, knaves, scoundrels, and yet he does it with such an imperial air, that we all like to hear him; we listen to his voice as though it were verily that of Jupiter Tonans speaking audibly from Mount Olympus.

Ruskin.

John Ruskin, 1819 —, is the father of the modern English school of art-criticism, and one of the greatest masters of English prose. His earliest work was *Modern Painters*, intended to show their superiority over the ancients in landscape painting. This was followed by the *Seven Lamps of Architecture*, *i. e.*, the seven moral or psychical principles of architecture. In 1851 appeared what will probably be regarded as his greatest work, *The Stones of Venice*, accompanied by illustrations of Venetian architecture. Ruskin devoted to this work years of patient toil and study, copying on the spot all the chief architectural features of the city. Ruskin's powers of description, although often over-exerted, are very great, and his style has the merit of suggestiveness. No one with a cultivated mind can read at random in Ruskin's writings without seizing and carrying off some idea capable of development by the reader himself. This it is, after all, which constitutes the lasting merit of Ruskin's works.

Max Müller.

Frederick Max Müller, 1823 —, has done a signal public service, and has connected himself indissolubly with English letters, by his successive works on the Science of Language. He is a native of Germany, but has passed by far the greater part of his life in England, and has written nearly all his works in English. His works may be grouped into two classes: those on comparative philology and mythology, and those on Sanscrit proper. The latter are embodied in the edition of the *Rig-Veda*, made by Müller for the East India Company; his translation of the *Rig-Veda*, of which the first volume has appeared; his *Sanscrit Grammar*; his *History of Ancient Sanscrit Literature*; and a number of scattered essays and contributions. As a writer on comparative philology and mythology, he is best known by his *Lectures on the Science of Language*, in two volumes, and by a number of articles that, for a long while, were scattered through reviews and scientific journals, but are now collected into a series of volumes entitled *Chips from a German Workshop*. He occupies the

chair of Modern Languages at Oxford, and is the most eminent Sanscrit scholar that England has possessed since the death of Wilson.

Sir George Cornewall Lewis.

Sir George Cornewall Lewis, 1806 —, is among the ablest and most original critics of the day, especially on historical subjects. His chief work is an Inquiry into the Credibility of Early Roman History. Sir George is a vigorous writer and able scholar, belonging to the so-called destructive school of criticism. He rejects the entire early history of Rome, even Niebuhr's theory of it, as utterly without historic evidence.

Prof. Latham.

Robert Gordon Latham, F. R. S., 1812 —, Professor of English Literature in University College, London, holds a high rank among English philologists.

His best known writings are: A Treatise on the English Language; Man and his Migrations; and Ethnology of Europe.

Craik.

George L. Craik, 1799-1866, Professor of English Literature and History, in Queen's College, Belfast, is the author of a valuable work, on the History of English Literature and Language. It has been republished in the United States in two large vols., 8vo, and is one of the very best works on the subject yet printed.

John Stuart Mill.

John Stuart Mill, 1806 —, has been a contributor to the leading reviews, and was, for several years, co-editor of the Westminster. He has also taken a prominent part in politics, and been honored with an election to Parliament. He belongs to the radical, progressive party in England.

Besides his scattered pieces he has published the following works: A System of Logic, 2 vols.; Principles of Political Economy, 2 vols.; An Essay On Liberty; and, very recently, An Essay On the Subjection of Woman.

As a writer on philosophical or abstract subjects, no one has ever surpassed Mr. Mill for clearness and cogency of statement. As a scholar, his reputation is great and well founded. As a thinker, he is clear-headed and earnest. Whether or not his views are sound, still remains to be proven. Many, even of the same party, fear that they

are too ultra, too theoretical to be applied with safety to practical subjects. In political economy, Mr. Mill is a champion of free-trade, and a fearless opponent of the present absorption of land in England by a few enormously wealthy owners.

Gladstone.

Rt. Hon. William E. Gladstone, 1809 ———, great equally as a statesman, an author, and an orator, has risen by slow but sure degrees, through the various stages of advancement, until in 1868 he became the Prime Minister of the Crown. Like several of the other great statesmen of Great Britain of the present day, Mr. Gladstone, in the midst of his intense parliamentary labors, has found time to employ his pen on subjects of general concern. His works, though not numerous, are in the highest degree scholarly and able, and sufficient of themselves to give him rank among the great writers of the age. The following are the chief: *The State in its Relation to the Church*; *Juyentus Mundi, the Gods and Men of the Heroic Age*; *Studies on Homer and the Homeric Age*.

The Earl of Derby.

Edward Geoffrey Smith Stanley, Earl of Derby, 1799–1869, a distinguished English statesman, and leader of the Tory party, gained great distinction also in the field of authorship. Besides some minor works, he published the *Iliad of Homer*, in English Blank Verse. Derby's *Homer* is considered far superior to Pope's, and certainly is one of the best, if not the best, ever published. Such a literary achievement is the more remarkable, as it was executed amid the cares and excitements of political life.

Douglas Jerrold.

Douglas Jerrold, 1803–1857, was one of the famous wits of this century. His contributions to the *London Punch* alone would serve to make him famous. No less popular are his comedies. The best known among them are *Black-eyed Susan* and *Nell Gwynne*. Mrs. Caudle's *Curtain Lectures* and *Punch's Complete Letter Writer* have become proverbial.

Mrs. Jameson.

Mrs. Anna Jameson, 1797–1860, has a high reputation as a writer on art and literature. Her principal works are: *Characteristics of*

Women, Memoirs of Celebrated Female Sovereigns, Lives of the Early Italian Painters, The Poetry of Sacred and Legendary Art. Mrs. Jameson's works exhibit rare powers of insight combined with grace of expression, and purity of sentiment. Probably no other English female writer of her day has been more read and quoted. In her Sacred and Legendary Art she has evinced her capacity for antiquarian research, while her Characteristics of Women is "A most eloquent and passionate representation of Shakespeare's Women, and in many respects is an important contribution to critical literature." *Whipple.*

IV. WRITERS ON PHILOSOPHY AND SCIENCE.

Sir William Hamilton.

Sir William Hamilton, 1788-1856, was, at the time of his death, the acknowledged leader of English metaphysicians. He was Professor of Logic and Metaphysics in the University of Edinburgh. Hamilton is universally allowed to have been a man of uncommon erudition, and of equal clearness in thought and expression. His Lectures on Logic and Metaphysics are accepted text-books in many American colleges. His original productions appeared chiefly in the shape of essays in the Edinburgh Review. Besides these, he edited, with elaborate notes and dissertations, the works of Thomas Reid, and was engaged, at the time of his death, in the preparation of a similar edition of the works of Dugald Stewart.

Buckle.

Henry Thomas Buckle, 1822-1862, acquired great celebrity by his work on the History of Civilization. This work, so daring in thought, and so beautiful in expression, created at once a profound impression wherever the English language was spoken. It was unmistakably infidel in its assumptions; and it supported them with such a fulness and beauty of illustration as to create for a time a feeling of alarm in the minds of many. The public were taken with surprise by the wealth of learning at his command, and at the same time fascinated by the quiet ease and elegance with which these stores of wealth were spread out before them. Such was the feeling on the appearance of the first volume, in 1857. A second and larger volume came out in 1861, but did not create the excitement produced by the first. People had had time to recover from the spell thrown over them, and had found that his logic was by no means equal to his rhetoric. They could still admire

his style, which for philosophical writing has indeed never been excelled; and yet could see that his reasoning was unmistakably weak. His health failing, Mr. Buckle travelled to the East in the hope of recovery, but died at Damascus, in the spring of 1862. His work, if carried out to completion on the plan proposed, would have been one of colossal proportions. As it is, it is a splendid fragment, which must ever command respect, even from those who dissent from the conclusions of the author.

Herbert Spencer.

Herbert Spencer, 1820 —, is one of the most voluminous writers of the day on philosophical subjects. He belongs to the same infidel school as Buckle, Lecky, and Darwin. He has been a contributor to the great English quarterlies, chiefly to the *Westminster Review*, and to some scientific journals. Mr. Spencer may be described in general terms as a Darwinist, seeking to ascertain by deduction the physical and psychical laws underlying social life, and to make them, instead of abstract speculation, the basis of philosophy. According to Mr. Spencer's views there is no such thing as metaphysics in the ordinary use of that term, no *a priori* construction of the world of thought out of the philosopher's own consciousness, but only a science of human life based upon broad and carefully prepared data, and treated like other inductive sciences.

Mr. Spencer's principal works are: *Social Statics*, *The Principles of Psychology*, *Education*, *First Principles*, *Principles of Biology*, *Classification of the Sciences*, and *Universal Progress*.

Lecky.

Mr. W. E. H. Lecky, — —, is a philosophical writer of considerable prominence. His two works are a *History of Rationalism in Europe*, and a *History of European Morals from Augustus to Charlemagne*.

The Duke of Argyle.

George John Douglass Campbell, *Duke of Argyle*, 1823 —, is an eminent British statesman, orator, and author. The Duke is an earnest advocate of the principles of the Free Church of Scotland, and he took an active part in the proceedings which led to the disruption. He published *Presbytery Examined*, giving a review of the ecclesiastical history of Scotland since the Reformation. In the House of Lords he acts with the Liberal party, and he is an earnest promoter of science

and of popular education. His latest work is a philosophical treatise on *The Reign of Law*, which has been very favorably received.

Sir David Brewster.

Sir David Brewster, LL.D., 1781-1868, a native of Scotland and a resident of Edinburgh, was one of the greatest experimental philosophers of the present century. He edited the *Edinburgh Encyclopædia*, 1808-1829, and wrote many of its articles. He contributed also to the *Encyclopædia Britannica*, and to the *North British Review*. His papers in the *Transactions* of various learned societies are very numerous. Of his separate works, of a more popular character, the following are the chief: *Letters on Natural Magic*; *More Worlds than One*, the *Creed of the Philosopher* and the *Hope of the Christian*; *Lives of Sir Isaac Newton, Galileo, Tycho Brahe, and Kepler*.

Whewell.

William Whewell, D.D., 1795-1866, distinguished himself as a writer on a great variety of subjects, though he was mainly known by his writings on the natural sciences. The most widely known of his works are: *Astronomy and General Physics considered in Reference to Natural Philosophy*; *History of the Inductive Sciences*; *Philosophy of the Inductive Sciences*; *Elements of Morality*; *Plurality of Worlds*; *History of Moral Philosophy in England*.

Whewell was one of the few men who are equally at home in the exact and the historical sciences, and able to do both classes justice without allowing the one to override the other. Hence the great value and the success of his *History of the Inductive Sciences*. Notwithstanding its errors and its occasionally illiberal spirit, it is, together with the *Philosophy of the Inductive Sciences*, a wonderful effort to co-ordinate the scattered and even hostile departments of human knowledge.

Charles Darwin.

Charles Darwin, F. R. S., 1809 —, the grandson of the poet and naturalist Erasmus Darwin, is himself one of the most eminent naturalists of the day. Mr. Darwin has a singular facility in expressing his ideas in language easily understood and in disposing his matter for artistic effect. His chief works are: *The Variation of Animals and Plants under Domestication*; *The Origin of Species by Means of Natural Selection*; *The Descent of Man*. His scientific opinions, as contained in the works last named, have met with emphatic dissent.

But all critics, both friends and foes, have admired the clearness and beauty of his style, and the wonderful variety and extent of his knowledge.

Owen.

Richard Owen, D. C. L., 1804 —, is the most eminent comparative anatomist of his age. His written contributions to science are immense. Those of his works which are of most general interest are: *History of British Fossil Mammals and Birds*; *On the Archetype and Homologies of the Vertebrate Skeleton*; *The Anatomy of the Vertebrates*. Professor Owen is an opponent of Darwinism, defending the mutability of species by virtue of inherent tendencies, and not by change of external circumstances. His works, even to the lay reader, are fascinating through their vigor and clearness of style.

Lyell.

Sir Charles Lyell, 1797 —, is one of the most eminent geologists of the century. His chief works are: *Principles of Geology*; *Travels in North America*; *The Antiquity of Man*. Lyell is, in the strictest sense of the term, a scientific inquirer; his method and his aim are purely scientific. At the same time, by reason of his pleasing style and clear statement, he has been the chief agent in impressing the claims of the science upon the attention of the reading public. His earliest work and his latest — *The Principles of Geology* and *The Antiquity of Man* — mark, each of them, a new era in science. Lyell's two volumes of *Travels* are chiefly taken up with scientific details, but are also rich in shrewd and just observations upon the society and institutions of the country whose geological features he is exploring.

Tyndall.

John Tyndall, 1820 —, is one of the most eminent and best known scientists of the present day. He is the author of two interesting works on Switzerland, entitled *The Glaciers of the Alps*, and *Mountaineering* in 1861, in which brilliant description of hazardous ascensions is skilfully blended with scientific information. His best known works, however, are on *Heat as a Mode of Motion*, and on *Sound*. Tyndall belongs to that growing class of investigators who unite the greatest originality and accuracy of research with the happiest style of composition. His monograph on *Heat* may be set down as marking a new epoch in that department. Professor Tyndall visited the United States in 1872 on a lecturing tour.

V. HISTORY, BIOGRAPHY, ANTIQUITIES, ETC.

- Macaulay.

Thomas Babington Macaulay, 1800-1859, was in his day the most brilliant living writer in England, in matters of historical criticism. He excelled, indeed, in almost every style of writing, but it was on questions of history, and especially on those involving political issues, that his supremacy was complete.

He was educated at the University of Cambridge, and greatly distinguished himself while there by the thoroughness of his scholarship. He twice carried off the prize, the Chancellor's Medal, for English verse. University honors fell thick about his path, but he left them behind and applied himself to the study of the law. While still a law student, he published two of his most remarkable productions, the *Battle of Ivry*, at the age of twenty-four, and the *Essay on Milton*, at the age of twenty-five. Either of these was alone sufficient to mark him as a man of the first order of genius. The *Essay on Milton* was followed from time to time by similar brilliant articles in the *Edinburgh Review*.

In 1830, he entered Parliament, and there by his eloquence in debate, rivalled the fame which he had already acquired as a poet and an essayist. His principal speeches were upon the Reform Bill, 1830-32, and upon the affairs of the East India Company, 1833. On the latter subject, especially, he displayed so much knowledge and ability that he was made a minister of the Supreme Council for India, and put at the head of the Commission to prepare a new code of laws for the Indian empire. He sojourned in India for this purpose from 1835 to 1838, and while there acquired that intimate knowledge of the country which appears with such wonderful effect in his articles on Clive and Warren Hastings.

On returning to England, he re-entered Parliament in 1838, and was made Secretary at War in the Melbourne ministry. During this period of political activity, he produced the *Lays of Ancient Rome*.

Being defeated in an election for Parliament, in 1847, he determined henceforth to devote himself exclusively to literature, and he began the composition of the great historical work, for which all his previous life and writings seemed to be a sort of special preparation. This was intended to be a *History of England from the Accession of James II. down to a Time within the Memory of Persons Still Living*. The first two volumes appeared at the close of 1848. Volumes three and four appeared seven years later, in 1855; and a fragment of another volume was published after his death, the whole coming down only to the death of William III., 1702.

Macaulay was great in everything which he undertook. He was among the first in the list of great parliamentary orators, though after the order of Burke rather than that of Fox; he is equally among the first in the roll of great poets; while, as an essayist, and a painter of historical scenes and personages, he is without a peer.

The sale of his works, particularly of his History, has been enormous. His Essays, as they appeared from time to time in the Edinburgh Review, were received with the same sort of excitement which, in the early part of the century, used to await the appearance of a new fiction by Scott, or a new poem by Byron. His History of England rivalled the most sensational novel in the eagerness with which it was purchased and read. More than sixty thousand copies of the Essays, in 5 vols., were published in Philadelphia alone, within the first five years. The aggregate sale of the third and fourth volumes of his History, within the first four weeks of their publication, was over one hundred and fifty thousand copies.

Grote.

George Grote, 1794-1871, the historian of Greece, was the finest specimen in modern times of a man of business who was at the same time in the foremost rank as a scholar and a man of letters.

Something in Mr. Grote's success in the latter, doubtless, is due to the fact that he carried his business habits and solid business sense into the investigation of subjects usually monopolized by mere scholars, who have no practical experience of affairs.

He was educated at the Charter-House School, and at the age of sixteen entered as a clerk in the banking-house established by his grandfather, and in which he himself afterwards became a partner. He spent his leisure hours, as a clerk, in patient study, and having early formed the purpose of writing the work which has made him famous, set about the preparation for it with a degree of courage and deliberation that border upon the marvellous. Without a University training, he bent himself to the task of writing the most difficult of all histories, the History of Greece. Not being a classical scholar, he applied himself to master not only the Greek language, but whatever related to Greek life, history, literature, and philosophy. The History was completed in 1856, and filled 12 vols., 8vo.

Then followed, after many years, his important work on Plato, a masterpiece of research, analysis, and scholarship. Here the genius of the man of business was, for the first time in the history of speculation, brought to bear on the noblest and highest of transcendental

philosophers. The work was in 3 vols., and was entitled *Plato and the Other Companions of Socrates*.

Froude.

James Anthony Froude, 1818 —, has placed himself in the rank of distinguished historians. His principal work, a *History of England from the Fall of Wolsey to the Death of Elizabeth*, in 12 vols., 8vo, is a monument at once of historical research and of literary culture. Besides this great work, Mr. Froude has published the *Nemesis of Faith*; *Short Studies on Great Studies*; and *Calvinism*, an Address delivered at St. Andrew's University. Mr. Froude visited the United States in 1872 on a lecturing tour.

Merivale.

Rev. Charles Merivale, 1808 —, Fellow of Cambridge, has published an elaborate *History of the Romans*. The object of this work, which is in 7 vols., 8vo, is to bridge over the interval between the point at which Arnold was interrupted, and that at which Gibbon began. Mr. Merivale has told this part of the Roman story in a way that leaves little to be desired. His work is not a compilation, but an original history, the fruit of careful and prolonged investigation. If it does not possess the splendor of Gibbon, or the vigorous grasp of Arnold, it is yet admirable as a work of art, and worthy to hold a place between these two great masters, and to form with them the continuous story of Roman affairs.

Milman.

Henry Hart Milman, 1791-1868; distinguished himself in various walks of authorship, but chiefly as an historian. His most important historical works are: the *History of the Jews*; the well-known annotated edition of Gibbon's *Rome*; the *History of Christianity from the Birth of Christ to the Abolition of Paganism in the Empire*; and the *History of Latin Christianity down to the Pontificate of Nicolas V.* The *History of Christianity* and the *History of Latin Christianity* are justly regarded as standard works. They evince great erudition and logical grasp of mind on the part of the historian, and are written in a spirit of Christian liberality.

Agnes Strickland.

Agnes Strickland, 1806 —, is entitled to an honored place in the gallery of distinguished historical writers.

Her principal works are: the Queens of England, the Queens of Scotland, and the Lives of the Bachelor Kings of England. In most of these works she received much assistance from her sister Elizabeth, who refused however to have her name put on the title-page. The materials were collected by means of careful researches in the British Museum and other great public libraries. Her volumes afford an agreeable reading for the lover of history, and contain many minutiae of royal domestic life not to be found in more ambitious and more philosophical works.

Kinglake.

Alexander William Kinglake, 1811-1870, was chiefly known by his history of the Invasion of the Crimea. His first work was *Eothen*, a collection of sketches of Eastern travel, which has been pronounced to be the most fascinating work of the kind ever written. He accompanied the Crimean expedition, and commenced a detailed account of the campaign under the title, *The Invasion of the Crimea*, of which two volumes have appeared. He is an enthusiastic admirer of Lord Raglan, and the work has therefore somewhat of a partisan character. But the vivid and detailed description which it gives of the campaign, and its merciless exposure of the conduct of Louis Napoleon, in connection with its clear and vigorous style, place the work in the foremost rank of contributions to special history.

ARTHUR HELPS, 1818 —, is favorably known both as an historian and as a writer of miscellanies. His best known works are *Friends in Council*, a *History of the Spanish Conquest*, and a *Life of Columbus*. Helps is a thoroughly earnest writer and a diligent investigator, but his style lacks something of the dignity and finish of the classical historian.

VI. THEOLOGICAL AND RELIGIOUS.

John Henry Newman.

The Very Rev. John Henry Newman, D. D., 1801 —, is an acknowledged leader among the great English theologians of the present day. His eminent abilities as a thinker and a writer are recognized equally by those who dissent from his opinions and those who agree with him.

He was associated with Keble and other Oxford scholars, in the movement which led to the publication of the *Tracts for the Times*,

and was one of those who went over to the Church of Rome. After his conversion, he wrote several works in vindication of his new opinions. The most important of these are *Loss and Gain*, a religious tale, relating the conversion of an Anglican to the Catholic faith, *Lectures on Anglican Difficulties*, *Lectures on the Position of Catholics in England*; *Apologia pro Vita Sua*, containing the history of his religious opinions, and *An Essay in Aid of a Grammar of Assent*, a work treating of fundamental principles of Christian belief.

As a writer of the mother tongue, Dr. Newman is, perhaps, unsurpassed for ease and grace of expression, and for general purity of style. He is said to be kindly in his manners, intuitively discreet in his intercourse with others, warm in his friendships, though an ascetic in temperament.

Cardinal Wiseman.

The Most Rev. Nicholas Wiseman, D. D., 1802-1865, the leading English Catholic at the time of his death, was very eminent as a scholar and a writer. His writings are numerous, and are held in high estimation. The following are his principal works: *Lectures on the Connection between Science and Revealed Religion*; *The Real Presence of the Body and Blood of our Lord Jesus Christ in the Blessed Eucharist*; *Lectures on the Principal Doctrines and Practices of the Catholic Church*. Besides his theological works, and his numerous controversial pamphlets, he published many occasional lectures and essays on subjects connected with literature and art. These lectures and essays showed broad views and generous culture, and gained for the author a lasting place in the respect of his countrymen outside of his own communion. He writes with a singular grace and elegance, and his thoughts are often strikingly beautiful.

Archbishop Manning.

The Most Rev. Henry Edward Manning, D. D., 1808 —, who succeeded Cardinal Wiseman as Archbishop of Westminster, has written many works, chiefly theological, which give him a high place among authors. Those of most note are the *Temporal Mission of the Holy Ghost*, and two correlated works, the *Four Chief Evils of the Day*, and the *Fourfold Sovereignty of God*.

Pusey.

Edward Bouverie Pusey, D. D., 1800 —, Regius Professor of Hebrew in the University of Oxford, is well known as one of the ablest

and most voluminous writers in the English Church at the present day, and one of the founders of a school of theology that goes by his name. Dr. Pusey first came prominently before the public as the author, jointly with Newman, Keble, and others, of a series of pamphlets and volumes, begun in 1833, called *Tracts for the Times*. Seldom, in the history of opinion, has such an influence been produced by the force of mere discussion and argument, as that produced by the patient and persistent labors of these recluse and quiet scholars, in the preparation of this series of *Tracts*. In addition to his share in this work, Dr. Pusey has written a large number of other works on the same or kindred subjects. The following are a few: *Scriptural Views of Holy Baptism*; *The Real Presence of the Body and Blood of Christ the Doctrine of the English Church*; *Eirenicon, or The Church of England a Portion of Christ's One Holy Catholic Church*. For one of his sermons, entitled *The Holy Eucharist a Comfort to the Penitent*, Dr. Pusey was suspended from preaching from 1843 to 1846.

Bishop Colenso.

John W. Colenso, D.D., 1814 —, a clergyman of the English Church and Bishop of Natal, in South Africa, became very notorious by the publication of several volumes impugning the inspiration and the historical accuracy of several of the books of the Bible. His principal work was *The Pentateuch and the Book of Joshua Critically Examined*.

Professor Seeley.

John Robert Seeley, — —, Professor of Modern History in Cambridge, has won great distinction by his work, *Ecce Homo*. In this work, which is one of singular beauty and elegance, Prof. Seeley has endeavored to show, more fully than had ever before been done, the human side of our Lord's character. The studied silence of the book in regard to our Lord's divine character, leaving it in doubt whether the writer really believed Him to be divine, has caused most Christians, both in England and America, to look with disfavor upon the work, notwithstanding the extraordinary fascinations of its style.

F. W. Robertson.

Rev. Frederick W. Robertson, 1816–1853, is one of the few clergymen who have made a strong impression on the general mind by the publication of *Sermons*. *Sermons in the pulpit form no inconsiderable*

part of the mental food of the community. But they are usually a drug when published, as every bookseller knows. Robertson's Sermons are an exception. There is in them a freshness of thought and of expression that have given them a place in popular literature.

Whately.

Richard Whately, D. D., 1787-1863, was educated at Oxford; took orders in the English Church, and rose to great distinction, occupying various important posts, among them the Bishopric of Kildare, and the Archbishopric of Dublin. Whately's literary productions are so numerous and so diversified that it would be impossible to cite in this place even a bare list of them. His earliest published production was the well-known work entitled *Historic Doubts Relative to Napoleon Bonaparte*. It was an instance of what the logicians call *reductio ad absurdum*, that is, the young churchman attempted to show that the principles of reasoning employed by infidels against the New Testament might be made to prove that such a man as Napoleon never existed. The work attracted much attention at the time, and was translated into several continental languages. His two best known works are his treatises on Logic and Rhetoric.

Faber.

George Stanley Faber, 1773-1854, was one of the most learned and prolific writers that the English Church has produced in recent times. His writings are exceedingly numerous, and are all such as mark accurate scholarship and unusual mental vigor. The following are the titles of a few: *Dissertation on the Prophecies relating to the Papal and Mohammedan Apostasies*, *The Origin of Papal Idolatry*, *The Difficulties of Infidelity*, *The Difficulties of Romanism*. His separate works number forty-two, and run through a period of fifty-five years of active authorship.

Horne.

Thomas Hartwell Horne, D. D., 1780-1862, is known among biblical students everywhere by his *Introduction to the Study of the Scriptures*. This work, published originally in 3 vols., large 8vo, and gradually increased in successive editions to 5 vols., became the acknowledged text-book on the subject in nearly all institutions of theological learning, both in England and America. It has passed through a greater number of editions, probably, than any other work of like erudition and extent.

Trench.

Richard Chevenix Trench, D.D., 1807 —, Archbishop of Dublin, has gained great celebrity by his various popular essays on the study of English; he is also a voluminous writer on theological subjects.

The most prominent of his homiletic works are *Notes on the Parables of Our Lord*, and *Notes on the Miracles of Our Lord*. He belongs to the moderate Evangelical party in the Church of England, and is one of the great leaders of sound Christian thought in that country.

By his essay *On the Study of Words*, and by his *English Past and Present*, he has done more than any other writer before Max Müller, to awaken and sustain an interest in the popular mind for the study of the mother tongue. These works do not profess to be strictly scientific, and some of the author's views require modification or correction. But they have the great merit of being perfectly adapted to the reader of general culture, and of urging most happily the claims of a hitherto neglected study. Few books are more interesting and profitable for the young college student.

Alford.

Henry Alford, D.D., 1810-1871, Dean of Canterbury, is the author of several important works, literary and theological. The most elaborate and scholarly of his works is his *Edition of the New Testament*, in 4 vols. One of his best known works is a small volume called *The Queen's English*. This was intended to expose some of the common corruptions of the English tongue by careless writers and speakers. It owes its chief celebrity, however, to the merciless severity with which its own bad English was criticised by Mr. Moon in his work, *The Dean's English*.

VII. MISCELLANEOUS.

The Howitts.

William and Mary Howitt, with their sons and daughters, and some other members of the family, seem to form a group by themselves. Their writings and their doings have for some reason always been of special interest to Americans.

WILLIAM HOWITT, 1792 —, was born of Quaker parentage, in Heanor, Derbyshire. His ancestors on both sides had lived for many generations in the same neighborhood. The pastoral and old world

character of the district made a deep impression upon his boyish imagination, and have stamped themselves with a quaint individuality upon numerous pages of his writings. His principal works are the following: *Book of the Seasons*; *The Rural Life of England*; *The Boy's Country Book*; *Homes and Haunts of the Poets*; *History of the Supernatural*.

MARY HOWITT, 1800 —, originally Mary Botham, was married to Mr. Howitt in 1821. She was born among the iron forges of the Forest of Dean, in Gloucestershire, although her childhood and youth, until her marriage, were spent at the pleasantly situated little town of Uttoxeter, in Staffordshire. Her works have been mostly for the young. The following are a few of those best known: *Tales in Prose and Verse*; *Hymns and Fireside Verses*; *Birds and their Nests*; *Birds and Flowers*; *Tales for the People and their Children*.

Robert and William Chambers.

Robert Chambers, 1802-1871, and William Chambers, 1800 —, authors and publishers, of Edinburgh, are known and honored wherever English books are read, or the English language is spoken.

By their sagacity and enterprise, these brothers have unaided accomplished what the vast and unwieldy Society for the Diffusion of Useful Knowledge undertook, — they have made knowledge cheap in Great Britain, and they have diffused it as no other agency before ever did in that country. They began as booksellers, and, combining authorship with trade to an extent not usual, have had a wonderful success. Both in what they have written and in what they have published, their object has been to present those subjects which were of interest to the greatest number of readers, to make them attractive in style and form and easily understood, and at such a low rate of cost as to secure a large circulation. The idea, of course, has no novelty. Many have thought and tried the same thing. The peculiarity in the work of these men has been the sagacity and sound judgment which have marked all their enterprises.

They began in 1832 the *Edinburgh (weekly) Journal*, which was their first great success. It obtained almost immediately a circulation of 50,000, which was increased afterwards to 90,000. This was followed by *The People's Edition of Standard English Authors*; *Chambers's Miscellany*; *Chambers's Educational Course*; *Papers for the People*, etc. Then came the *Encyclopædia of English Literature*; *Encyclopædia for the People*; *Information for the People*; the *Book of Days*, etc.

The sales of these various publications have been enormous. In connection with this, it should be said that the works which they have thus spread so widely are of a kind to do good. There is not probably a line in all that they have sent forth to the world which a good man would desire to expunge, while the manifest tendency of it all has been to elevate the moral and intellectual character of the readers.

Crabb Robinson.

Henry Crabb Robinson, 1775-1867, is known almost exclusively by his memoirs, published after his death, under the title, *Henry Crabb Robinson's Diary, Reminiscences, and Correspondence*. This work is one of the most interesting in the English language, for it is nothing less than a personal record of men and things, kept by one who was for seventy years intimately associated with the leading men and women of England, France, and Germany.

His *Diary* has no especial merits of style. It is a plain straightforward narrative, interspersed with bits of criticism or reflection. The great charm of the work consists in its simplicity approaching almost to naïveté, and its value consists in the picture which it presents of the growth of English society and letters. He who wishes to have a continuous, life-like presentment of the entire nineteenth century up to 1865, cannot do better than read this stupendous record, for such it really is. Not to every man is it given to live to the age of fourscore and ten with unimpaired faculties, mingling with the wisest and wittiest of three generations, and embodying the most pleasant experiences in an unbroken narrative.

Richardson.

Charles Richardson, LL.D., 1775-1865, is well known as the author of a *New Dictionary of the English Language*. This work of Richardson is altogether unique. The other Dictionaries that we have are built up by accretion one upon another, or have been developed one from another — Webster from Johnson, Johnson from Bailey, and so on, going back to Edward Philips's little book, *The New World of Words*. But Richardson struck out boldly into a new path. He adopted as a cardinal principle the dictum of Horne Tooke, that each word has inherently but one meaning, and this one primary meaning must first be ascertained, not by arbitrary conjecture, but by etymological and historical research; and that all the secondary and derived meanings should be subordinated to it, and be shown to spring from it, in historical and logical order. Another feature of his work,

equally prominent, is his accumulation of quotations under each word or family of words, showing its use in successive periods, giving in fact the materials for a history of the word.

Richardson's work is so incomplete that it can never supply the place of a dictionary for general use. Yet it is so rich in materials that no literary or professional man can well do without it. The cardinal principles upon which it is based are the true foundations of the science of lexicography, and if ever a general and comprehensive English dictionary shall be framed, in which these principles shall be fully carried out, it will constitute an era in English lexicography.

Smith's Dictionaries.

William Smith, LL.D., 1814 —, is known to all scholars by his Classical and Bible Dictionaries. He is perhaps the most widely known of all English classical scholars of the present day. Those who have been benefited by his labors may be counted by hundreds of thousands. His most celebrated works are the Dictionary of Greek and Roman Antiquities, the Dictionary of Greek and Roman Biography and Mythology, and the Dictionary of Greek and Roman Geography. These six large volumes, in the latest edition, constitute the most valuable contribution ever made in English to the classical student's working-library, and completely supersede all other works of the kind. Next in importance to these is Smith's Latin-English Dictionary, an admirable work, based upon those of Freund and Forcellini. Smith's Dictionary of the Bible, in three volumes, stands also at the head of works of its kind, covering the entire ground of biblical lore. The mere list of works of such magnitude and excellence is enough to fill the lover of sound learning with admiration of the editor, who has displayed in them the greatest zeal, and also the greatest skill in availing himself of the resources of his numerous contributors and coadjutors.

Russell the Times Correspondent.

William Howard Russell, LL.D., 1821 —, has acquired great celebrity as Special Correspondent of the London Times.

His name is the representative of a certain conspicuous phase of modern journalism. Although not the earliest, he is the chief of the now numerous and powerful class of special war correspondents.

During the Crimean war he was sent out by the London Times as their special correspondent, and such were his credentials that he was placed on intimate terms with the leading English officers, and en-

abled to collect the materials for that series of brilliant letters which established his fame. These letters were by no means stinted in their denunciations of mismanagement, and were among the prime agents in opening the eyes of the public to the defects of the army organization, and paving the way to reform.

At the breaking out of the Civil War in America, he was again sent out as special correspondent, and followed the Northern army through their disastrous campaigns until the summer of 1862. In 1866, he accompanied the Austrian army in its disastrous Sadowa campaign, and more recently he went with the Prussians in their victorious march from the Rhine to Paris.

Russell is the prince of Special Correspondents. He possesses the happy faculty of seizing the essential features of a campaign, a battle, a skirmish, or a journey, and presenting them in a clear and vigorous style. A man of culture and education, he writes to please men of like tastes with himself. Hence his freedom from anything like bombast or exaggeration. On the other hand, his views and his way of looking at things are essentially narrow, not to say unjust. He carries with him, wherever he may go, the atmosphere of England. This will explain his many blunders in the United States and his evident incapacity to take a broad and rational view of the great civil controversy. No one can surpass him, however, in the power of dashing off *currente calamo* a vivid and accurate description of a battle in time for the first mail home. This ability to furnish the very latest news fresh from the spot and in a pleasing form, has revolutionized the department of newspaper-correspondence and called forth a host of imitators.

The London Times.

The Times, of London, is the largest and most influential newspaper in the world.

This paper was founded in 1785, under the title of *The Daily Universal Register*, which was changed in 1788 to its present title *The Times*. The founder and proprietor was John Walter, a printer. It had no extraordinary merit or success until 1803, when John Walter, Jr., son of the preceding, became joint proprietor and sole manager. Mr. Walter was for many years editor as well as manager. The most conspicuous features in his management were enterprise in getting the latest news, and fearlessness in expressing opinion. The London Times is one of the marvels of modern civilization. This newspaper, in its issues for a single month, possibly in a single issue, contains more that is of value, for literary ability, and for the amount and

variety of knowledge conveyed, than all that was ever written in the language from the earliest ages down to the time of Chaucer.

Other Journals.

The Times is only a type of a class. It is now rivalled, in some respects eclipsed, by a considerable number of journals in the metropolis, and it is almost equalled by a large number in other parts of the kingdom.

The Weeklies.

In mere literary ability, and simply as organs for the expression of opinion, without reference to the item of news, all these great dailies are now distanced by the Weeklies, of which a conspicuous example is The Saturday Review.





PART II.

AMERICAN LITERATURE.



INTRODUCTION.

AMERICAN LITERATURE is that part of English Literature which has been produced upon American soil.

American Literature dates from the first settlement of the American Colonies.

Nearly all the leaders in these enterprises were men of education, graduates of the English Universities. They came to the New World quite as much in defence of opinions as in quest of fortune. The pen and the printing-press shared from the first with the musket, the axe, and the plough, in the work which the early American colonists set before them.

CHAPTER I.

THE EARLY COLONIAL PERIOD.

(1608-1760.)

The first period of this literature is distinctly marked. It includes all that was produced in the Colonies down to the time when the political ferment began which ended in the separation from the mother country.

The works of this period, though from the first racy of the soil, are yet not so distinctly American as those produced afterwards. Those

early colonists were still Englishmen at heart, and most of what they wrote saw the light first in England. The types, the printing-presses, the paper were still mostly there; the audience to which they appealed was quite as much English as American.

The first works in English written on American soil came from Virginia.

Whitaker's Good Newes.

Good Newes from Virginia, published in 1613, was the work of Alexander Whitaker, one of the settlers of the town of Henrico, on the James River.

Whitaker was of good English family, his father being the distinguished theologian, Dr. William Whitaker, Master of St. John's College, Cambridge. Young Whitaker came to America in a truly missionary spirit, and engaged earnestly in his vocation as a Christian minister. It was he who baptized Pocahontas, and who also married her to Rolfe.

Sandys's Ovid.

The first purely literary work produced on American soil was the Translation of Ovid's *Metamorphoses*, by George Sandys, in 1621. Sandys was, at the time, Treasurer to the Virginia Colony, and the work referred to was penned on the banks of the James River. Sandys's poem was held in high respect by Dryden and Pope. Dryden pronounced him the best versifier of his age.

Vaughan's Golden Fleece.

Another work written about the same time, but in a remote north-eastern settlement, was *The Golden Fleece*, by Sir William Vaughan. This work was a small quarto, partly in prose and partly in verse, humorous and satirical, intended to set forth the general degeneracy of manners in England and the advantages of emigrating to America. It was written at Cambrioll, the author's plantation in the southern part of Newfoundland, and was sent to London for publication, with a view of inducing other settlers to join him.

Wood's New England's Prospect.

New England's Prospect was the title of a descriptive work by William Wood, and was printed in London in 1634. Wood was a resident of the Plymouth Colony. After spending four years there, he went to London and published the work just named. The work is

written in a cheerful strain, and some parts of it are in verse, in the common heroic couplet.

The First Printing-Press.

The first printing-press in America was at Harvard College, Cambridge, Massachusetts. It was set up in the President's house, in 1639.

The First Printed Book.

The first book printed in the American Colonies was the celebrated Bay Psalm Book, Cambridge, 1640. Some small pamphlets had appeared before, as the Freeman's Oath, and an Almanac, but the Bay Psalm Book was the first *book* issued.

The Bay Psalm Book.

The men who were chiefly engaged in preparing the Bay Psalm Book, were the Rev. Richard Mather, of Dorchester, the Rev. John Eliot, of Roxbury, of world-wide celebrity as the "apostle to the Indians," and the Rev. Thomas Welde, also of Roxbury. The work was committed a few years later to the Rev. Henry Dunster, the first President of Harvard College, to be revised. Thus revised, the book found its way into general use. It was adopted and used almost exclusively in all the New England colonies, down nearly to the period of the Revolution.

John Cotton.

Rev. John Cotton, 1585-1652, is known by his *Milk for Babes*, *Meat for Strong Men*, and sundry other publications suited to the times. *Milk for Babes* was a catechism for instructing young children in the elements of Christian doctrine. The piece, though small, was of great influence and importance. It was one of the documents which composed the famous New England Primer, and as such was for many generations stored in the memory of almost every New England child.

Thomas Shepard.

Rev. Thomas Shepard, 1605-1649, was one of the shining lights of the Massachusetts Colony. His best known work is *The Parable of the Ten Virgins Opened*. Out of one hundred and thirty-two quotations which President Edwards makes from various authors, in his *Work on the Affections*, more than seventy-five are from Mr. Shepard.

Roger Williams.

Roger Williams, 1606-1683, famous as the apostle of civil and religious liberty, and as the founder of a State established on that principle, is favorably known also by his writings, especially by his *Bloody Tenent of Persecution*. In 1636 he laid the foundations of the city of Providence, in which men of all creeds might enjoy full religious liberty; and going to England, he obtained a charter for the Province of Rhode Island, of which he was himself afterwards President. The main feature of his system was the doctrine that the State ought not to punish for breaches of the first table of the law. In this he was in advance of all his contemporaries, being the first bold advocate of entire and absolute toleration in matters of religion.

John Eliot, the Apostle to the Indians.

John Eliot, 1604-1690, distinctively known in colonial annals as the Apostle to the Indians, has a place in literature by numerous religious works written in English, but chiefly by his translation of the Scriptures into the Indian tongue. He was also one of the three ministers who prepared the Bay Psalm Book.

Eliot's Indian Bible was printed in 1658-1663, on the press which had been set up in the President's house at Cambridge in 1639, and was the first Bible printed in the New World.

Richard Mather.

Richard Mather, 1596-1669, eminent as a religious leader in the infant settlement, published several controversial treatises, and was one of the three ministers who prepared the famous Bay Psalm Book.

Increase Mather.

Increase Mather, D. D., 1639-1723, one of the most prominent figures in the early history of Massachusetts, was the author of a large number of works, among which may particularly be named that on *Remarkable Providences*, and a *History of the Wars with the Indians*.

He was for sixteen years President of Harvard, and he exerted a commanding influence both in Church and State. Though mingling much in affairs, he was indefatigable as a student, passing two-thirds of the day among his books, and he left behind him no less than eighty-five publications, mostly religious and theological.

Cotton Mather.

Cotton Mather, D. D., 1663-1728, the greatest of the famous Mather family, is also in some respects the most conspicuous figure in the early history of New England; and the *Magnalia Christi Americana* is, on the whole, the greatest, and the best known, of his almost interminable list of works.

If there is anything in blood and breeding, Cotton Mather would seem to have had an hereditary right to be, as in fact he was, a theologian and a scholar. His father, Dr. Increase Mather, was a man of books, spending usually two-thirds of the day in his library. The grandfather, old Richard Mather, likewise was a man of mark for his scholarly habits and attainments. The same is true, but in a still higher degree, of the grandfather on the mother's side, the "great John Cotton" of the infant colony.

The list of Cotton Mather's printed works, given by his son Samuel, numbers three hundred and eighty-two. Even this is not complete, several of his publications having been brought to light afterwards. Many of these, of course, were only tracts, or occasional sermons. But a large number of them were elaborate and stately volumes.

His greatest work, *Magnalia Christi Americana*, purports to be an ecclesiastical history of New England, from its first planting in 1620 to the year 1698, but includes also civil history, an account of Harvard College, of the Indian wars, and the witchcraft troubles, and a large number of biographies. New England's worthies are indeed largely indebted for their perpetuity of fame to the embalming influence of Cotton Mather's genius and kindness of heart. These pen-portraits of his contemporaries are now among the most precious of all his writings.

After the *Magnalia*, Mather's next most important works are *Memorable Providences relating to Witchcraft*; and *The Wonders of the Invisible World*, being an *Account of the Trial of Several Witches*.

Anne Bradstreet.

Mrs. Anne Bradstreet, 1612-1672, daughter of one and wife of another Governor of Massachusetts, published in 1640 a volume of poems which were for the time in high repute, and won for her in England the title of the Tenth Muse. Mrs. Bradstreet worthily stands at the head of the women writers of America. One of her descendants is Richard H. Dana, the well-known author.

President Blair.

James Blair, D. D., 1656-1743, the first President of William and Mary College, Virginia, published in 1722 an extended work with the title, *Our Saviour's Sermon on the Mount*.

It was mainly by Blair's continued and persistent efforts that the college of William and Mary was established and put on a permanent footing. He was named as President in the charter itself, and held the office until his death. He was Commissary of the Bishop of London for Virginia and Maryland, and in virtue of this office was a member of the Council of State. He was a clergyman over sixty years, Commissary fifty-four years, and President fifty years. He was buried in the churchyard at Jamestown.

Col. William Byrd.

William Byrd, 1674-1744, a wealthy and accomplished Virginia gentleman, was the author of a number of narratives and descriptive pieces known as *The Westover Manuscripts*.

These important documents remained in manuscript until 1841, when they were printed by Edward Ruffin of Petersburg, under the title of *The Westover Manuscripts*, being so called from the estate of Westover, on the north branch of the James River, where the author lived.

James Logan.

James Logan, 1674-1751, a man of note in the early settlement of Pennsylvania, was the founder of the Loganian Library in Philadelphia, and the author of several valuable works, both literary and scientific. Logan was a member of the Society of Friends, and came to America as Secretary to William Penn, on the occasion of the second visit of the latter to his province.

Thomas Chalkley.

Thomas Chalkley, 1675-1749, another eminent Friend, was the author of a series of religious Tracts, and of a *Journal* containing an account of his experiences as an itinerant preacher. Chalkley was born in London. Coming to America, he made Philadelphia his headquarters, but spent the greater part of his life in travelling through New England, the Southern States, the West Indies, and elsewhere, as a voluntary missionary, preaching the gospel. His writings are remarkable for their unpretending simplicity, and often for an unaffected pathos and beauty.

John Woolman.

John Woolman, 1720-1772, a native of New Jersey, and a noted preacher among the Friends, is favorably known in letters by his *Essays and Epistles*, but more particularly by his *Journal*. This has lately been republished, being edited with pious and loving care by the poet Whittier. Charles Lamb says, in one of the *Essays of Elia*, "Get the writings of John Woolman by heart, and learn to love the early Quakers."

Cadwallader Colden.

Cadwallader Colden, M. D., 1681-1776, was the earliest author of note in the city of New York, of those at least who wrote in English. Colden's chief work was a *History of the Five Indian Nations*, which has been several times reprinted, both in England and America. He wrote also a philosophical treatise, *On the Principles of Action in Matter*, and numerous scientific papers. He was much devoted to Botany, and was a correspondent of Linnæus, Buffon, and other eminent scientists. He took an active part in the formation of the American Philosophical Society.

Samuel Johnson.

Samuel Johnson, D. D., 1696-1772, is considered the father of Episcopacy in Connecticut. He was a man of distinguished attainments and ability, and upon the establishment of King's (now Columbia) College, New York, he was chosen President,—but retired finally to his original charge in Stratford, Ct. He published several works, among them *A System of Morality* and various controversial tracts in favor of Episcopacy.

President Clap.

Rev. Thomas Clap, 1703-1767, one of the early Presidents of Yale College, eminent for his attainments in science and letters, was the author of several valuable works. Among these are an *Essay on the Religious Condition of Colleges*; a *Vindication of the Doctrines of New England Churches*; an *Essay on the Nature and Foundation of Moral Virtue and Obligation*; and a *History of Yale College*.

President Dickinson.

Rev. Jonathan Dickinson, 1688-1747, first President of the College of New Jersey, was an eloquent preacher and a writer of acknowledged ability. He published many sermons and theological treatises, and a volume of *Familiar Letters upon Important Subjects in Religion*.

President Burr.

Aaron Burr, 1716-1757, second President of the College of New Jersey, was a man of no little note as a writer. His chief publication was a Treatise on the Supreme Deity of Our Lord Jesus Christ.

He was a son-in-law of Jonathan Edwards, and father of the Aaron Burr who figured so largely in political affairs.

President Edwards.

Rev. Jonathan Edwards, 1703-1758, third President of the College of New Jersey, is considered the greatest metaphysician that America has produced, and one of the greatest that has ever lived. His works are numerous and varied, but that by which he is most known is his essay on the Freedom of the Will.

His other works are exceedingly numerous, and several of them are second in value and importance only to that on the Will. Those with which the public are most familiar are: The Religious Affections; The History of Redemption; and The End for which God Created the World.

President Davies.

Rev. Samuel Davies, 1723-1761, fourth President of the College of New Jersey, was in his day the most famous preacher in America.

The traditions in regard to the power of President Davies as a pulpit orator fully equal those in regard to the popular and forensic eloquence of Patrick Henry. Davies's Sermons are to this day among the most popular to be found in that class of literature. Davies was the author also of a number of excellent Hymns, some of which hold their place in the hymnals of the present day.





CHAPTER II.

THE REVOLUTIONARY PERIOD.

(1760-1800.)

THE political ferment which ended in the war for independence and the establishment of a separate nationality gave a peculiar type to the literature of the time. The agitation spoken of began as early as 1760, and did not end before the close of the century. This period, therefore, from 1760 to 1800, forms the limits of our Second Chapter.

The battle of the Revolution was fought by the pen as well as by the sword. The leaders in the fight against the mother country had not only to argue their case before the tribunal of the world, but to educate their own countrymen up to the point of armed resistance, and to hold them there during a long and gloomy contest. After the war was over, there was the not less grave and difficult task of guiding the opinions of the nation and of moulding the political elements into form and symmetry.

In the accomplishment of this great and varied work, the political writers of the period used freely almost every variety of style that could be made available for the purpose. They made grave and formal argument; they employed also warm and patriotic appeal. The philippics of Patrick Henry, Otis, and the elder Adams were ably seconded by wit and song from Freneau, Brackenridge, and Hopkinson. They roused their own side by patriotic ballads, they stung the enemy with squibs. The wit of the revolutionary period, though not perhaps of a very high order of literature, was yet no insignificant part of the moral force by which the war of independence was brought to a successful termination.

Benjamin Franklin.

Benjamin Franklin, 1706-1790, may be viewed under three aspects, — as a sage, a statesman, and a man of science; in each aspect, he stands among the first men of all time. His writings, which are numerous, filling 10 octavo volumes, consist: 1. Of his Autobiography and of Essays on Moral and Religious Subjects and the Economy of Life; 2. Of Essays on Politics, Commerce, and Political Economy; 3. Of Papers on Electricity and other Scientific and Philosophical Subjects. Among the most noted of his publications was an annual almanac, purporting to be written by Richard Saunders, and commonly known as Poor Richard's Almanac. It contained, besides the matters customary in such publications, a series of pithy sayings in regard to economy and thrift and the minor morals of life. The Almanac was exceedingly popular, and was continued for twenty-six years. Some of the best things that Franklin ever wrote, and that have since become proverbs among all English-speaking people, appeared first in this Almanac.

George Washington.

George Washington, 1732-1799, was so immeasurably great in other respects, that it seems almost a profanation to speak of him as a writer. Yet his writings fill twelve octavo volumes, and are a valuable part of the political literature of the time. Most of Washington's writings are official papers. Some are diaries or journals, some are agricultural essays, yet all are distinctly Washingtonian. He had formed for himself a style, the unconscious outgrowth of his character, which is as distinctly marked as his handwriting. Even in his Farewell Address, in which he invited the co-operation of Madison, Hamilton, and Jay, the document, in its final form, gives unmistakable evidence of the moulding hand of its original author. "It is unlike any composition of Madison or Hamilton, in a certain considerate moral tone which distinguished all Washington's writings. It is stamped by the position, the character, the very turns of phrase of the great man who gave it to his country."—*Duyckinck*.

The Elder Adams.

John Adams, 1735-1826, one of the originators and leaders of the American Revolution, and the second President of the United States, was a political writer of great ability, and by his writings contributed largely to the success of the American cause. His writings have been collected and edited by his grandson, Charles Francis Adams, in 10

vols., 8vo. His Letters to his Wife have also been published in 2 vols.

Thomas Jefferson.

Thomas Jefferson, 1743-1826, third President of the United States, in addition to all his other merits, won for himself an imperishable name, as the author of the Declaration of Independence. His other writings are numerous and fill many volumes. Those best known are his Notes on the State of Virginia, and his Manual of Parliamentary Practice. Jefferson made no pretensions to oratory, and seldom engaged in debate. But as a skilful writer, he had no superior among his contemporaries and associates. Some of his messages are models of political eloquence.

James Madison.

James Madison, 1751-1836, fourth President of the United States, contributed to the political literature of the country two works of great importance, namely, a considerable portion of the *Federalist*, and a Report of the Debates of the Convention which framed the Constitution.

His political writings are second only to those of Hamilton in ability and influence. His style has not the intense nervous energy of Jefferson's, but his argumentation is considered sounder.

Alexander Hamilton.

Alexander Hamilton, 1757-1804, was the ablest of all the political writers of the Revolution. The *Federalist*, which was mainly his work, is not only an important national treasure, but an enduring monument of intellectual and literary greatness.

Hamilton's fame as a writer and thinker rests chiefly upon his contributions to the *Federalist*. Out of the eighty-five essays contained therein, fifty-one are by him, twenty-nine by James Madison, five by John Jay. These essays appeared in the interval between the publication and the adoption of the Constitution, and were designed to explain its merits to the people at large. Hamilton's contributions are easily distinguished from the others "by their superior comprehensiveness, practicalness, originality, and condensed and polished diction."

John Jay.

John Jay, 1745-1829, another conspicuous political writer of the Revolutionary period, was associated with Hamilton and Madison in

the production of the *Federalist*. Jay wrote only five of the papers in the *Federalist*, being prevented from writing others by an injury received in the interim. He is, however, universally accepted as one of the great men who contributed powerfully by his pen to the achievement of national independence and to the organization and settlement of the new government.

Dr. Witherspoon.

John Witherspoon, D. D., LL. D., 1722-1794, sixth in the line of illustrious Presidents of the College of New Jersey, contributed largely to the literature of the period, and was in various ways one of the leaders of public opinion, both political and religious.

He took an active part in Provincial affairs; represented the Province of New Jersey in the Continental Congress, from 1776 to 1782; and was one of the Signers of the Declaration of Independence. He was a ready debater, and carried great weight, both in ecclesiastical and political assemblies. He was remarkable for his wit, and often used it to the discomfiture of his opponents. He was through life active in the use of his pen, and his writings, though less known now than formerly, exerted an important influence upon the men of his generation.

One of the works which he published before leaving Scotland, *Ecclesiastical Characteristics*, created a decided breeze. It was written to expose the character of what was known as the Moderate party in the Church of Scotland, including such men as Blair, Robertson, Campbell, and Gerard, and by its racy wit as well as by its solid argument gained for the author great applause. Under the form of a defence of the worldly spirit and practices of the Moderates, he assailed them with a merciless irony which penetrated between the very joints of the harness. It was a species of attack to which there could be no reply, and from which there was no escape.

Francis Hopkinson.

Francis Hopkinson, 1737-1791, was the author of many humorous pieces, both prose and verse, which did good service to the popular cause. Some of his productions, like the *Battle of the Kegs*, set the whole country in a roar.

X Hugh Henry Brackenridge.

Hugh Henry Brackenridge, 1748-1816, was one of the ablest humorists of the Revolutionary period. His chief work, *Modern Chiv-*

sa Sarman Brackenridge
annals

ally, is worthy of a permanent place in literature. Its satire is keen and trenchant, and its sketches of life and manners in Western Pennsylvania give an admirable picture of society in that region at the close of the last century.

John Trumbull.

John Trumbull, LL.D., 1750-1831, the author of numerous works, is chiefly known by his poem of *McFingal*, a work in the style of *Hudibras*, and intended to hold the British up to ridicule.

Joel Barlow.

Joel Barlow, 1755-1812, gained a rather unenviable notoriety by his ambitious attempt at a great American epic, *The Columbiad*. It is composed of a series of *Visions*, in which *Hesper*, the genius of the western continent, reveals to Columbus in prison the future history of the new world. Its merits were so far short of its pretensions that it only provoked ridicule.

The most popular of Barlow's works was a poem, called *Hasty Pudding*, containing a good deal of genuine humor.

President Dwight.

Timothy Dwight, D.D., 1752-1817, President of Yale College, was almost equally distinguished as a theologian and a man of letters, while for skill and ability in the administration of the affairs of the College, he is justly regarded as a model President.

Dwight's principal work is his *Theology*, 5 vols., 8vo. Among his literary labors should be mentioned his revision of *Watts's Psalms*. In this work, he added translations of his own, of such *Psalms* as *Watts* had not attempted, and annexed a selection of *Hymns*. The work was approved and adopted, not only by the Association, but also by the General Assembly of the Presbyterian Church. Dwight's version of the 139th *Psalm*, beginning with the words,

I love thy kingdom, Lord,

has been a general favorite.

Fisher Ames.

Fisher Ames, 1758-1808, contributed much, by his writings and speeches, towards the consolidation of the Government, after the war of Independence.

His works have been published in 2 vols., 8vo. They consist mainly of speeches and essays, and are models of style.

In all the writings of this period, there are none that exceed those of Fisher Ames in vigor of thought and expression. He was remarkable for the aptness of his classical allusions and for the frequency and beauty of his comparisons. These are so numerous, indeed, that the reader would weary of them as needless ornament, were it not for the intense earnestness that everywhere breathes through the glowing periods.

David Ramsay.

David Ramsay, M. D., 1749-1815, was the earliest American historian of note. His chief works are a History of the United States, and a History of South Carolina. Dr. Ramsay did not rise to the dignity of a classical historian. His works are wanting in artistic treatment. But they are eminently truthful and accurate, and they can never be safely ignored by those who wish to be well acquainted with the history of the United States. He had the advantage of living in close relationship to the affairs which he describes, and in many of them he was an eye-witness and an actor; and he has, withal, like John Marshall, that character for entire honesty and for sobriety of judgment, which makes his testimony, and in most cases also his opinions, authoritative and final.





CHAPTER III.

(1800-1830.)

THE famous taunt of the Edinburgh Review, "Who reads an American book?" had its sting in the fact that in those days there was a real dearth of authorship in the United States.

The earlier colonial literature was already among the things of the past. The literary activity of the Revolutionary period had subsided with the subsidence of the political ferment in which that special activity originated. After the achievement of Independence and the establishment of a national Government, the American people were too busy in the work of material progress, to give much attention to literature and science. There were, indeed, some honorable exceptions to this remark. But on the whole, the growth of the nation in this direction was by no means equal to its progress in other respects.

Chapter Third, 1800-1830, represents the national literature in its incipient, formative condition, under the new order of things, and is comparatively weak and meagre.

Robert Treat Paine, Jr.

Robert Treat Paine, Jr., 1773-1811, was the author of several poems which had a temporary notoriety, but he is now almost exclusively known, so far as he is known at all, by a patriotic song, called *Adams and Liberty*.

Fessenden.

Thomas Green Fessenden, 1771-1837, gained much notoriety as a humorous and satirical writer, under the name of Christopher Caustic. His two chief poems were *Terrible Tractoration*. and the *Country Lovers*.

Joseph Hopkinson.

Joseph Hopkinson, LL. D., 1770-1842, is known in literature by a single brief production only, the patriotic song of Hail Columbia.

Francis S. Key.

Francis Scott Key, 1779-1843, is, like Hopkinson, indebted for literary celebrity to the composition of a single patriotic song, The Star-Spangled Banner.

Samuel Woodworth.

Samuel Woodworth, 1785-1842, a poet of some note, is the author of the familiar lyric, The Old Oaken Bucket.

Joseph Rodman Drake.

Joseph Rodman Drake, 1795-1820, gave promise of the highest excellence as a poet. His early death caused profound regret. He is chiefly known as the author of The Culprit Fay, which is his largest poem, and The American Flag, which is the most popular.

Charles Brockden Brown.

Charles Brockden Brown, 1771-1810, was a novelist of good repute, and was the first American of any considerable note who made literature a profession. Two of his novels, Arthur Mervyn and Edgar Huntley, have taken a place in Bentley's Library of Standard Romance.

William Wirt.

William Wirt, LL. D., 1772-1834, though chiefly distinguished for his legal and forensic abilities, has an honored place in literature by his British Spy and his Life of Patrick Henry.

Wilson the Ornithologist.

Alexander Wilson, 1766-1813, was the founder of American Ornithology, and his great work on the birds of the United States was not only the earliest, but in some respects the best that has been written on that subject. The work was printed in 9 vols. imperial 4to, with plates engraved and colored from original drawings taken from nature. The title was American Ornithology, or The Natural History of the Birds of the United States.

Like every great ornithologist worthy of the name, Wilson was a poet as well as a man of science. He had an eye to see the beauty of the bird's life as well as of his plumage, and records the doings and the ways of his little friends with the fondness of a lover and the imagination of an artist.

Audubon.

John James Audubon, 1780-1851, was a worthy successor of Wilson, in the walk of Ornithology. Audubon's work, *The Birds of America*, equalled Wilson's in the poetical beauty of the descriptions, and surpassed it in the splendor of the engraving and coloring.

Audubon's work not only won for himself universal renown, but gave to the study of ornithology a new impulse, under which it has since made prodigious advances. It is difficult to say which is most fascinating, his pictures of the birds, which were manifestly drawn with a loving hand, or his description of their habits and of his solitary rambles in studying them.

The subscription price of the work was \$1000. It contained 448 plates of birds of the natural size, engraved from his original drawings, and beautifully colored. The engravings filled 5 folio volumes, and the descriptions filled 5 volumes more, 8vo.

Audubon published also, in connection with his sons, *Quadrupeds of North America*, in 3 vols., folio, 150 plates, with 3 vols., 8vo, of descriptions.

Noah Webster.

Noah Webster, LL. D., 1758-1843, is known the world over by his *Spelling-Book* and his *American Dictionary of the English Language*.

The sale of Webster's *Spelling-Book*, notwithstanding the large number of competitors now in the market, is over a million of copies annually, and the entire sale is supposed to have been over fifty millions. The *Dictionary*, as finally revised, has also an enormous sale. It is published in a great variety of forms, from the *Imperial Quarto*, of 1840 pages, down to the small *Primary and Pocket Dictionaries* of 320 pages, 16mo.

Chancellor Kent.

James Kent, LL. D., 1763-1847, the distinguished Chancellor of the State of New York, enriched the literature of his profession by his *Commentaries upon American Law*,—a work commended by the excellence of its style as well as by its legal acumen, and received as a text-book wherever the subject itself is a matter of study.

Judge Story.

Joseph Story, 1779-1845, is considered as ranking next to Kent as a jurist. His great work on the Constitution of the United States contains, from the nature of its subject, much that is not strictly professional, and that brings it to some extent within the range of general literature.

Chief-Justice Marshall.

John Marshall, 1755-1835, long Chief Justice of the United States, connected himself with the general literature of the country by his *Life of Washington*.





CHAPTER IV.

(1830-1850.)

THE period included in the present chapter was one of great and healthy progress. With the increase of material wealth came a corresponding growth in the department of letters. The number of writers was greatly multiplied, and literature itself began to take rank as a regular profession.

The writers included in Chapter IV. are divided into eight sections: 1. The Poets, beginning with Poe; 2. Writers of Novels, Tales, etc., beginning with Cooper; 3. Writers of History and Biography, beginning with Irving; 4. Writers on Literature and Criticism, beginning with Emerson; 5. Writers on Political Affairs, beginning with Alexander and Edward Everett; 6. Scientific Writers, beginning with Silliman; 7. Writers on Religion and Theology, beginning with Archibald Alexander; 8. Miscellaneous Writers, beginning with Mrs. Sigourney.

I. THE POETS.

Poe.

Edgar Allan Poe, 1811-1849, was endowed with poetical gifts of the rarest and most wonderful kind. Had he united with these gifts high moral principle, and a power of will and of persistent labor, such as marks all true greatness, he might have made for himself a name above that of any yet known to American letters. The two short poems by which almost exclusively he is known, *The Raven* and *The Bells*, although not of the highest order of poetry, and only hints of what the author might have done, are yet unique and unsurpassed in their kind.

Among Poe's prose pieces is an essay on *The Rationale of Verse*,

that deserves particular study. One of the curiosities of this essay is that part of it in which he describes minutely the process of his own mind in the creation of *The Raven*.

Halleck.

Fitz-Greene Halleck, 1795-1867, wrote comparatively little, but that little is of such extraordinary excellence as to have made it a matter of general regret that the author produced no more. His *Marco Bozzaris* is probably the best war lyric in the language.

Richard Henry Dana.

Richard Henry Dana, 1787 —, although living to a good old age, achieved his principal distinction in letters more than half a century ago. His chief poem is *The Buccaneer*.

Pierpont.

John Pierpont, 1785-1866, published a volume of sacred verse, called *Airs of Palestine*; also, a large number of short domestic lyrics which had great popularity. One of these, called *Passing Away*, is familiar to most readers.

Percival.

James Gates Percival, 1795-1856, was once in high repute as a poet. He published three volumes, under the title of *Clio*, containing a miscellany of prose and poetry.

John Howard Payne.

John Howard Payne, 1792-1852, was the author of several dramatic works, which met with good success, but is chiefly known by his song of *Home, Sweet Home*.

Charles Sprague.

Charles Sprague, 1791 —, is the author of a number of short poems which have been very popular. His *Shakespeare Ode* is the one most highly prized, but none is so often quoted as *The Family Meeting*.

Mrs. Osgood.

Mrs. Frances Sargent Osgood, 1812-1850, holds deservedly a high place among the poetesses of America. She wrote no one great poem,

but she was for nearly twenty years an industrious contributor to current literature, her productions steadily improving to the last. Her collected poems, all short, fill a large octavo, and are a valuable addition to the literature of the period in which they were produced.

Hannah F. Gould.

Hannah F. Gould, 1789-1865, wrote many charming pieces in verse, which were general favorites with the public, and some of which will probably hold a permanent place in literature. She excelled in the quiet themes of home life, such as *The Snow-Flake*, and *The Frost*.

Mrs. Shindler (late Mrs. Dana).

Mrs. Mary S. B. Shindler, 1810 —, better known to the reading public as Mrs. Dana, is the author of numerous works, both prose and verse, chiefly the latter. The poems by which she first gained celebrity appeared in 1840, in a volume called *The Southern Harp*.

II. WRITERS OF NOVELS, TALES, ETC.

Cooper.

James Fenimore Cooper, 1789-1851, was the first American novelist that gained a national reputation. He was also the first American writer that obtained general recognition in Europe, and until lately was the most widely known abroad of all Americans, excepting only Washington and Franklin. His tales of pioneer life threw a glamour over the American landscape, not unlike, and hardly inferior, to that which Scott had thrown over Scotland. His sea tales are still unequalled in their kind, on either side of the Atlantic.

Cooper's strong point as a novelist is his power of description. His scenes stand before the eye with the most perfect and absolute distinctness. Another feature, equally marked, is his nationality — not so much the nationality of feeling, which often leads its possessor into saying what is absurd, but that which led him to write about the scenes and things that he was familiar with and had seen in his own land. American scenery, manners, customs, and ideas, first stood forth in distinct relief in the pages of Cooper. He was equally happy in depicting sea-life, which never had a truer or more vivid painter than in the author of *The Pilot*.

Cooper's novels number not less than thirty. They are divisible mainly into two classes, one consisting of sea-stories, of which *The*

Pilot and The Red Rover are the most notable examples, and the other descriptive of pioneer life, the most noted of them being The Spy, The Pioneer, and The Last of the Mohicans. The latter class is sometimes called the Leather-Stocking Tales, from the hunter-hero Leather-Stocking, who appears in several of them.

Besides his works of fiction, Mr. Cooper wrote A History of the Navy of the United States, 2 vols., and Lives of American Naval Officers, 2 vols. He wrote also a series of sketches of travel, including works on England, France, Switzerland, and Italy, and filling 10 vols. The complete edition of his works occupies 34 vols.

Mr. Cooper appears to have had a not very amiable temper, and all the latter part of his life he was in hot water, quarrelling first with one set of people, and then with another. His writings, too, are of very unequal merit. It would be difficult to name an author of such very high merit, who has written so much that is absolutely worthless. Fully one half of what he wrote was a dead weight and a drag upon the other half. With all these drawbacks, however, he was one of the greatest and most original writers of his day, and he divided with Washington Irving the general recognition which was awarded them in Europe.

Miss Sedgwick.

Catherine M. Sedgwick, 1789-1867, as a novelist, holds about the same rank among the writers of her own sex in the United States that Cooper holds among the writers of the other sex. She was the first of her class whose writings became generally known, and the eminence universally conceded to her on account of priority has been almost as generally granted on other grounds. The novels by which she is best known are Hope Leslie, and Redwood.

Miss McIntosh.

Maria J. McIntosh, 1803 —, has written a large number of novels and tales, all of a domestic character, and all excellent in tone and spirit. Those which have shown greatest power, and met with the most general acceptance, are Conquest and Self-Conquest, Charms and Counter-Charms, The Lofty and The Lowly, and Two Lives, or To Seem and To Be. Miss McIntosh worthily takes up the line of succession after Miss Sedgwick.

John P. Kennedy.

John Pendleton Kennedy, 1795-1870, comes next after Cooper and Miss Sedgwick in the list of American novelists. His three novels,

Swallow Barn, Horse-Shoe Robinson, and Rob of the Bowl, besides their value as works of art, are all careful historical studies, giving us admirable pictures of life in the Southern States in the earlier days of the republic.

James K. Paulding.

James Kirke Paulding, 1778-1860, was distinguished both as a politician and a man of letters. He held various political offices, the highest being that of Secretary of the Navy. He wrote numerous works, prose and verse, humorous and serious. The best known are *John Bull* and *Brother Jonathan*, *The Three Wise Men of Gotham*, and *The Dutchman's Fireside*.

John Sanderson.

John Sanderson, 1783-1844, was a man of genial temper and great kindness of heart, and a genuine humorist. His *American in Paris*, and *American in London*, have seldom been excelled for brilliancy of wit. Besides these works, he edited *The Biography of the Signers of the Declaration of Independence*, in seven volumes, and wrote the first two volumes of the collection.

Joseph C. Neal.

Joseph C. Neal, 1807-1847, was, like Sanderson, essentially a humorist. Mr. Neal's *Charcoal Sketches*, containing amusing pictures of city life, were in their time as original and as racy as the earlier papers of the same kind by Dickens. Another volume of like character, by Mr. Neal, was called *Peter Ploddy and Other Oddities*.

Mr. Neal died in early manhood, much lamented by the public, with whom he was fast becoming a general favorite.

John Neal.

John Neal, 1793 —, is at this time the Nestor of American mag-
 azinists. He began writing early in life, his first volume having ap-
 peared in 1817, and he has continued almost to the present time to
 exercise his gifts, his latest volume bearing the date of 1870. Mr. Neal
 first gained celebrity in 1824, by a series of brilliant papers in *Black-
 wood's Magazine*. These papers were chiefly on American affairs, and
 were written in England, where the author was at that time resident.

Charles Fenno Hoffman.

Charles Fenno Hoffman, 1806 —, held in the last generation a conspicuous place in general literature. He founded the well-known Knickerbocker Magazine, and published several volumes both of prose and verse, and was one of the notabilities of New York city, social and literary. Since 1850, mental disorder has kept him in complete retirement from the world.

N. P. Willis.

Nathaniel Parker Willis, 1806-1867, was in his day a leader among the "lesser lights" of American literature. He was identified with the New York Mirror and the Home Journal, at that time the two most popular of our literary journals. He wrote poetry which found its way into most common-school Reading Books, and into all young ladies' albums. He wrote volumes of prose, filled with sketches of scenery and snatches of social gossip, which seemed to charm every reader. Partly by his lively manner, partly by the personality of his sketches, partly by appealing to the popular taste for what is striking and bizarre, he succeeded in making himself at one time the most widely read author of his class in America.

The best known of his poetical works are his Scriptural Poems. The principal of his prose works are Pencilings by the Way, Ink-lings by the Way, People I have Met, Life Here and There, Hurry-graphs, and Famous Persons and Places.

George P. Morris.

George P. Morris, 1802-1864, was intimately associated, in fame and fortunes, with Mr. Willis. They were jointly concerned in the New York Mirror and the Home Journal, and as such were for a time the arbiters of taste and fashion in literary matters. Mr. Morris was chiefly distinguished as a song writer. Prominent among these short lyrics are My Mother's Bible; Woodman, Spare that Tree; Long Time Ago; Near the Lake where Drooped the Willow.

Miss Leslie.

Eliza Leslie, 1787-1857, was the sister of Leslic the artist, and was by birth and social position brought into terms of intimacy with Adams, Jefferson, and the other men of note who lived in the early part of the present century. She held a conspicuous rank as a writer, and was particularly happy as a satirist of social affectations and of

pretence and vulgarity of every kind. Her story of Mrs. Washington Potts is worthy of Dickens.

Mrs. Kirkland.

Mrs. Caroline M. (Stansbury) Kirkland, 1801-1864, held in her day a high place among the writers on domestic and social topics. She was a shrewd observer, and she expressed her observations with singular clearness and point. Among her works deserving of special commendation is one called *Fireside Talks on Morals and Manners*. She also wrote, under the name of "Mrs. Mary Clavers," several works descriptive of pioneer life in the West, in which she gave full play to the sense of humor with which she was largely gifted.

Mrs. Lydia Maria Child.

Mrs. Lydia Maria Child, 1802 —, has been for nearly fifty years one of our leading literary celebrities. She has written chiefly on social topics, dividing her attention between the instruction of the young and the discussion of the vexed question of domestic slavery.

Mrs. Emily Judson — "Fanny Forrester."

Mrs. Emily Judson, 1817-1854, became widely known, first by her contributions to polite literature, under the familiar name of "Fanny Forrester," and then by her self-denying labors as the wife of the veteran missionary, Adoniram Judson. Her best known work was *Alderbrook*, a collection of sketches and poems.

Mrs. Alice B. Haven.

Mrs. Alice B. Haven, 1828-1863, was at the time of her death one of the most promising young authors in the field of American letters. Several of her small volumes, written under the name of "Cousin Alice," form a part of our standard literature for the young.

Mrs. Haven had a fine fancy, a delicate perception of the beautiful in character or conduct, and a rare gift for embodying her conceptions in attractive form. She was particularly successful as a writer for the young, and her efforts in that line, under the name of "Cousin Alice," are worthy of a permanent place in literature.

The following is a list of her principal works: *Helen Morton*; *No Such Word as Fail*; *Patient Waiting No Loss*; *Contentment Better than Wealth*; *All's Not Gold that Glitters*; *The Gossips of River-town*, etc.

Mrs. Caroline Lee Hentz.

Mrs. Caroline Lee Hentz, 1804-1856, contributed largely by her pen to the amusement and instruction of the last generation. The two best known of her numerous productions were *The Mob Cap*, and *Aunt Patty's Scrap Bag*.

III. HISTORY AND BIOGRAPHY.

Washington Irving.

Washington Irving, LL. D., 1783-1859, is on the whole the brightest and the dearest name in the annals of American literature. He is almost equally known as an historian, and as a writer of tales and sketches, and in both departments he stands clearly in the first class. His most important historical works are his *Life of Washington*, and his *Life of Columbus*. His best works of imagination and humor are the *Sketch Book*, *Bracebridge Hall*, *Tales of a Traveller*, and *Knickerbocker's History of New York*. A uniform edition of his works has been published, in 15 vols., to which should be added *A Memoir of Irving*, in 5 vols., by his nephew, Pierre Irving.

Irving's character as a man and a writer is too well known to call for any but the briefest notice. As a man his geniality of disposition has become proverbial. Probably no other American ever met with such a hearty welcome abroad from men of all classes and nationalities. During the twenty odd years that he passed in Europe, he had for his warm friends such men as Scott, Moore, Campbell, Byron, in fact, nearly all the leading literary characters of the day. In his own country he was no less the idol of his times.

As a writer, he may be safely pronounced to be the most popular of all American authors. His works are known and read by every one. *Diedrich Knickerbocker*, *Sleepy Hollow*, *Dolf Heyliger*, *Ichabod Crane*, *Rip Van Winkle*, have become household names and forms. No other creations of the imagination have taken such prominence in American literature. If not so grand or so subtle as Hawthorne's, they are more life-like, more genial, more generally comprehended. As an historian, he is subject to one grave criticism. He is too diffuse in his treatment of the subject, and his style is at times altogether too florid. The descriptions of scenery and incidents are too highly colored for the sober pages of history. Taken all in all, however, his name is still, as already said, the brightest and the dearest in the annals of American literature.

Jared Sparks.

Jared Sparks, LL. D., 1794-1866, is justly considered one of the most eminent contributors to American history. His labors were partly editorial, and partly those of original authorship, and in both respects he is entitled to a high rank. He is chiefly known by his *American Biography*, and his editions of the works of Washington and Franklin.

John G. Palfrey.

John Gorham Palfrey, D. D., LL. D., 1796 —, is the author of various works, chief among which is, *A History of New England under the Stuart Dynasty*.

William L. Stone.

Col. William Leete Stone, 1793-1844, for a long time one of the most conspicuous journalists in the United States, made several valuable contributions to the colonial history of New York, particularly that relating to the border wars between the whites and the Indians. His chief works in this line were a *Life of Sir William Johnson*, a *Life of Joseph Brandt*, a *Life of Red Jacket*, and the *Poetry and History of Wyoming*.

Charles J. Ingersoll.

Charles Jared Ingersoll, 1782-1862, wrote much on historical and political subjects, his chief work being a *History of the War of 1812-15*, between Great Britain and the United States, in 4 vols.

Charles E. A. Guyarré.

Charles E. Arthur Guyarré, 1805 —, an eminent lawyer of New Orleans, has acquired distinction by his various contributions to the history of Louisiana. His chief works are: *History of Louisiana (French Domination)*, 2 vols., 8vo; *History of Louisiana (Spanish Domination)*, 1 vol., 8vo; *Romance of the History of Louisiana*.

William Allen.

William Allen, D. D., 1784-1868, President of Bowdoin College, is widely known to the reading public by his *American Biographical and Historical Dictionary*, the first work of the kind published in the United States.

IV. WRITERS ON LITERATURE AND CRITICISM.

Ralph Waldo Emerson.

Ralph Waldo Emerson, 1803 —, is a conspicuous figure in the literature of the period now under consideration.

Mr. Emerson is an independent thinker, and is remarkable equally for the originality and the subtilty of his thoughts, and for his power of expression. In the latter respect he is indeed an enigma. Nobody can express himself more clearly than Mr. Emerson, when he chooses. But when he does not choose, nobody can more successfully hide his meaning, if he has any, under a show of plain words and simple constructions. The Sphinx is not a greater mystery than are some of Mr. Emerson's delphic sayings, though clothed in words and phrases as plain as Blair's Sermons, or Murray's English Grammar.

Mr. Emerson is a transcendentalist of the most advanced school; and his views on the higher subjects of mind and spirit are so far removed from the common apprehension, that it is not easy to formulate them, or to say precisely what he does think and teach.

As an essayist and a lecturer on more familiar subjects, he is singularly attractive. His method is, not to reason, in the ordinary sense of the term, but to utter truth oracularly, leaving it to make its own appeal to the intuitions of the reader or hearer.

A uniform edition of his works has been printed in 6 vols., as follows: Essays, 2 vols.; Representative Men, 1 vol.; English Traits, 1 vol.; Lectures and Addresses, 1 vol.; Poems, 1 vol.

The volumes of Essays and of Lectures are exceedingly various in style and subject, but contain in fragmentary form all those peculiarities of his style, as a thinker and a writer, which have given him such a wide celebrity. The same is true to a certain extent of his Poems. Some of these have, in form and finish, all the brilliance and the exactness of the diamond — hard, bright, and cutting. It would be difficult to find, outside of the Greek Anthology, anything more absolutely faultless than some of these little gems. Others again belong to the order of the Sphinx, and may be safely commended to those who are fond of riddles. The most important volume in the series is that which contains Representative Men. In this, under six great heads, Mr. Emerson, more nearly than in any of his other works, gives expression to his system as a whole. The topics are: 1. Plato, the Philosopher; 2. Swedenborg, the Mystic; 3. Montaigne, the Skeptic; 4. Shakespeare, the Poet; 5. Napoleon, the Man of the World; 6. Goethe, the Writer. The mental portraits sketched under these

six heads give us Mr. Emerson himself, so far as he is capable of being formulated at all.

Margaret Fuller, Marchioness D'Ossoli.

Sarah Margaret Fuller, *Marchioness D'Ossoli*, 1810-1850, is associated, in history and in her modes of thinking and writing, with her friend and biographer, Ralph Waldo Emerson. Her writings were chiefly critical, her *Papers on Literature and Art* being her best volume. She was while living noted also for her conversational power, in which particular she is thought to have been fully equal to the celebrated Madame de Staël.

While on a visit to Rome, she was married to Giovanni, Marquis D'Ossoli. She and her husband and their only child perished in a shipwreck off the American coast, in July, 1850.

Horace Binney Wallace.

Horace Binney Wallace, 1817-1852, was a man of remarkable abilities and character. His posthumous volumes on *Art and Scenery in Europe*, and *Literary Criticisms and Other Papers*, though fragmentary and incomplete, give on every page evidence of the very highest abilities as a literary and art critic. His early death occasioned profound regret.

Henry Reed.

Henry Reed, LL. D., 1808-1854, grandson of General Joseph Reed of Revolutionary memory, and Professor of Rhetoric and English Literature in the University of Pennsylvania, is widely and most favorably known by his *Lectures on English Literature* and other works of a like character.

Verplanck.

Gulian Crommelin Verplanck, LL. D., 1787-1870, was the first American who distinguished himself in the difficult walk of Shakespearian criticism. His edition of *Shakespeare's Plays*, with a *Life and Critical Notes*, was an honor to American scholarship, and was the best American edition of Shakespeare prior to that of Richard Grant White.

Rufus W. Griswold.

Rufus Wilmot Griswold, D. D., 1815-1857, without having much native talent, with little scholarship, and with less either of taste or

judgment in literary matters, yet by persevering industry and by skill in availing himself of the help of others, not only gained distinction for himself, but did important service in the cause of American letters. His chief works, *The Female Poets of America*, *The Prose Writers of America*, and *The Poets and Poetry of America*, are valuable and permanent contributions to our literature.

V. POLITICAL WRITERS.

Alexander H. Everett.

Alexander Hill Everett, 1790-1847, was a man of letters as well as a statesman, and did much by his writings to give shape to the national policy. His writings did much also towards vindicating American statesmanship before the bar of European opinion. His two largest works, one on the State of Europe, and one on the State of America, challenged and gained general and respectful attention. His numerous contributions to the *North American Review* also formed a valuable body of political criticism and debate.

Edward Everett.

Edward Everett, D. C. L., 1794-1865, in addition to the many and varied gifts of his brother Alexander, as a writer and a negotiator of affairs of state, had the rare qualities of a consummate orator. He had from boyhood a natural gift for eloquence, and he cultivated the art to the highest point that the most assiduous study and practice could enable him to reach. His writings are numerous and varied, but his fame rests chiefly on his Orations. These have been published in four large volumes, and are an enduring monument of his genius.

Daniel Webster.

Daniel Webster, 1782-1852, was not merely a great lawyer and a great statesman; he was also a great master of sound English, and as such is entitled to a conspicuous position in the literary records of his country.

His works have been published in 6 vols., 8vo, consisting of *Speeches*, *Forensic Arguments*, and *Diplomatic Papers*.

Brilliant as Webster's Congressional speeches are, they do not fully equal his set orations. Three of these — the *Plymouth Rock* discourse, the *Bunker Hill Monument* discourse, and the *Eulogy on Adams and Jefferson* — are among the very choicest masterpieces of

all ages and all tongues. Nothing in the palmy days of Greece or Rome, or England or France, has ever surpassed these orations in unity and harmony of structure, or in simple but majestic diction. The genius of Webster here reveals itself, unfettered by the needs of party and untainted by the heat of debate, in all its depth, its sweetness, and its originality. We cannot analyze these orations. Each seems to pour itself forth as the single, spontaneous utterance of a great creative mind. It is the voice of a man who has something grand to say to his fellow-men. To the student, these orations, and indeed all Webster's speeches, may be recommended as models of style to be carefully considered.

John Quincy Adams.

John Quincy Adams, 1767-1848, son of John Adams, and sixth President of the United States, was a man of varied learning, and his writings, both literary and political, are numerous.

Mr. Adams published during his life several volumes, among which may be named *Lectures on Rhetoric and Oratory*; *The Bible and its Teachings*, a series of letters to his son; *Poems of Religion and Society*; and *Letters on Freemasonry*. A collective edition of his works, by his son Charles Francis Adams, has been promised.

Benton.

Thomas Hart Benton, 1782-1858, for thirty years a representative of Missouri in the Senate of the United States, was one of the most eminent of political writers, as well as one of the most distinguished of American statesmen. Besides his *Speeches* he published two works of great political and literary value, namely, his *Thirty Years' View*, and his *Abridgment of the Debates of Congress*.

Clay.

Henry Clay, 1777-1852, acquired special distinction as an orator. His *Speeches* have been published in 2 vols., 8vo. Though valuable merely as literary efforts, they give little idea of his wonderful powers, his eloquence, much more than that of his great political compeers, depending upon the matchless graces of his delivery.

Calhoun.

John Caldwell Calhoun, 1782-1850, was one of the most distinguished political writers and thinkers of his generation. However

much his compeers may have differed from him in views, there was among them but one opinion in regard to his transcendent abilities. His Works, consisting mainly of speeches, have been published in 6 vols., 8vo, and form a compact and coherent system of political opinion.

Hugh S. Legaré.

Hugh Swinton Legaré, 1797-1843, was almost equally distinguished as a jurist, and as a man of letters, and in both respects he was held in great estimation. His works have been published in 2 vols., 8vo. They comprise speeches and papers on political, literary, and historical subjects, and show him to have been a man of high culture and of a most genial temper.

Rufus Choate.

Rufus Choate, LL. D., 1799-1859, was a man of commanding abilities at the bar and in the Senate, and hardly less distinguished in letters. His contributions to literature are not numerous, but they are of a character to leave a permanent impress of the man upon his age. They have been published, with a memoir of his life, in 2 vols., 8vo, and consist of Lectures, Addresses, and Speeches. Of his great forensic arguments, no adequate report remains.

Henry Wheaton.

Henry Wheaton, 1785-1848, was the first American writer who attained special eminence in the department of international law. His *Elements of International Law* has become a classic on that subject.

Francis Lieber.

Francis Lieber, LL. D., 1800-1872, Professor of History and Political Science in Columbia College, was the author of a large number of works, but is best known by his *Manual of Political Ethics*, and his work on *Civil Liberty*.

These works have earned for their author a high reputation as a clear writer and a sound thinker upon the fundamental principles of law and government. They have been made text-books in many colleges and academies of the United States, and are cited with approval by our most eminent legal tribunals and jurists.

VI. SCIENTIFIC WRITERS.

Benjamin Silliman.

Benjamin Silliman, LL.D., 1779-1864, "The Nestor of American Science" (*Edward Everett*), is universally known by his works on Chemistry and as the founder of *Silliman's Journal of Science and Art*. His *Life and Correspondence*, by Professor Fisher, 2 vols., 8vo, consists to a great extent of Professor Silliman's own writings, and is a charming work.

Denison Olmsted.

Denison Olmsted, 1791-1859, long Professor of Natural Philosophy in Yale College, was the author of several popular text-books connected with his department of science. These are: *A Compendium of Natural Philosophy*; *An Introduction to Natural Philosophy*; *An Introduction to Astronomy*; *A Compend of Astronomy*; and *Rudiments of Natural Philosophy*.

Joseph Henry.

Joseph Henry, LL.D., 1797 —, is known almost exclusively as a scientist. His series of annual reports as Secretary of the Smithsonian Institution, however, partake to some extent of a popular character, and give him a place in the field of letters, though by no means commensurate with his position as a man of science.

Alexander D. Bache.

Alexander Dallas Bache, LL.D., 1806-1867, a distinguished philosopher, and a great-grandson of Benjamin Franklin, achieved the crowning glory of his life in the successful prosecution of the work of the United States Coast Survey. Apart from that, however, his success in other departments of science and letters would have given him a lasting place in the national history. His chief publication of a general character was a volume on the European System of Education, being a report to the directors of Girard College.

Robley Dunglison.

Robley Dunglison, M.D., LL.D., 1798-1869, was for almost half a century one of the great ornaments of the medical profession in America. His chief publications, *A Medical Dictionary*, and *Human*

Physiology, though intended mainly for the medical profession, are not without interest to the general reader.

Prof. Hitchcock.

Edward Hitchcock, D. D., LL. D., 1793-1864, distinguished himself especially in the department of Geology. His various works on that subject have been valuable, not only as text-books for schools and colleges, but in vindicating the consistency of geology with religion. His principal works of this kind are *Elementary Geology*; *Religion of Geology and its Connected Science*; and *Religious Truth illustrated from Science*.

Dr. Kane.

Elisha Kent Kane, M. D., 1820-1857, made himself known throughout the civilized world by his Arctic explorations and his heroic attempts to discover the fate of Sir John Franklin. His works, describing these explorations of the north polar regions, are at the same time valuable as contributions to science, and brilliant as specimens of English composition.

Dr. Kane's merits, not merely as a naturalist and a daring explorer, but as a writer, are conspicuous in his works, especially in his account of the second expedition. The narrative of the dangers and sufferings of the party is given with a simplicity and vividness that place the work in the foremost rank of descriptive writings.

Joseph E. Worcester.

Joseph E. Worcester, LL. D., 1784-1865, contested with Noah Webster the palm for lexicography. Worcester's *English Dictionary* is certainly one of the best that has ever been written, and by a large portion of the soundest American scholars is accepted as the best standard of the English language.

Dr. Worcester's work is published in six different forms, from the small Primary up to the Royal Quarto. There is also a *Series of Spellers*, prepared by Dr. Worcester, on the same principles as the *Dictionary*.

Dr. Worcester's work is the fruit of long years of unremitting and conscientious labor, and is in the highest degree creditable to his scholarship and his critical sagacity.

Prof. Marsh.

George P. Marsh, LL. D., 1801 —, has bestowed much labor upon the study of English philology. His Lectures on the English Language, and Lectures on Early English Literature, are standard works on that subject.

Charles Anthon.

Charles Anthon, LL. D., 1797-1867, is known almost exclusively by his series of Greek and Latin text-books. He stands in this line at the head of American scholars. Dr. Anthon never travelled into any of the walks of authorship outside of his own chosen path as a writer and commentator in aid of classical scholarship. But in that walk he has won for himself a distinguished and honorable name.

Dr. James Rush.

James Rush, M. D., 1786-1839, is widely known by his work on *The Philosophy of the Human Voice*. This is considered by competent critics to be not only a standard work but thoroughly exhaustive of the subject. It has been made the basis for a large number of popular and school treatises.

VII. THEOLOGICAL WRITERS.

Archibald Alexander.

Archibald Alexander, D. D., 1772-1851, holds a position altogether unique among American Presbyterians. He may not have been their greatest theologian, as he certainly was not their greatest writer: yet, by the peculiarities both of his position and of his personal character, he wielded an influence altogether unprecedented in this branch of the American Church.

Dr. Alexander was a man of wonderful power as a preacher. In this respect he probably has never been excelled by any American divine. As the leading Professor in the Theological Seminary at Princeton for nearly forty years, and during the formative period of that great religious denomination of which the Seminary was the acknowledged centre and representative, he did more probably than any other one man towards giving tone and shape to the Presbyterian Church in the United States.

The chief characteristics of Dr. Alexander's style are simplicity and clearness. He had pondered the great themes upon which he

wrote until their truths had become axiomatic to himself, and he unconsciously communicated something of the same character to his expression of them. He was remarkable also for his pure, idiomatic English. In his extempore addresses from the pulpit, Dr. Alexander was often highly imaginative. But little of this quality appears in any of his written discourses.

Of all Dr. Alexander's writings, the ones which have made the deepest impression on the public mind are those on the Evidences, the Canon, and Religious Experience. His maturest work is the small volume on Moral Science. It is of this that the Westminster Review, no friendly witness, says: "It is a calm, clear stream of abstract reasoning, flowing from a thoughtful, well-instructed mind, without any parade of logic, but with an intuitive simplicity and directness which give it an almost axiomatic force."

James Alexander.

James Waddell Alexander, D. D., 1804-1859, eldest son of the preceding, is widely known as an accomplished scholar and graceful writer, and as the author of a large number of works on religion and morals.

He was the author of more than thirty juvenile works, written mostly for the American Sunday-School Union. Among these may be named *Infant Library*, *Frank Harper*, *Carl the Young Emigrant*, *Only Son*. Some of his other publications are *Thoughts on Family Worship*, and *Plain Words to a Young Communicant*. He prepared also a *Biography of his father, Dr. Archibald Alexander*, a large 8vo, of 700 pages. Many of his writings were aimed particularly at the improvement of the condition of the workingmen. One of these, the *American Mechanic and Workingman*, is held in high estimation. Another deservedly popular book of somewhat the same cast is called *Good, Better, Best*.

Dr. Alexander was pre-eminently a scholarly man in his tastes and habits, being profoundly versed in Latin, Greek, and Hebrew, and in three or four modern languages; yet in his books for popular reading there is not the slightest hint of all this varied learning. His English is as pure and limpid as if he had never known any language but his own.

Addison Alexander.

Joseph Addison Alexander, D. D., 1809-1860, is on the whole the greatest of the remarkable family to which he belongs. His special department was that of Oriental literature. But he was great in almost every department of letters, and his contributions to English literature

alone would entitle him to prominent rank, had he no other claim to greatness.

He was Adjunct Professor of Ancient Languages in Princeton College from 1830 to 1833, and a Professor in the Theological Seminary from 1838 to the time of his death.

Of a man gifted with such a rare combination of great qualities, it is not easy to say which was the greatest. It was as a linguist, however, that he is generally considered as most distinguished. He was a perfect master of seven languages, English, Latin, German, French, Italian, Spanish, and Portuguese, all of which he knew not only philologically, but linguistically — reading, writing, and speaking them with ease and fluency. He knew profoundly, as a philologist, six others, Arabic, Hebrew, Chaldee, Persian, Greek, and Romaic, all of which he read and wrote fluently, without help, but did not speak, at least not familiarly. He was at home with eight others, Dutch, Danish, Flemish, Norwegian, Sanscrit, Ethiopic, Syriac, and Coptic, reading them without a Lexicon, but not writing or speaking them. He read with a Lexicon four others, Polish, Swedish, Malay, and Chinese. In all, twenty-five different languages. He was unquestionably the greatest Oriental scholar that America has ever produced.

As his greatest attainments were in the line of languages, so his most important works are his Commentaries. These are the following: On Psalms, 2 vols.; Isaiah, 2 vols.; Matthew, 1 vol.; Mark, 1 vol.; Acts, 2 vols. Next to his commentaries, are his Sermons, 2 vols., and New Testament Literature, and Ecclesiastical History, 1 vol.

His articles in the Princeton Review, however, give the best idea of the wonderful variety and depth of his attainments, as well as of the versatility of his genius. He was a signal proof that the study of languages, even when pushed to their most abstruse points, does not necessarily make one dry and dull. The United States probably never produced a scholar of more secluded and solitary habits. Yet his writings and his pulpit discourses were as simple and perspicuous as if he had been a mere English scholar. His sentences are as limpid in their flow, and glide as gently and smoothly into the reader's understanding, as those of the Joseph Addison after whom he was named. This wonderful simplicity, both of his thoughts and his language, combined often with a fervid eloquence, and always with profound and comprehensive views, made his pulpit performances exceedingly attractive. He had, too, a warm and vigorous imagination, to which in his sermons he sometimes gives the rein with startling effect. His style is always rhythmical, showing that he had a natural ear for verse, and he has given some specimens of poetry of a high order.

Among his other traits was a strong love of fun, and he often amused himself, by way of relaxation from his profounder studies, by writing humorous pieces for the young children of his acquaintance. At other times he amused himself by describing some familiar event, in language utterly unintelligible, although every word was taken from Webster's quarto dictionary. Another of his amusements was to write sonorous periods, faultless in diction and grammar, and apparently very profound, which however, on examination, were found to be entirely devoid of meaning. Indeed his love of poking good-natured fun at men and things was one of his most striking characteristics, and there is no doubt that he might have become famous as a humorist, had he not been drawn to higher things.

Samuel Miller.

Samuel Miller, D. D., 1769-1850, is associated in the minds of all Presbyterians with his friend and colleague, Dr. Archibald Alexander. Besides his great work, in giving shape and tone at its most critical period to theological education in the Presbyterian Church of America, Dr. Miller contributed largely to the theological and religious literature of his church. His works are numerous and valuable, and are accepted as standards among most Presbyterians. The following are the chief: *Presbyterianism the Truly Primitive and Apostolic Constitution of the Church of Christ*; *Letters on Church Government*; *Office of Ruling Elder in the Presbyterian Church*; *Letters on Clerical Habits and Manners*. The work last named criticised with singular keenness some of the bad professional habits into which young ministers are apt to fall. The work was not uncalled for, and it had a marked and happy effect. An admirable *Life of Dr. Miller*, in 2 vols., 8vo, has been published by his son, Samuel Miller, D. D.

Albert Barnes.

Rev. Albert Barnes, 1798-1870, is chiefly known by his *Commentaries on the Scriptures*. These *Commentaries* have been the most popular probably that have ever been published. "Barnes's Notes" is a household word wherever, in Protestant Christendom, the English language is spoken. The number of volumes of the series issued before his death was over a million.

Robert J. Breckinridge.

Robert Jefferson Breckinridge, D. D., LL. D., 1800-1871, was a Presbyterian divine of great eminence as a writer, and still more as a

leader. His chief work is a system of theology, under the title of *The Knowledge of God, Objectively and Subjectively Considered*. He was one of the acknowledged leaders in the great disruption of the Presbyterian Church, which took place in 1837.

Samuel H. Cox.

Samuel Hanson Cox, D.D., LL.D., 1793 —, is one of the notabilities of the Presbyterian Church, although his published works are not numerous. His principal volumes are *Interviews Memorable and Useful*, *Theopneuston*, and *Quakerism not Christianity*.

One of the peculiarities of Dr. Cox's style, especially in his pulpit performance, is his fondness for "dictionary words." No living preacher probably uses, in his common speech, so large a percentage of words of Latin origin. He has been known, even in his prayers, to quote whole sentences from the Latin. With all his peculiarities, however, as a writer and a speaker, he has ever been held to be a man of great and original force, and he has filled a large place in the public mind.

Dr. Thornwell.

James H. Thornwell, D. D., LL. D., 1811-1862, has written largely on the subject of *Systematic Theology*, and he is accounted by general consent one of the ablest of recent Presbyterian theologians. His *Theological Works* fill six large volumes.

Dr. Sprague.

William B. Sprague, D.D., 1795 —, has been one of the most prolific writers in the Presbyterian Church. His *Annals of the American Pulpit* especially is a monument of industry and research. It fills 10 vols., large 8vo.

Joel Jones.

Joel Jones, LL.D., 1795-1860, was an eminent jurist of Philadelphia, but studied and wrote much on theological subjects. His chief work was a large octavo volume, called *Jesus and the Coming Glory*, in which he advocated the doctrines of the Second Adventists.

Lyman Beecher.

Lyman Beecher, D.D., 1775-1863, during his long public career, exerted a commanding influence in the church and in society. He

was equally celebrated as a preacher and as a writer. His writings are not numerous, as compared with those of his still more illustrious descendants, but are marked by great boldness, vigor, and clearness, both of thought and expression, with occasional outbursts of passionate eloquence. His chief publications are: Sermons on Temperance; Views in Theology; Scepticism; Political Atheism; Plea for the West.

Moses Stuart.

Moses Stuart, 1780-1852, was one of the most eminent biblical scholars that America has produced, and was the first that acquired special distinction in this department. His publications are both numerous and varied, beginning as far back as 1813, and continuing, in an almost uninterrupted series, down to 1852. Those by which he is most known are his Hebrew Grammar, and his Commentaries on the Epistles to the Romans and the Hebrews.

Edward Robinson.

Edward Robinson, D.D., LL.D., 1794-1863, was another eminent Biblical scholar connected for a time with Andover Theological Seminary. Of his many works, the greatest, and those most likely to be enduring, are his Biblical Researches in the Holy Land, and his Lexicon of the New Testament.

Prof. Upham.

Thomas Cogswell Upham, D.D., 1799 —, is extensively and favorably known as the author of a text-book on Mental Philosophy.

Dr. Bethune.

George Washington Bethune, D.D., 1805-1862, an eloquent pulpit orator of the Dutch Church, was distinguished equally by his scholarly tastes and the elegance of his writings. He published also a volume of admirable poems, called Lays of Love and Faith.

Dr. Channing.

William Ellery Channing, D.D., 1780-1842, was for a long time the acknowledged leader and the most distinguished representative of the Unitarian Church in the United States. His works have been published in 6 vols., consisting mostly of sermons and addresses, and of articles from the Christian Examiner.

Dr. Furness.

William Henry Furness, D. D., 1802 —, has been for nearly half a century the chief representative of Unitarian opinion in Philadelphia. As a theologian, he belongs to the extreme humanitarian school, as distinguished from that of Channing, Peabody, and Norton. He writes with great elegance and persuasiveness, and is very accomplished as a man of letters. His principal writings are on the Life of Jesus.

Theodore Parker.

Theodore Parker, 1810-1860, represents the most advanced stage of American Rationalism. His position indeed can hardly be defined otherwise than one of open and avowed unbelief in Christianity. He was remarkable equally for the ultraism of his opinions, and for the learning, ability, and resolution with which he maintained them. He is admitted by all to have been a man of rare genius. He was an incessant worker, both with his pen and his tongue. His collected Works have been published in 12 vols., besides the 2 vols. of his Life and Correspondence.

Bishop Potter.

Alonzo Potter, D. D., LL. D., 1800-1865, Bishop of Pennsylvania, was a man of great breadth of views, and exerted an extensive influence outside of his official range of duty. He took an active part especially in the movements for increasing and improving the means of popular education, and was often present in associations of teachers, and always extremely welcome there. One of the most popular of his works was *The School and The Schoolmaster*, the latter part being written by George B. Emerson.

Bishop Doane.

George Washington Doane, D. D., LL. D., 1799-1859, Bishop of New Jersey, was a man of fine culture and literary tastes. Besides numerous sermons and addresses, he published a volume of poems, *Songs by the Way*, which have been much admired.

Dr. Turner.

Samuel H. Turner, D. D., 1790-1868, is by general consent the ablest Biblical commentator in the Episcopal Church in the United States. His writings on subjects connected with his department are numerous,

but those which have the greatest permanent value are his Commentaries on Romans, Hebrews, Ephesians, and Galatians.

Dr. Wayland.

Francis Wayland, D. D., LL. D., 1796-1865, long the honored President of Brown University, was in his day the most distinguished Baptist divine in the United States. His three principal works, Moral Science, Intellectual Philosophy, and Political Economy, have been used extensively as text-books. The author was a man of enlarged views, and had a national reputation. His opinions carried great weight outside, as well as within, his own church.

Alexander Campbell.

Rev. Alexander Campbell, 1788-1855, is well known as a religious reformer, and as the founder of a large and influential religious society, who call themselves Disciples of Christ. He was a man of extraordinary intellectual activity, and the amount of labor which he performed during the forty-five years of his ministry borders on the marvellous. His writings fill nearly sixty volumes, and yet they were but a part, and that not the largest part, of his work. His chief power was in unwritten discourse, and the greater part of his incessant activity was exercised as a speaker. He excelled especially in debate, and he had a particular fondness for that method of propagating truth. As a public disputant on religious topics, he has probably never had his superior.

VIII. MISCELLANEOUS WRITERS.

Mrs. Sigourney.

Mrs. Lydia H. Sigourney, 1791-1865, won her way to a distinguished position in letters, not by any one special and extraordinary work of genius, but by persistent and long continued labor, moderate in tone and useful in tendency. Her indefatigable pen sent forth one volume a year, on an average, for half a century, her first volume, Moral Pieces in Prose and Verse, bearing date 1815, and her fiftieth, Letters of Life, a sort of autobiography, being ready for publication at the time of her death, in 1865.

In all this long career of authorship there was nothing to startle or electrify the public mind. Her writings were more like the dew than the lightning. Yet the dew, it is well to remember, is not only one of the most beneficent, but also one of the most powerful, of nature's

agents, — far more potential in grand results than its brilliant rival. When count shall be made of the various agencies, moral and intellectual, which moulded the American mind and heart during the first half of the nineteenth century, few names will be honored with a larger credit than that of Lydia H. Sigourney.

Some of Mrs. Sigourney's small volumes, like the *Whisper to a Bride*, unpretending in character, as in appearance, yet contain a wealth of beauty and goodness that few would believe who have not examined them. Of her larger volumes, none are more widely known than *Letters to Young Ladies*, *Letters to Mothers*, and *Letters to My Pupils*. *Past Meridian*, written when the shadows of life began to fall about her, in the calm and cheerful serenity of its spirit, and the wisdom of its counsels, reminds the reader of Cicero's famous essay on *Old Age*.

Mrs. Willard.

Mrs. Emma Willard, 1787-1870, is more known as a woman of action than as an author. She devoted the greater part of a long and most useful life to the education of women, in which her efforts, both as a theorist and as a practical teacher, were crowned with signal success. Her prominence as a writer, however, does not by any means correspond to that assigned to her by common consent as an educator. Still, she found time, in the midst of other duties of a most urgent character, to make several valuable contributions to the cause of letters. Her most important publications were, *A History of the United States*, and *Universal History*.

Mrs. Phelps.

Mrs. Almira Hart (Lincoln) Phelps, 1793 —, sister of Mrs. Willard, was like her prominently identified with the first movements to raise the character of education for women, and like her too made valuable contributions to the literature of instruction. Her textbooks on *Botany*, in particular, were for a long time the best in the market.

Mrs. Gilman.

Mrs. Caroline (Howard) Gilman, 1794 —, was very generally known to a preceding generation by her pleasant book, called *Recollections of a Southern Matron*.

Mrs. Hale.

Mrs. Sarah Josepha Hale, 1790 —, like several other of the noble women mentioned in this section, is known all over the land by her life-long efforts to promote the intellectual elevation of her sex. Her work in this behalf has differed, however, from that of Mrs. Willard and Mrs. Phelps, in that she has labored with her pen only. Besides numerous volumes of an attractive and useful kind, she has continued for forty-five years to cater monthly for the intellectual entertainment of her countrymen, through the columns of *The Lady's Book* and its predecessor *The Ladies' Magazine*. The high standard of domestic morals always observable in these magazines has undoubtedly done much towards preserving the purity of American homes, and for this service the public is largely indebted to the sound sense of Sarah Josepha Hale.

Besides her contributions to the *Lady's Book*, Mrs. Hale has published a large number of separate volumes. The largest and altogether the most important of all is her *Woman's Record*, a volume of 918 pages, royal 8vo, containing biographical sketches of all distinguished women from the earliest times down to the year 1868, and illustrated by 230 portraits.

Mrs. Tuthill.

Mrs. Louisa Caroline Tuthill, 1799 —, has had more than ordinary success as a writer of books for the young, and she was one of the earliest to engage extensively in that line of composition. Her stories are marked by sobriety and good sense, and are entirely free from the extravagance and sensationalism which disfigure too many of the books now written for juvenile readers. Her books for the young are numerous, and have been very popular. The following are the titles of some of these: *I will be a Lady*; *I will be a Gentleman*; *Onward, right Onward*; *Anything for Sport*; *The Lawyer*; *The Artist*; *The Mechanic*, etc.

President Quincy.

Josiah Quincy, LL. D., 1772-1864, long the honored President of Harvard University, wrote much for the public, but chiefly in the form of pamphlets and addresses on special occasions. His principal work in book-form was *A History of Harvard University*.

Horace Mann.

Horace Mann, LL. D., 1796-1859, is universally known by his writings and labors in the cause of popular education. He gave to that cause a new and important impulse, the benefits of which have been felt far beyond the limits of his own time or of his personal labors. His writings were confined chiefly to his Annual Reports and his Lectures and Addresses.

Schoolcraft.

Henry Rowe Schoolcraft, LL. D., 1793-1864, has acquired for himself an enduring name, by his writings and researches in reference to the Indian tribes of North America. His great work, Historical Information concerning the Indian Tribes, etc., was published by act of Congress, in six large quarto volumes, profusely and handsomely illustrated. The work contains an immense amount of information upon everything relating to Indian manners, mythology, antiquities, language, etc., but so poorly digested and so deficient in philosophic method as to be, in the words of Humboldt, "almost worthless." The volumes are a mine from which the gold is yet to be extracted by some future explorer.

A. J. Downing.

Andrew Jackson Downing, 1815-1852, was an accomplished writer on the subject of landscape gardening, and by his publications contributed largely to the improvement of public taste in America, in the matter of rural adornment. The following are his principal works: Landscape Gardening and Rural Architecture; Fruit and Fruit-Trees of America; Cottage Residences; Architecture of Country Houses; Rural Essays, a collection of papers printed originally in the Horticulturist.

Gallaudet.

Rev. Thomas H. Gallaudet, LL. D., 1787-1851, is justly celebrated for his efforts in the education of deaf mutes. He was indeed the apostle of this work in the United States. Besides his labors in this direction, he wrote many valuable works. Among these, two deserve particular mention, *The Child's Book of the Soul*, and *the Youth's Book of Natural Theology*.

S. G. Goodrich — "Peter Parley."

Samuel Griswold Goodrich, 1793-1863, better known as Peter Parley, was remarkably successful in simplifying various kinds of

knowledge, chiefly historical, so as to make it easily understood by young readers, and consequently useful as a means of education. The Peter Parley books form a noticeable feature in the literature of the period.

Mr. Goodrich's pen was kept busy to the close of his life, — how busy, may be inferred from the fact that he was either author or editor of one hundred and seventy distinct volumes; and how far his labors were acceptable, may be judged from the fact that over seven millions of volumes of his works were sold during his lifetime. Mr. Goodrich made no pretence to classical or critical erudition or to historical research, but he had a special gift for writing in a style suited to the taste and comprehension of children, and he exercised his gift in a way that has brought lasting honor to him, and has been a public benefit to his race.

His works may be classified as follows: Peter Parley books, 116 vols., on a great variety of subjects likely to interest children; School books (Histories, Geographies, Readers, etc.), 27 vols.; Miscellaneous, 27 vols.





CHAPTER V.

FROM 1850 TO THE PRESENT TIME.

THE present Chapter treats mainly of writers still living. These are divided into eleven sections: 1. The Poets, beginning with Longfellow; 2. Writers on Literature and Criticism, beginning with Lowell; 3. Magaziners, beginning with Holmes; 4. Journalists, beginning with Bennett; 5. Humorists, beginning with Artemus Ward; 6. Miscellaneous Writers, beginning with Bayard Taylor; 7. Novelists and Writers of Tales and Travels, beginning with Hawthorne; 8. Historians, beginning with Prescott; 9. Writers on Politics and Political Economy, beginning with Henry C. Carey; 10. Scientific Writers, beginning with Agassiz; 11. Writers on Religion and Theology, beginning with Hodge.

I. THE POETS.

Longfellow.

Henry Wadsworth Longfellow, LL.D., 1807 —, is by general consent the most distinguished living representative of the poetical literature of the country. He is clearly our American Poet-Laureate, — crowned by general suffrage, alike of the learned and the unlearned, the critic and those who read for the pleasure only that his sweet verse gives them.

Prof. Longfellow began publication very early. Several of his poems which appeared before he was yet nineteen, and while still a student in college, have been retained in the collected edition of his works. One of these college poems was the Hymn of the Moravian Nuns of Bethlehem, which early found its way into the reading-books of the common schools.

His first volume, 1833, was *Coplas de Manrique*,—a translation from the Spanish, with an *Essay on the Moral and Devotional Poetry of Spain*.

His next volume, 1835, was *Outre-Mer*, a *Pilgrimage beyond the Sea*. It was a poetical prose work, not unlike the *Sketch-Book* of Washington Irving.

A third volume, also of poetical prose, was *Hyperion*, a *Romance*, 1839.

The same year appeared *Voices of the Night*, a collection of short poems, containing among others *A Psalm of Life*, *The Reaper* and the *Flowers*, and *The Beleaguered City*.

In 1841, appeared *Ballads and other Poems*, containing several pieces which attained immediate and lasting favor, such as *The Skeleton in Armor*, *God's-Acre*, *To the River Charles*, *Blind Bartimeus*, and *Excelsior*.

Poems on Slavery appeared in 1842, and in the same year *The Spanish Student*, a *Play*, of which the sale has been large.

In 1845, he published *The Poets and Poetry of Europe*, a large octavo, containing biographical and critical notices, and translations by himself and others.

The Belfry of Bruges and other *Poems* appeared in 1846. The most noted of the pieces in this collection were *The Arsenal at Springfield*, and *The Old Clock on the Stairs*.

Evangeline, his first long poem, was published in 1847.

Kavanagh, a prose tale, descriptive of New England life, appeared in 1849. The same year witnessed the publication of *Seaside* and *Fireside*, a collection of short poems. Among these were *The Building of the Ship*, *Resignation*, and *Sand of the Desert* in an *Hour-Glass*.

The Golden Legend, his longest single poem, was issued in 1851. It is a narrative poem, giving a lively picture of monastic and civil life in the Middle Ages, and is remarkable for its variety of style and versification.

The Song of Hiawatha, another long poem, appeared in 1855. Like *Evangeline*, it attracted universal attention, both by the freshness of its subject and the novelty of its versification.

The Courtship of Miles Standish, another long poem, also immediately popular, appeared in 1858.

Tales of a Wayside Inn, a collection of poems somewhat after the fashion of the *Canterbury Tales*, was published in 1863. The pieces in this collection which are best known are *Paul Revere's Ride*, and *the Birds of Killingworth*. A continuation of these *Tales*, called *The Second Day*, appeared in 1872.

Another collection appeared under the title of *Birds of Passage*, among its exquisite gems being *The Children's Hour*, and *Weariness*; and in 1866 was published a volume called *Flower-de-Luce* and other Poems.

Since that time have appeared *New England Tragedies*, and the *Divine Tragedy*. These last, it is said, are to be taken in connection with *The Golden Legend*, published twenty years ago, the whole forming one connected work of art, somewhat as do the successive Arthurian legends of Tennyson.

In 1867, appeared the translation of Dante's *Divina Commedia*, in three superb octavos. It is the crowning achievement of Mr. Longfellow's remarkable skill as a translator.

From this rapid sketch it appears that Mr. Longfellow has been actively and almost continuously productive as an author for almost half a century. His longer poems, *The Golden Legend*, *Evangeline*, *Hia-watha*, *Miles Standish*, *The Spanish Student*, and the translation of Dante, are familiarly known to all readers of English poetry. Each of his many collections of short pieces has contained some which have become household words wherever the English tongue is spoken. His utterances are in the middle key, between the matter-of-fact and the highly ideal. His verse is always tender and delicate, unobtrusively winning its way to the heart. It is the chosen companion of our quiet, unbent moods.

Whittier.

John Greenleaf Whittier, 1808 —, is our leading lyric poet, and, with the exception perhaps of Bryant, is the one most thoroughly American. In Mr. Whittier's poems, the life, the scenes, the characters portrayed, the very atmosphere in which they move, are all intensely American. He has been called the Quaker Poet, in reference to his religious views and connections, and he has certainly earned for himself the title of Abolitionist, by his fierce anti-slavery philippics. Yet much of his best poetry, and especially that of his later years, shows him possessed of a large and truly catholic spirit, which finds its way to the heart of every reader.

As a poet Whittier first appeared in 1831, when he published his *Legends of New England*, in Prose and Verse. The majority of his early poems were first published as fugitive pieces in newspapers and other periodicals, and afterwards re-issued in collections, from time to time. Thus appeared *The Ballads*, 1838; *Lays of My Home*, 1843; *The Voices of Freedom*, 1849; *The Chapel of the Hermits*, 1853; *The*

Panorama and Other Poems, 1856; Home Ballads, 1860; In War Time, 1863; National Lyrics, 1865. Mogg Megone and Moll Pitcher appeared separately in 1836.

Whittier's latest productions are Snow-Bound, The Tent on the Beach, Among the Hills, and Ballads of New England, which have all appeared since 1866.

Bryant.

William Cullen Bryant, 1794 —, by the publication of *Thanatopsis*, acquired, almost sixty years ago, a national reputation as a poet, and he has continued at brief intervals ever since to add to his laurels by some new effort, showing that his fire is not yet extinct, nor his vigor abated. His poems are not so numerous or so varied as those of Whittier or Longfellow, yet he is as clearly among the great poets that every American involuntarily claims as a part of the national inheritance.

Mr. Bryant's poems have appeared from time to time as occasional contributions to the magazines, and have had a singular uniformity of excellence. They all show care and finish, and original observation. No English poet, living or dead, has been a more accurate observer of nature, as any one may prove who will take a volume of his poems out into the woods and fields, and read the descriptions in the very presence of what is described.

Boker.

George Henry Boker, 1824 —, has succeeded better than any other American author in the difficult line of dramatic composition. His principal plays, *Calaynos*, *Anne Boleyn*, *Léonor de Guzman*, and *Francesca da Rimini*, tragedies, are all conceived on the highest type of the regular drama, and are truly classical performances. In addition to his dramatic compositions, he has written several other long poems, besides numerous short lyrics of great excellence.

Mr. Boker has not been a prolific writer, yet something considerable from his pen every few years shows that he has not been idle; and every new addition to his list of works has been such as to increase the admiration of the public for his poetic genius. Carefully avoiding whatever is of a sensational character, and resolutely refusing to cater to a false taste, even at the risk of some loss of temporary notoriety, he has wrought slowly and laboriously, after the highest ideals of excellence, calmly awaiting the final verdict of assured success. The tendency of his mind, as already remarked, is towards the dramatic

form of composition, and his first signal success, the tragedy of Calaynos, was in that line. As a lyric poet, however, and especially as a writer of Sonnets, his merits are of a high order. The following is a list of his principal publications: Calaynos, a Tragedy; Anne Boleyn, a Tragedy; Leonor de Guzman, a Tragedy; The Betrothal; The Podesta's Daughter; The Ivory Carver; A Ballad of Sir John Franklin; Song of the Earth; Street Lyrics; and a large number of Sonnets, Songs, and minor poems.

Buchanan Read.

Thomas Buchanan Read, 1822-1872, is almost equally celebrated as an artist and a poet, and is familiarly known as the Poet-Painter. He published several long poems, as *The New Pastoral*, and *The House by the Sea*, but the short lyrics contained in his *Lays* and *Ballads* are those on which chiefly his reputation rests.

Mr. Read's shorter pieces have been collected and published in various forms, both in England and the United States, and have received the warmest commendations. They constitute indeed his highest claims to fame. His lyrics are his greatest works. *Sheridan's Ride* is one of the few things written during the heat of the war that is likely to survive. Others of his short pieces, though not so widely known as this, are hardly inferior to it in merit.

John G. Saxe.

John Godfrey Saxe, LL. D., 1816 —, has a national reputation as a humorous poet. His poem of *The Proud Miss McBride* is familiar to every reader. Among his other well known pieces are *The Money King*, *Rhyme of the Rail*, *The Flying Dutchman*, *The Masquerade*. He excels in light, easy verse, and in unexpected, if not absolutely punning, turns of expression. In the general style and effect of his comic pieces he strongly reminds one of Thomas Hood.

Saxe, it must be observed, is one of the very few thoroughly national poets, in this sense, that his themes and the atmosphere of his verse are almost exclusively American.

Dr. Holland.

Josiah Gilbert Holland, M. D., 1819 —, after becoming widely and favorably known as a prose writer, under the name of Timothy Titcomb, rose suddenly to fame as a poet, by the publication of two poems, *Bitter Sweet*, and *Kathrina*. Both these poems, especially the

latter, were received with an immediate and general favor almost unprecedented.

As a prose writer, Dr. Holland is admitted by all to be one of our best. As a poet, he has received much adverse, and some unkind criticism. His *Kathrina* doubtless is open to criticism. Yet it is idle to deny to this poem great and distinguishing merit. The author, at all events, may console himself with the fact, that while the critics flout, the people read and buy. No American poem, with the single exception of Longfellow's *Hiawatha*, has had such tangible evidences of popularity. The sale of *Kathrina* in the first six months was 40,000 copies, and it has since gone beyond 60,000. Many of Dr. Holland's other works have enjoyed a like popularity.

James T. Fields.

James T. Fields, 1820 —, the well-known Boston bookseller, is the author of two volumes of poems and of a series of charming prose sketches, called *Yesterdays with Authors*.

Alfred B. Street.

Alfred Billings Street, 1811 —, is one of the best descriptive poets of which American literature has to boast. His descriptions of forest life, especially, are wonderfully graphic and true to nature. His longest work, *Frontenac*, is a narrative poem, being a tale of the Iroquois. The poem which is best known, and which on the whole is the most effective, is the *Gray Forest Eagle*.

Henry Lynden Flash.

Henry Lynden Flash, 1837 —, of Alabama, published, in 1860, a volume of *Poems of uncommon power and beauty*. During and since the war, he has made various contributions to periodical literature, but has published no additional volumes.

Mrs. Margaret J. Preston.

Mrs. Margaret Junkin Preston, — —, of Lexington, Va., is at this time the sweetest singer of the Old Dominion. She has never made literature a profession, yet she has been for twenty-five years a frequent contributor to the magazines, and she has published three volumes of poems which have been received with marked favor. The most considerable of these was *Beechenbrook, a Rhyme of the War*.

The Cary Sisters.

Alice and Phœbe Cary were so connected in their lives, and are so linked together in the recollections of the public, that no record of either can be truthful or complete without containing at the same time a record of the other. They will be noticed therefore together.

ALICE CARY, 1820-1871, and PHŒBE CARY, 1824-1871, were born on a farm, eight miles north of Cincinnati. They had no advantages of early education, except the usual attendance upon the district school.

The sisters were unlike in mind and body. Alice was possessed of extreme delicacy, was timid in disposition and feeble in health. Phœbe was possessed of robust health, was self-reliant, and had no small share of humor and wit.

In 1851, their mother being dead, and the family broken up, the sisters, aged respectively thirty-one and twenty-seven, with no means of support but their brains and their fingers, went to New York to make a living by literature. Instead of boarding, they rented a small, cheap house, and set up housekeeping, and there, by economy, and by dint of hard work, they managed to keep the wolf at bay. Gradually signs of thrift appeared; and eventually they lived in a house of their own, not large or showy, but comfortable, and paid for by the labor of their hands.

They wrote chiefly for the New York Tribune, and Independent, though not confining themselves to these periodicals, and appearing in frequent volumes, both prose and verse.

Of the separate publications, those of Alice are: Hagar, a novel; Lyra and Other Poems; Clovernook; Married, not Mated, a novel; Poems; Pictures of Country Life, prose; A Lover's Diary. The separate volumes by Phœbe are: Poems and Parodies; Poems of Faith, Hope and Resignation.

Mrs. E. C. Kinney.

Mrs. Elizabeth Clementine Kinney, — —, wife of the Hon. William B. Kinney, long United States Minister to Sardinia, is gifted with fine poetic talents, and is the author of numerous lyrics which in 1867 were published in a volume. One of these, *The Italian Beggar Boy*, appeared originally in *Blackwood*, and has been much admired.

While in Italy, Mrs. Kinney published *Felicitá*, a romance in verse, three hundred pages. After her return, she published two volumes of Poems. She has for the last twenty-five years contributed, both in prose and verse, to the periodicals.

A. D. F. Randolph.

Anson D. F. Randolph, 1820 —, a bookseller of New York, has written some beautiful lyrics, which, after having gone the rounds of the newspapers, were collected by a brother in the craft, Mr. Charles Scribner, and published in a dainty volume, under the title of *Hopefully Waiting*.

Bret Harte.

Francis Bret Harte, 1837 —, is one of the few poets that have risen to fame by a single bound. His *Heathen Chinees* and his *Condensed Novels* took the public by surprise, and marked the author at once as a man of genius. His publications in book form, since the appearance of *Condensed Novels*, have been *The Luck of Roaring Camp* and other *Stories*, and three volumes of *Poems*.

Joaquin Miller.

Cincinnatus Heine Miller, 1841 —, better known as "Joaquin" Miller, is another Western celebrity, whose appearance above the horizon was even more sudden and meteoric than that of Bret Harte. Miller's *Songs of the Sierras*, published in London in 1871, made him before the end of the year famous in both continents. They created a sensation which has hardly been equalled since the time of Byron.

II. WRITERS ON LITERATURE AND CRITICISM.

Lowell.

James Russell Lowell, 1819 —, excels in so many lines of effort that it is not easy to know in what class of writers to place him. The *Cathedral* and *Under the Willows* give him rank among our foremost poets. The *Bigelow Papers* show him to be inferior to none in humorous satire. His latest and most consummate efforts, however, as given in the two volumes *Among My Books*, and *My Study Windows*, seem to point to literary criticism as that in which he has achieved his greatest success.

As a satirist, Lowell has no equal in his own country, perhaps not among English writers of the century. His satire is not broad, like that of Saxe and Holmes, but quaint and subtle. The *Bigelow Papers*, written in Yankee dialect, have one special merit. They give that dialect in all its native raciness and truth, and expose the hollowness of such doggerel as *Sam Slick's*, which, by the side of the *Bigelow Papers*, sinks down into the merest every-day vulgarity.

As a critic, Lowell stands foremost among his countrymen. Others have equalled him in erudition, but no one has succeeded so happily in blending profound and wide study with exquisite sympathy for the author or the work discussed. The only objection that can be urged against his literary essays is that the author occasionally sacrifices an exact shade of truth for a neat point. The truth is stated substantially, but thrown into the background by a brilliant corruscation of wit.

Tuckerman.

Henry Theodore Tuckerman, 1813-1871, was one of the ablest, as well as one of the most prolific of American writers on subjects connected with criticism. He was almost equally celebrated also as a biographer and a poet. His largest and best-known works are, *Artist Life*, and *Essays Biographical and Critical*.

Whipple.

Edwin Percy Whipple, 1819 —, is probably, next to Lowell, the most capable as well as the most popular American critic and essayist. His two volumes entitled *Character and Characteristic Men*, and his volume on *The Literature of the Age of Elizabeth*, are the publications by which he has gained the greatest applause.

Kate Field.

Kate Field, — —, has published but one volume, *Pen-Photographs of Dickens's Readings*, but she is very widely and favorably known as a critic on art and literature, and as a lecturer.

Moses Coit Tyler.

Moses Coit Tyler, 1835 —, Professor of the English Language and Literature in the University of Michigan, has made some admirable contributions to current literature.

Prof. Tyler's publications, besides numerous articles in the newspapers, have been as follows: *An Account of Vassar College*; *Popular Lecturing in England*; *The Brownville Papers*, a volume of essays on physical culture.

Richard Grant White.

Richard Grant White, 1822 —, is well known as the ablest Shakespearian editor and critic that has yet appeared in America.

His first essay in this line was a large octavo, *Shakespeare's Scholar*, in 1862, being historical and critical studies of the text, characters, and commentators, with an examination of Mr. Collier's Folio of 1632. This volume gave the author at once a high standing as a Shakespeare critic. It was followed in 1859 by *An Essay on the Authorship of the Three Parts of King Henry VI*. These works were preliminary to a larger one, namely, *A New and Independent Critical Edition of Shakespeare's Works*. This appeared in 1857-1865, in 12 vols., 8vo. It is a noble monument of taste and scholarship, and contains all that any ordinary reader wants for studying and enjoying Shakespeare. In connection with this, but as an independent work, appeared *A Life of Shakespeare*, with an essay on his genius and on the rise of the English drama.

Duyckinck Brothers.

The brothers EVART A. and GEORGE L. DUYCKINCK have bestowed a lasting benefit upon American letters by their invaluable work, *The Encyclopædia of American Literature*. This work, in two large volumes, double-column octavo, is modelled after Chambers's *Encyclopædia of English Literature*, but for thoroughness and every other desirable quality is superior to Chambers's. The Duyckincks' work may be supplemented (the continual and rapid growth of our literature requires this), but it can never be superseded. It is the best, in fact the only, comprehensive and adequate exposition of American literature to the date of its publication, 1856. A new edition brings the work down to 1873.

Allibone.

Samuel Austin Allibone, LL.D., 1816 —, has made the entire literary world his debtors by his great work, *The Dictionary of Authors*. This is in 3 vols., large 8vo, filling 3,140 closely printed pages, and containing over 46,000 authors, with 40 Indexes of subjects. The plan is to give a short life of each author, accompanied by a list of his publications, and extracts from the opinions of the best critics in regard to his standing and character. The work abounds also in literary anecdotes and curious information of an authentic character in regard to authors and authorship. As a mine of information on the subject of which it treats, it is unparalleled. By solitary and single-handed labor, protracted through twenty years, the author has achieved a work such as ordinarily is accomplished only by the joint effort of a large number of laborers working in concert; and the result is a monument of patient and productive industry which has few parallels in literary history.

James Wood Davidson.

Prof. James Wood Davidson, 1829 —, has done a signal service to letters by his exceedingly interesting and able work, *The Living Writers of the South*. This work, in its 635 well-filled pages, contains an amount and kind of information on the subject of which it treats that is nowhere else to be obtained.

III. MAGAZINISTS.

Oliver Wendell Holmes.

Oliver Wendell Holmes, M. D., 1809 —, like many others named in the present chapter, excels in several departments. He is by profession a medical lecturer, and ranks high as a writer on medical science, producing on one occasion three prize dissertations in two successive years. He has won great praise also as a poet. But his greatest and most enduring fame, undoubtedly, is that acquired as a writer of magazine articles. Were there a laureate for this line of art, as there is for poetry, Holmes beyond all question would wear the bays. No living magazinist, English or American, can equal him. His Autocrat at the Breakfast Table and its successors, are fully up to the Noctes Ambrosianæ of Blackwood when Wilson was in his prime. Holmes's other best known works are The Professor at the Breakfast Table, Elsie Venner, and The Guardian Angel.

*Prof-
-hor*

James Parton.

James Parton, 1822 —, is a magazinist of the first order, although he has not the exuberant wit and fancy which in conjunction with the more solid qualities make Holmes supreme. Mr. Parton is, perhaps, the only American author who has made magazine-writing a profession. He has pursued it for a long series of years with continued and undivided devotion, and his success has been commensurate with his zeal.

No magazinist of the day writes more readable articles. His judgment, however, is not always equal to his faculty of making a subject interesting, so that his opinions are received with some distrust, though he is always sure of an audience. He has a vigorous imagination, apprehends with wonderful clearness what he wants to say, and says it in such a way that it is difficult not to take his meaning; and withal he has an instinctive sagacity for knowing what points in any given subject are likely to interest the general reader. He usually writes

long articles, yet he is never dull ; he makes even statistics entertaining.

Mr. Parton's separate volumes are mostly biographies, while his magazine articles are usually special studies of the current topics of the day. He has published extended Biographies of Horace Greeley, Aaron Burr, Andrew Jackson, Benjamin Franklin, John Jacob Astor, and Thomas Jefferson.

Mrs. Parton,—“Fanny Fern.”

Mrs. Sarah Payson (Willis) Parton, 1811-1872, under the name of “Fanny Fern,” acquired, and for a long series of years maintained, a reputation almost unique as a writer of short, spicy articles on topics of the day.

The first distinct recognition of her extraordinary merit came from Mr. Bonner, of the New York Ledger, who boldly engaged her to write a story for that paper at the extraordinary price of a *hundred dollars a column*, and was so well pleased with his bargain that he contracted with her to write for him, on the same terms, a weekly article, which she continued to do for eighteen years, without ever missing for a single week.

These sprightly essays were worked up, from time to time, into volumes with fancy names, and had a large sale in this separate form, besides the enormous circulation which they had in the Ledger. The names of these books are Fern Leaves, First and Second Series; Fresh Leaves; Little Ferns for Fanny's Little Friends; The Play Book; Folly as it Flies; and Ginger Snaps.

About the time of her engagement with Mr. Bonner, she published, in quick succession, two novels, Ruth Hall, and Rosa Clark, which made a great sensation, and sold largely. It was thought at that time that she would become a regular novelist. But the short, pithy essay was evidently her forte, and she wisely adhered to it.

Mary Abigail Dodge,—“Gail Hamilton.”

Mary Abigail Dodge, 1838 —, known as “Gail Hamilton,” is one of the most brilliant contributors to current literature. Her contributions usually appear first in the weekly or monthly magazines, and afterwards are collected into volumes. The best known of these are Gala Days; Country Living; Skirmishes and Sketches; Red Letter Days; Wool Gathering; Woman's Worth and Worthlessness.

George W. Curtis.

George William Curtis, 1824 —, is known all over the land, and for that matter pretty much all over the world, or at least wherever the English language is spoken, by his writings in the three great magazines published by the Harpers. He is the political editor of the Weekly, fills the Easy Chair of the Monthly, and writes *Manners upon the Road* for the Bazar. His writings in these periodicals, as any one may see by a glance at the annual table of contents, would fill at least a score of volumes.

Mr. Curtis's separate publications have been the following: *Nile Notes of a Howadji*; *The Howadji in Syria*; *Lotus-Eating*; *The Potiphar Papers*; *Prue and I*; *Trumps*.

W. D. Howells.

William Deane Howells, 1837 —, editor of the *Atlantic Monthly*, like a good many others of the craft, began his career as a practical printer, and has worked his way up to his present distinguished position by dint of labor and brains.

Mr. Howells's publications thus far are the following: *Poems of Two Friends* (W. D. Howells and J. J. Piatt); *No Love Lost*, a Romance of Travel, in hexameter verse; *Life of Abraham Lincoln*; *Venetian Life*; *Italian Journeys*; and *Suburban Sketches*.

Col. T. W. Higginson.

Colonel Thomas Wentworth Higginson, 1823 —, has been a favorite contributor to the *Atlantic Monthly*. His volumes, *Out-Door Papers*, *Malbone an Oldport Romance*, and others, made up of magazine articles, are held in high esteem.

J. T. Trowbridge.

John Townsend Trowbridge, 1827 —, a favorite contributor to the *Atlantic Monthly* and the *Young Folks*, and at present editor of the latter magazine, is known also as the author of the popular poem called *The Vagabonds*, and of numerous popular tales and novels.

The following are some of his best known publications: *The Bright-hope Series*; *Martin Merivale*, His X Mark; *Neighbor Jackwood*; *Cudjoe's Cave*; *Coupon Bonds*; *The Vagabonds*, and other Poems.

Gen. Hill.

Gen. Daniel Harvey Hill, 1824 —, a distinguished officer in the Confederate army during the war, has acquired almost equal distinction since the war as a magazinist. His magazine, *The Land We Love*, is said to be the most successful, as it is the ablest, monthly published in the South.

Gen. Hill has published the following works: *Essays from the Quarterly Review*; *Essays from the Southern Presbyterian Review*; *Algebra*. His chief literary work, however, has been done in the magazine already mentioned, *The Land We Love*.

IV. JOURNALISTS.

James Gordon Bennett.

James Gordon Bennett, 1800-1872, the founder of the *New York Herald*, initiated a new era in journalism. He was followed, indeed, in close succession by Mr. Greeley, and at a somewhat later interval by Mr. Raymond. But to Mr. Bennett clearly belongs the honor of making the first movement in this direction. After having embarked in the enterprise, he made it his one, undivided ambition, to achieve success as a journalist, and he realized, in this respect, the full extent of his ambition.

Horace Greeley.

Horace Greeley, 1811-1872, divides with Mr. Bennett the credit of initiating the new type of journalism which was introduced in the last generation. Mr. Greeley had other ambitions. But the main work of his life was the founding of the *New York Tribune*.

Besides his work as a journalist, or rather in connection with it, and as its legitimate offshoots, Mr. Greeley published several valuable works, and did much as a popular lecturer. The following is a list of his principal separate publications: *Hints towards Reforms*; *Glances at Europe*; *Art and Industry*, as represented in the Exhibition of the Crystal Palace; *Association Discussed*; *What I Know of Farming*; *History of the Struggle for Slavery Extension*; *The American Conflict*; *Recollections of a Busy Life*, etc.

Henry J. Raymond.

Henry Jarvis Raymond, LL.D., 1820-1869, acquired great and deserved celebrity as the founder and editor of the *New York Times*.

Of all the conspicuous enterprises in that line which have marked the last thirty years, his paper was the only one which was successful from the beginning. He was also one of the small, though now growing, number of eminent journalists who had a regular classical education.

The New York Times began its existence in September, 1851, and was successful from the first. The capital invested in it was one hundred thousand dollars. At the end of eight years, the proprietors refused for their property the offer of one million of dollars. This wonderful success was undoubtedly due in no small degree to the literary and intellectual character and labors of Mr. Raymond. He was the inspiring soul of the enterprise, and from the time of its inception to the time of his death, he was its editor-in-chief.

Men of all parties award Mr. Raymond the praise of having been one of the most accomplished and successful of American journalists. He did a great service to the profession by elevating the tone of newspaper discussion, showing by his own example that it was possible to be earnest and brilliant without transgressing the laws of decorum.

His literary productiveness was prodigious. His articles, though necessarily dashed off in haste, were often of a high order of literary merit, and would fill a large number of volumes. As an evidence of his power of concentration and of rapid production in cases of emergency, it may be mentioned that on the occasion of the death of Daniel Webster, the Times for the following day, October 25th, 1852, contained a biography of Webster, twenty-six columns in length, every word of which was written and put in type in the few hours intervening between the news that Webster was dying and the hour that the paper went to press. Of that remarkable biographical sketch, sixteen columns were written by Mr. Raymond himself, in a space of less than half a day!

W. H. Hurlbut.

William Henry Hurlbut, 1827 —, of the New York World, is probably, of all the living journalists of America, who have made journalism a distinct and exclusive profession, the one most highly educated, as he is the most brilliant and versatile. Unlike some of our other leading journalists, he has had every advantage which education and opportunity could bestow. Besides a thorough classical and academic training, and familiarity with the languages and literatures of the leading nations of Europe, he has had large experience of

travel and of intercourse with men in all the great centres of power. These advantages he utilizes to the last degree, and he throws himself into the work of writing, on the exigencies of the hour, with a fulness of resource and an abandon of effort that are marvellous.

Mr. Hurlbut has published several volumes, but his chief work is what he has done and is doing as a journalist.

E. L. Godkin.

Edwin L. Godkin, 1831 —, editor of the *Nation*, represents still another element of American journalism, appreciably different from any of those already named. In a paper such as the *Nation*, news is no longer king. Independent and trustworthy criticism on the living issues of the day form the one predominating element in a periodical of this kind, and for such a function Mr. Godkin has acknowledged aptitudes of a high order.

Beyond a few articles in the *Quarterlies*, on political and commercial topics, Mr. Godkin's literary work has been done wholly for the newspaper press. The paper with which he is more particularly identified as an American writer is the *Nation*, already mentioned.

Parke Godwin.

Parke Godwin, LL. D., 1816 —, has acquired distinction in several walks of authorship, but is chiefly known by his connection with the *New York Evening Post*, of which he has been at different times the associate editor.

Mr. Godwin, besides his newspaper and magazine articles, is the author of several separate volumes. Among them may be named the following: *A Popular View of the Doctrines of Charles Fourier*; *Out of the Past*, a collection of papers on literature and criticism; *A History of France*. The work last named is the one on which he has spent most labor and study. It is not a mere compilation, or rehash of old materials, but is written from original investigation, and intended as a classical work. The first volume, giving a history of Ancient Gaul down to the time of Charlemagne, was published in 1860.

John R. Thompson.

John R. Thompson, 1823 —, long connected with the *Southern Literary Messenger*, and now with the *New York Evening Post*, has done good service to the periodical literature of the country.

George D. Prentice.

George Denison Prentice, 1802-1870, for forty years editor of the Louisville Journal, holds a conspicuous place among American journalists.

Prentice's witticisms have become proverbial. A selection of them was made and published in book-form in 1859, under the title of *Prenticeiana*.

George Ripley.

George Ripley, 1802 —, has done service to American literature in many ways. He was, with C. A. Dana, associate editor of Appleton's American Encyclopædia. But his chief work has been performed in connection with the New York Tribune, where for the last twenty-four years he has held the post of literary critic. His separate publications are the following: *Discourses on the Philosophy of Religion*; *Letters to Andrew Norton on the Latest Form of Infidelity*; *Specimens of Foreign Literature* (edited), 14 vols.; with Bayard Taylor, *Hand-Book of Literature and the Fine Arts*.

Charles A. Dana.

Charles Anderson Dana, 1819 —, editor of the New York Sun, has been prominent as a journalist for more than twenty years past. He was associated with George Ripley in editing Appleton's Cyclopædia, and he edited the *Household Book of Poetry*. He was for a long time prominent in the editorial management of the New York Tribune; and after leaving that paper he assumed the editorship of the New York Sun, in which position he still continues.

Charles J. Biddle.

Major Charles John Biddle, 1819 —, editor of *The Age*, is a leading representative of journalism in Philadelphia.

Morton McMichael.

Morton McMichael, 1807 —, the veteran of the North American, has been a prominent journalist and magazine writer for nearly half a century.

John W. Forney.

John Weiss Forney, 1817 —, is known as a journalist in connection with his two papers, the *Press of Philadelphia*, and the *Chronicle of Washington*.

R. Shelton Mackenzie.

Robert Shelton Mackenzie, D. C. L., LL. D., 1809 —, is the author of several works, both prose and verse, but is chiefly known as a journalist, and in connection with the Philadelphia Press.

Of his separate publications the following are the chief: *Lays of Palestine*; *Titian*, an art novel, 3 vols.; *Mornings at Matlock*, a collection of stories, 3 vols.; *Bits of Blarney*; *Life of Charles Dickens*; *Life of Walter Scott*. Dr. Mackenzie has edited a valuable series of works, enriching them with notes from his own recollections and reading. The following are the principal works which he has edited: *Noctes Ambrosianæ*, 5 vols.; *Dr. Maginn's Writings*, 5 vols.; *Shiel's Sketches of the Irish Bar*, 2 vols.

George Alfred Townsend.

George Alfred Townsend, 1841 —, the "Gath" of the Chicago Tribune, has had a large and varied experience as a War Correspondent, both in Europe and America, and has written for nearly all the leading journals, — the *New York Herald*, *World*, *Cincinnati Commercial*, *Chicago Tribune*, and others of like standing.

Since 1868 he has been in the exclusive employment of the Chicago Tribune, the leading newspaper of the Northwest, writing both editorial and correspondence, the latter over the signature of "Gath."

Of Mr. Townsend's separate publications, in book form, the following are the chief: *Campaigns of a Non-Combatant* and his *Romaunt abroad during the War*; *the Story of the Conspiracy against the Lives of the Executive Officers of the United States in 1865*; *The New World compared with the Old*, a description of the American Government, its institutions, and enterprises, and the corresponding features of European Governments, England and France particularly, a book of more than 700 octavo pages; *Lost Abroad*, a romaunt and tale of American character in Europe during our Civil War, about 500 pages.

Whitelaw Reid.

Whitelaw Reid, 1839 —, Managing Editor of the *New York Tribune*, first made his mark in literature as a newspaper Correspondent, under the signature of *Agate*.

Mr. Reid has written two books: one, *After the War*, gives a graphic account of the condition of the South in the years 1865-6; the other, *Ohio in the War* (2 vols., 8vo, 1000 pages each), besides being an eloquent tribute to his native State, was prepared with such pains-

taking and elaborate research as to form a valuable addition to the history of the epoch.

The New York Associated Press.

The Associated Press is simply a partnership for the collection of news, and consists of the proprietors of the New York Herald, Tribune, Times, World, Journal of Commerce, Sun, and Express. These journalists own the Institution, and theoretically control its affairs, though its details, in fact, are managed chiefly by its General Agent (or Superintendent) acting under the immediate direction of an Executive Committee, to whom the General Agent appeals for advice when necessary.

Edward Eggleston.

Edward Eggleston, D. D., 1837 —, lately editor of the New York Independent, and now of *Hearth and Home*, has shown eminent fitness for the work of journalism, and has been uniformly successful in his various enterprises in that line.

Among his published works are the following: Sunday-School Conventions and Institute; Sunday-School Manual; Mr. Blake's Walking Stick, a Christmas Story for Boys and Girls; The Book of Queer Stories; The Hoosier Schoolmaster. All these books have been popular, and have sold largely.

Samuel Irenæus Prime.

Samuel Irenæus Prime, D. D., 1812 —, is the author of several interesting volumes, but is chiefly known by his writings and labors for the past thirty-two years as editor of the New York Observer.

Theodore Tilton.

Theodore Tilton, 1835 —, is the author of several volumes which have commanded attention. His chief work, however, thus far, has been in the line of journalism, for many years in the New York Independent, and now in his own paper, *The Golden Age*.

V. THE HUMORISTS.

C. F. Browne.—“Artemus Ward.”

Charles Foster Browne, 1836–1867, became widely known, both in England and America, by his humorous conception of Artemus Ward,

"the genial showman." So complete was his conception of this character, and his representation of it in his writings, that it has become difficult for the public to realize that Artemus Ward was not a real, historical personage, or that there was behind him any such being as the writer, Mr. C. F. Browne. Artemus Ward is to us the living man, Mr. Browne the myth. This species of writing does not belong to the highest kind of art. Yet there is in it a peculiar dramatic power, as clearly creative as anything in Shakespeare.

His works have been collected into the following volumes: Artemus Ward, his Book; Artemus Ward, his Panorama; Artemus Ward among the Mormons; Artemus Ward among the Fenians; Artemus Ward in London. The work entitled Artemus Ward in England was published after his death, and contains an entertaining biographical sketch.

S. L. Clemens,—“Mark Twain.”

Samuel Langhorne Clemens, 1835 —, who writes under the name of “Mark Twain,” set the whole continent in a roar by his volume, *The Innocents Abroad*, giving a humorous description of a visit to the old world by a ship-load of American excursionists.

He has in press a volume of *Nevada and Californian Experiences*, of the same size and style as *Innocents Abroad*, and illustrated in the same manner.

B. P. Shillaber,—“Mrs. Partington.”

Benjamin P. Shillaber, 1814 —, by his conception of the character of Ruth Partington, has entitled himself to a place among genuine humorists. The old lady has become, indeed, in the public mind, a living personage, almost as distinctly as Artemus Ward himself.

H. W. Shaw,—“Josh Billings.”

Henry W. Shaw, 1818 —, has acquired no little notoriety as a writer and “lecturer,” under the assumed name of “Josh Billings.” He has published, in book form, *Sayings of Josh Billings*, *Josh Billings on Ice*, *Josh Billings’s Farmer’s Almanax*, all of which have had an enormous circulation.

Charles G. Leland.

Charles Godfrey Leland, 1824 —, opened a new vein of humor by his conception of Hans Breitmann, a carousing, but shrewd, money-loving German immigrant, of a class that prevailed to a considerable

extent before and during the war. His chief publications have been the Breitmann Ballads, Meister Karl's Sketch Book, and The Poetry and Mystery of Dreams.

Seba Smith, — "Major Jack Downing."

Seba Smith, 1792-1868, the "Jack Downing" of the last generation, belongs chronologically to the preceding chapter. But his writings seem to be naturally associated with those of the humorists now under consideration, and therefore he is mentioned here. He is best known by his Letters of Major Jack Downing; Way Down East, or Portraits of Yankee Life; My Thirty Years out of the Senate, by Major Jack Downing.

George W. Bagby.

George William Bagby, M.D., 1828 —, of Lynchburg, Va., has an extended reputation in the Southern States, and is not unknown further North, by his amusing Letters to Mozis Addums, and by other writings of a humorous character.

Judge Longstreet.

Augustus Baldwin Longstreet, LL.D., 1790-1870, was among the most successful humorists of his day. His Georgia Scenes, for broad, irresistible fun, has rarely been equalled.

VI. MISCELLANEOUS WRITERS.

Bayard Taylor.

Bayard Taylor, 1825 —, has excelled, almost equally, in so many different lines of literary effort, that it is not easy to assign him to any one department of letters. He is eminent as a Traveller and a writer of Travels, as a Newspaper Correspondent, as a Novelist, as a Poet, as a Poetical Translator. There seems no resource, therefore, but to place him at the head of Miscellaneous writers, although this association separates him somewhat from those with whom he is most associated in the public mind.

His principal books of travel are Views a-Foot, El Dorado, A Voyage on the Nile, The Lands of the Saracen, A Visit to India, China, and Japan.

His principal novels are Hannah Thurston, John Godfrey's Fortunes, and Joseph and his Friends.

Of poetry he has published *The Picture of St. John*, a metrical romance; *Poems of the Orient*; *Poems of Home Travel*.

The latest and greatest, however, of Mr. Taylor's poetic efforts is the translation of Goethe's *Faust*. This has met with the warmest praise from Americans, English, and Germans. Even those who are most critical in their judgments upon translations cannot withhold from Taylor's *Faust* their candid approval. It is indeed a most refined and scholarly work, and places Mr. Taylor on the bench of honor by the side of Longfellow and Bryant.

Gen. D. H. Strother,—"Porte Crayon."

Gen. David Hunter Strother, 1816 —; of Berkeley Springs, Va., the "Porte Crayon" of Harper's Magazine, is known to all classes of readers by his genial pen-and-pencil sketches of life and scenery in the witching mountain scenery of the Old Dominion.

Epes Sargent.

Epes Sargent, 1812 —, is known as the author of an admirable series of *Readers and Speakers*, as a critical editor of some of the standard English classics, and as the author of numerous original works, both prose and verse, of a high character.

Henry Giles.

Rev. Henry Giles, 1809 —, acquired great celebrity twenty years ago, or more, as a public lecturer, chiefly on literary and historical topics. These lectures, with other of his writings, have since been published.

Professor La Borde.

Maximilian La Borde, M. D., 1804 —, Professor of Rhetoric and Literature in the University of South Carolina, has been for thirty years conspicuously associated with the fortunes of that important State institution. Dr. La Borde has published three books: *Introduction to Physiology*; *Story of Lethea and Verona*; *History of South Carolina College*. The work last named is the chief literary work of his life, and is commended in the highest terms for the thoroughness of its information, and for its calm, philosophical, and conscientious spirit.

Henry Barnard.

Henry Barnard, LL. D., 1811 —, has acquired a national reputation by his labors in the cause of popular education, and by his numerous and important publications on that subject. The principal of these are the following: *School Architecture*; *Normal Schools in the United States and Europe*; *National Education in Europe*; *History of Education in Connecticut*; *Hints and Methods for the Use of Teachers*.

John Ogden.

John Ogden, A. M., 1824 —, of the Ohio Central Normal School, has done good service in the cause of education, both by his labors as a teacher, and by his writings, particularly by his work on *The Science of Education and Art of Teaching*.

J. P. Wickersham.

James Pyle Wickersham, LL. D., 1825 —, State Superintendent of Public Schools of Pennsylvania, has been one of the most successful of American educational workers. He has been a practical teacher; he has had on a large scale the training of teachers; he has for several years directed the educational system of one of the largest States in the Union; he has written several volumes on the work of education, and in each department of effort he has been found equal to the occasion.

Besides numerous printed Addresses, and contributions to educational journals, Mr. Wickersham has published two books, which have had a large sale, and have taken their place among the standard works of the profession: *School Economy*, and *Methods of Instruction*.

W. Swinton.

William Swinton, 1834 —, Professor of English Literature in the University of California, first acquired general notoriety as a War Correspondent. Since the close of the war, he has returned to literary pursuits, where he is winning fresh laurels.

Mr. Swinton has published *The Twelve Decisive Battles of the War*, an octavo volume of 500 pages, and has begun a series of educational text-books, among which two school *Histories of the United States*, together with a *Word-Book of Spelling*, a *Manual of Word Analysis*, and an *English Grammar* have already been published.

Dr. Alden.

Joseph Alden, D.D., LL.D., 1807 —, of the New York State Normal School at Albany, has long been prominently before the public as a leading educator and writer on educational topics. Dr. Alden's services, both literary and administrative, entitle him to the high rank which he holds as the head of one of the oldest and strongest of our State institutions for the education and training of teachers.

Dr. Alden, besides his large work as an educator, has been diligent in the use of his pen, writing almost constantly for the periodical press, and sending out at intervals instructive volumes for the benefit of his generation. His earlier works were mostly for the young. Among these may be mentioned, *The Example of Washington*; *The Patriot's Fireside*; *Religion in Fashionable Life*, etc. Among his later writings are: *Elements of Intellectual Philosophy*; *The Science of Government in Connection with American Institutions*, a text-book for academies and colleges; *The Citizen's Manual*, being an abridgment of the preceding and intended for common schools; *Christian Ethics*, or *the Science of Duty*.

VII. NOVELS AND TALES.

Hawthorne.

Nathaniel Hawthorne, 1804-1864, stands by general consent at the head of the novelists of the present period. His *Scarlet Letter*, *House of the Seven Gables*, and *Marble Faun* place him beside the great masters, not of the age only, but of all time.

Hawthorne is thought by many to have been the greatest creative genius of America. Certainly no other writer has succeeded so completely in spiritualizing American life, in pervading it with the inner vitality of passion and reflection. His characters are apparently real, and yet separated from the commonplace by an impassable gulf. The reader feels himself transported into a new world, under the guidance of a sombre and powerful genius. His style, indeed, is morbid, at least in its general effects. It produces the impression of a life utterly vain and hopeless, with a dark background of avenging fate. Yet as a master of style, he is inimitable. No one ever wrote purer English or used words more delicately and powerfully.

Theodore Winthrop.

Theodore Winthrop, 1823-1861, a young man of brilliant promise, is known chiefly by his posthumous novel of Cecil Dreeme.

Henry D. Thoreau.

Henry D. Thoreau, 1817-1862, was a thorough humorist, in the old English sense of a man who indulges in humors. One of his "humors" was to make long rambles, usually alone, through out-of-the-way districts, and give minute descriptions of what he saw, and his own thoughts upon it. His principal works, all produced in this way, are *Walden, or Life in the Woods*; *Excursions in Field and Forest*; *The Maine Woods*; *Cape Cod*; *Walking*; *Autumnal Tints*; *Wild Flowers*, etc. With Thoreau's wonderfully acute power of observation, and his fine taste and skill in word-painting, he might have made a first-class naturalist. His works are to the last degree original and quaint.

Richard Henry Dana, Jr.

Richard Henry Dana, Jr., LL. D., 1815 —, son of the poet and essayist mentioned in the preceding chapter, though not following literature as a profession, has attained no little eminence in that line. His *Two Years before the Mast*, in particular, has had an uncommon popularity.

Donald G. Mitchell, — "Ik Marvel."

Donald Grant Mitchell, 1822 —, better known as "Ik Marvel," has charmed his countrymen by the exquisite sketches of life contained in the *Reveries of a Bachelor* and in *Dream Life*.

Richard B. Kimball.

Richard Burleigh Kimball, 1816 —, has published a number of works, of which the best known is *St. Ledger, or The Threads of Life*.

J. R. Gilmore, — "Edmund Kirke."

James R. Gilmore, 1823 —, under the name of "Edmund Kirke," became widely known during the war by his novels descriptive of the conflict, especially by his book, "*Among the Pines*," the sale of which was very large.

W. Gilmore Simms.

William Gilmore Simms, LL. D., 1806-1870, of Charleston, S. C., was one of the most prolific of American romancers. His novels are mostly founded on local traditions, giving them an historical character and value, and have been in good repute. Some of the best known of

these are the following: *The Partisan*; *Katharine Walton*; *The Scout*; *The Black Riders of the Congaree*; *The Foragers*; the *Wigwam and the Cabin*; *The Damsel of Darien*; *The Yemassee*; *The Lily and the Totem*; *Guy Rivers*; *Border Beagles*; *The Golden Christmas*, etc.

John Esten Cooke.

John Esten Cooke, 1830 —, has done for the historical traditions of Virginia what Simms did for those of the Carolinas, and Cooper for those of the North and West. Some of Mr. Cooke's historical novels, such as *The Virginia Comedians*, and *Henry St. John*, are the best and truest pictures anywhere to be found of Virginia in the olden time. He has shown himself an able biographer also by his *Lives of Stonewall Jackson and Lee*, and he contributed actively in other ways to the literature of the war.

Philip Pendleton Cooke.

Philip Pendleton Cooke, 1816-1850, though known chiefly as a poet, yet wrote excellent prose. There are, moreover, other reasons, connected with his name and the family traditions, for not separating him from his younger brother, J. Esten Cooke. The volume by which Philip Pendleton Cooke is best known is *The Froissart Ballads*, containing among other pieces the exquisite poem of *Florence Vane*.

R. M. Bird.

Robert Montgomery Bird, M. D., 1805-1854, is favorably known as a writer of romantic fiction, as well as joint proprietor and editor of the *Philadelphia North American*. His best known novels were *The Hawks of Hawk Hollow*, a tradition of Pennsylvania, and *Nick of the Woods*.

Charles J. Peterson.

Charles J. Peterson, 1818 —, proprietor and editor of *Peterson's Ladies' Magazine*, has written several popular novels, besides some historical and biographical works of value. His best known works are *The Military Heroes of the United States*, a work for popular reading, illustrated, in two large volumes, octavo, and the novels, *Kate Aylesford*, and *The Old Stone Mansion*.

Herman Melville.

Herman Melville, 1819 —, is the author of several works of fiction, describing wild adventures among the islands of the Pacific. The

following are the principal: *Typee*, or *Four Months in the Marquesas*; *Omoo*; *Mardi*, and *a Voyage Thither*; *Redburn*, or *the Confessions of a Gentleman's Son in the Merchant Service*.

T. S. Arthur.

Timothy Shay Arthur, 1809 —, is one of the most prolific writers that our current literature presents. Nearly all his writings are novels and tales.

Most of his works have appeared originally in serial form, either in *Arthur's Magazine*, of which he is the editor and proprietor, or in some similar publication. They consist almost exclusively of tales, are of a popular character, representing American domestic life, and many of them are intended particularly for the young. Some of his best-written tales, as *Ten Nights in a Bar-Room*, and *Six Nights with the Washingtonians*, are written in advocacy of the cause of total abstinence.

W. T. Adams, — "Oliver Optic."

William T. Adams, 1822 —, is the most prolific, and the best writer that we have, of story-books for boys. His name, "*Oliver Optic*," is a key to one main element of his popularity. He is one who has used his eyes. He writes of what he has seen. Another source of his popularity is his warm sympathy with the young. One cannot read a page of his writings without seeing that there is no make-believe in this matter. The author himself really enjoys the boyish scenes which he creates. His long experience as a teacher has probably helped him on this point. At all events, he seems to have an instinctive knowledge of what will interest young people, and especially boys. As a caterer to boyish tastes, and at the same time an educator of those tastes to high standards of judging and acting, Mr. Adams is without an equal at the present time.

The following is a list of his publications: *Boat Club Series*, 6 vols.; *Woodville Series*, 6 vols.; *Army and Navy Series*, 6 vols.; *Riverdale Stories*, 6 vols.; *Starry Flag Series*, 6 vols.; *Lake Shore Series*, 6 vols.; *Upward and Onward*, 6 vols.; *Young America Abroad*, first Series, 6 vols., second Series, 2 vols.; *Hatchie*, 1 vol.; *In-Doors and Out*, 1 vol.; *The Way of the World*, 1 vol.; *Our Standard Bearer*, 1 vol.; *A Spelling-Book for Advanced Classes*, 1 vol. — total, 55 volumes.

Jacob Abbott.

Rev. Jacob Abbott, 1803 —, is a voluminous and popular writer. Few writers have excelled him as a caterer for the wants of the young

mind, and his works in this line entitle him to a high rank. They are exceedingly numerous. The following are the principal: The Rollo Books, 28 vols.; The Franconia Stories, 10 vols.; Marco Paul's Adventures, 6 vols.; Harper's Story Books, 36 vols.; Little Learner Series, 5 vols.; Juno and Georgie Series, 4 vols.; and a large number of biographies of distinguished sovereigns. His principal works for adult readers are: The Young Christian, The Corner Stone, The Way to do Good, and The Teacher. Nearly all these works have been reprinted abroad, and translated into various foreign languages, and their influence has been very great.

John S. C. Abbott.

Rev. John S. C. Abbott, 1805 —, brother of Jacob, is likewise a prolific writer. His Kings and Queens fill six volumes. He has written several works on Napoleon and the French Revolution, in all of which he is the apologist and advocate of the Bonapartes to a degree which has subjected him to severe criticism. The works of his which have received the commendation of all parties are *The Mother at Home*, and *The Child at Home*.

Harriet Beecher Stowe.

Mrs. Harriet Elizabeth Beecher Stowe, 1812 —, is one of the ablest and most brilliant of the Beecher family, and probably the ablest and most successful living American novelist, since the death of Hawthorne. Her best known and most characteristic novels are *Uncle Tom's Cabin*, *The Minister's Wooing*, *Old Town Folks*, and *Agnes of Sorrento*. Her stories for children, like those in *Queer Little People*, are in some respects better even than her novels. *The House and Home Papers*, and *The Chimney Corner*, show her to be possessed of remarkable power as an essayist.

The Warners.

The sisters SUSAN and ANNA WARNER gained a wide celebrity by the publication of a series of semi-religious novels, which had an extraordinary sale. Those best known are *The Wide Wide World*, and *Queechy*, by Susan; *Dollars and Cents*, and *My Brother's Keeper*, by Anna; and *Say and Seal*, the joint production of the two. They have also written, either jointly or separately, a number of very attractive books for the young. Susan wrote under the name of "Elizabeth Wetherell," and Anna under the name of "Amy Lothrop."

Mrs. Anna Cora Mowatt Ritchie.

Mrs. Anna Cora Mowatt Ritchie, 1820-1870, achieved her chief distinction as an actress. She won laurels also as a writer. She was the author of various novels, plays, poems, and sketches, but is best known in letters by the *Autobiography of an Actress*.

Mrs. Sara J. Lippincott, — "Grace Greenwood."

Mrs. Sara Jane (Clarke) Lippincott, 1823 —, gained much eclat, under the name of "Grace Greenwood," as a writer of tales and sketches for the magazines. She has published several volumes. Her latest efforts have been directed mainly to writing for the young, and she edits a juvenile magazine called *The Little Pilgrim*.

Harriet Prescott Spofford.

Mrs. Harriet Elizabeth Prescott Spofford, 1835 —, is known chiefly by a work of fiction, called *The Amber Gods*.

Miss Alcott.

Miss Louisa May Alcott, 1832 —, rose suddenly to fame, in 1867, by the publication of a novel called *Little Women*. This was followed in rapid succession by *The Old Fashioned Girl*, *Little Men*, and other stories conceived in the same vein, and all equally popular.

Anna Dickinson.

Anna Elizabeth Dickinson, 1842 —, is chiefly known as a lecturer. She has published one book, *What Answer*, which was well received.

Mrs. E. Oakes Smith.

Mrs. Elizabeth Oakes Smith, 1806 —, is the author of numerous tales and novels which have given her a deserved celebrity. She has been conspicuous as a writer for nearly thirty years. During the latter part of this period she was also engaged to some extent as a public lecturer.

The following are some of her best known works: *Riches without Wings*; *The Sinless Child and Other Poems*; *The Lost Angel*; *Woman and her Needs*.

Caroline Chesebro.

Caroline Chesebro, — —, is the author of several well-written works of fiction, of which the latest and most powerful is *The Foe in the Household*.

Mrs. Mary J. Holmes.

Mrs. Mary J. Holmes, — —, is the author of a large number of tales and novels, which have been very popular. The following are the titles of some of her publications: *Lena Rivers*; *Darkness and Daylight*; *Tempest and Sunshine*; *Marian Grey*; *Meadow Brook*; *English Orphans*.

Mrs. Terhune,—"Marion Harland."

Mary Virginia Terhune, — —, in 1854 acquired a high reputation by her novel, *Alone*, written under the assumed name of "Marion Harland." She has written many other novels since that time, and with a uniformity of excellence that is remarkable. The following are the titles of some of them: *Hidden Path*; *Husbands and Homes*; *Ruby's Husband*; *Phemie's Temptation*.

Mrs. Augusta Evans Wilson.

Mrs. Augusta Evans Wilson, — —, of Mobile, has published several novels, characterized by great power of originality. These are *Beulah*, *Macaria*, and *St. Elmo*. There is much in the vigorous conception of these works to remind the reader of *Jane Eyre* and *Villette*; and the writer has been called by her admirers the American *Charlotte Brontë*.

Mrs. Warfield and Mrs. Lee.

Mrs. Catharine Anne Warfield, 1817 — —, and Mrs. Eleanor Percy Lee, 1820-1850, gained some reputation thirty years ago by a volume of *Poems by Two Sisters*. The surviving sister has within a few years gained a high name as a writer of fiction, especially by her novel, *The Household of Bouverie*.

Mrs. A. D. T. Whitney.

Mrs. Adeline D. T. Whitney, 1824 — —, has made a most favorable impression as a writer of tales. *Faith Gartney's Girlhood* especially has been a general favorite. Among her other works may

be named: *Mother Goose for Grown Folks*; *A Summer in Leslie Goldthwaite's Life*; *Patience Strong's Outings*; *We Girls*.

Mrs. Baker, — "Madeline Leslie."

Mrs. Harriette Newell Woods Baker, 1815 —, known in letters almost exclusively by the assumed name of "Mrs. Madeline Leslie," is unequalled as a writer of Sunday-School story-books. Her productiveness has been prodigious. Her books, too, have had a uniformity of excellence and an unflagging popularity as remarkable as their number. She has published, up to this time, no less than one hundred and sixty distinct volumes, and the annual sales vary from two hundred and fifty thousand to half a million.

Mrs. Sadlier.

Mrs. James Sadlier, 1820 —, of New York, has written a large number of attractive books, suited to the use of Catholic families, and has done in various ways effective service to the church of her affections. She is also a frequent contributor to the Catholic journals, and one of the editors of the *New York Tablet*.

VIII. HISTORIANS.

Prescott.

William Hickling Prescott, LL. D., 1796-1850, is universally accepted as a classical historian of the highest order. His chief works, the *History of Ferdinand and Isabella*, the *History of Philip II.*, the *Conquest of Mexico*, and the *Conquest of Peru*, have obtained universal acceptance as models of historical composition.

As an historian, Prescott stands in the foremost rank of narrators. He is surpassed by others in vigor of thought, and in philosophic acumen. But no one has exceeded him in faithfulness and patience of investigation, in clearness and picturesqueness of description, and especially in charity towards the blunders and bigotry of bygone generations.

Bancroft.

George Bancroft, LL. D., 1800 —, has clearly the honor of being thus far the ablest historian of the affairs of his own country. His *History of the United States* has not escaped criticism. Yet no one has hesitated to accord to it a place among the great historical works

of the age. In comprehensiveness of plan, in fulness of detail, in accuracy of research, and elaborateness of finish, and even in the minor graces of style and diction, Bancroft's work may be safely quoted as among the standard histories of the world.

Mr. Bancroft's great work, *The History of the United States from the Discovery of the American Continent*, has now proceeded to the ninth volume. The first three volumes are occupied with the Settlement of the Colonies, the next three with the Estrangement from the Mother Country, and the next three with the War for Independence. The work as a whole is undoubtedly the ablest, as it is the most comprehensive work on the subject, and it is accepted for the most part as the standard authority. It is written with great, perhaps excessive care as to the style, the author not having had the skill always to conceal his art. His delineations of character, his descriptions of scenery, and his artistic grouping of details are often in the highest style of historical eloquence. But his narrative seldom flows with the exquisite simplicity and clearness which are the charm of Prescott's pages.

Ticknor.

George Ticknor, LL. D., 1791-1871, acquired a permanent and honorable place in literature by his *History of Spanish Literature*, and his *Life of Prescott*.

Motley.

John Lothrop Motley, D. C. L., LL. D., 1814 —, has followed in one respect the example of Prescott, and has made a select and important portion of European history his own. His *Rise of the Dutch Republic*, and his *History of the United Netherlands*, have unquestionably filled a great hiatus in the history of the Old World.

Kirk.

John Foster Kirk, 1824 —, by his *History of Charles the Bold, Duke of Burgundy*, has, in like manner with Prescott and Motley, taken an important topic in European history, and so treated it as to make the subject henceforth his own.

Edward A. Pollard.

Edward A. Pollard, 1838-1872, has been the ablest, the most industrious, and the most conspicuous historian of the Confederacy. His chief work, *The Lost Cause*, a large octavo of 750 pages, is an important part of the literature of the times.

John Gilmary Shea.

John Gilmary Shea, LL. D., 1824 —, has been a diligent student of history, and particularly of that relating to Catholic institutions, bibliography, and literature in the United States, and has made valuable contributions to historical literature, both as an original author, and as a laborious and critical editor.

The following are some of his principal publications: *Discovery and Exploration of the Mississippi Valley*; *History of the Catholic Missions among the Indian Tribes of the United States*; *Early Voyage Up and Down the Mississippi*; *Perils of the Ocean and Wilderness*; *Bibliography of American Catholic Bibles and Testaments*; *The Catholic Church in the United States*.

Some of his labors as translator and editor have been as follows: *Charlevoix's New France*, translated and edited, 6 vols.; *Memoirs and Relations concerning the French Colonies in North America*, a series of manuscripts collected and edited by him, in 20 vols.; *The Library of American Linguistics*, a series of Grammars and Dictionaries of the Indian Languages, 13 vols.

Joseph Thomas.

Joseph Thomas, LL. D., — —, of Philadelphia, has made the reading public of every name his debtors by his *Gazetteer*, and his *Biographical Dictionary*. Better works of the kind have never been published in English. The latter especially is a marvel of accuracy, and of judicious condensation. Most large works of this kind being produced by many hands, want uniformity of treatment, and are very unequal, — good on some points, poor on others. Dr. Thomas's book seems to be entirely his own, and is remarkably homogeneous. The same careful, conscientious hand is traceable in every article, big or little. It is, to a most unusual degree, uniform throughout, and uniformly good.

Mrs. E. F. Ellet.

Mrs. Elizabeth Fries Ellet, 1818 —, has contributed largely, in various ways, to literature, but has achieved her most lasting success in the line of biographical and historical composition. From the long list of her works the following may be named: *Evenings at Woodlawn*; *Queens of American Society*; *The Domestic History of the American Revolution*; *The Women of the American Revolution*. The last-named work is the one by which she has won her highest laurels. Much of the material was collected from private and original sources,

making the work a positive addition to the national history, and the narrative and coloring are given with rare artistic skill. The work has passed through many editions, and deserves to become a part of the permanent literary wealth of the nation.

Lossing.

Benson John Lossing, 1813 —, by his pictorial books of various kinds, has not only given a special interest to many places memorable for their historical associations, but he has preserved from destruction many important facts and traditions connected with the national history. His principal works are: *Pictorial Field Book of the Revolution*; *Pictorial History of the Civil War of the United States*; *History of the War of 1812*.

IX. WRITERS ON POLITICS AND POLITICAL ECONOMY.

Henry C. Carey.

Henry Charles Carey, 1793 —, is the ablest, as well as the most voluminous, writer that we have on the subject of political economy. He is an earnest advocate of a protective tariff, and has devoted his energies to this cause with unflagging zeal for nearly forty years.

His principal works are the following: *The Principles of Political Economy*; *Essay on the Rate of Wages*; *The Credit System in France, Great Britain, and the United States*; *The Past, the Present, and the Future*; *The Harmony of Interests, Agricultural, Manufacturing, and Commercial*; *The Principles of Social Science*.

Charles Sumner.

Charles Sumner, LL. D., 1811 —, for many years a leading senator of the United States, is distinguished as a political orator. His Orations, chiefly on political topics, fill eight large volumes.

Alexander H. Stephens.

Alexander Hamilton Stephens, 1812 —, of Georgia, was Vice-President of the late Confederacy, and one of its ablest and most persistent advocates. As a political writer, Mr. Stephens has always commanded respect, even from those most opposed to his views.

Mr. Stephens has occupied his leisure, since the downfall of the Confederacy, in writing its story: *A History of the War between the States, Tracing its Origin, Causes, and Results*.

Hinton Rowan Helper.

Hinton Rowan Helper, 1829 —, of North Carolina, acquired a painful notoriety, before and during the war, by the publication of a book, called *The Impending Crisis of the South*, of which more than 140,000 copies were sold. He has since written another book, *No-joke, a Question for a Continent*, the object of which is to correct the impression derived from the *Impending Crisis*, that he is the friend of the negro. He wishes the world to know that, in writing against slavery and slaveholders, he has not written in the interest of the negro race. On the contrary, he wishes them exterminated. He has published another work in the same vein, *The Negroes in Negroland, the Negroes in America, and Negroes Generally*. He writes with a reckless vigor that insures him readers, though it gives one little confidence in his opinions.

X. SCIENTIFIC WRITERS.

Agassiz.

Louis John Rudolph Agassiz, 1807 —, though pre-eminent as a scientist, has not thought it beneath his aim to use the arts of rhetoric in commending his favorite studies to the attention of unlearned readers. Few even of our professed literary men excel him in the matter of writing good English.

His work on *Methods of Study in Natural History*, is, in mere attractions of style and language, as fascinating as a work of romance. The same may be said of his volume on *The Structure of Animal Life*, being a course of lectures delivered before the Brooklyn Institute to illustrate the power, wisdom, and goodness of God, as manifested in his works.

Guyot.

Arnold Henry Guyot, LL. D., 1807 —, who by his investigations in Physical Geography has placed himself at the head of that branch of science in the United States, has given some of the results of his inquiries in an interesting and popular volume, called *Earth and Man*, which has passed through many editions. Prof. Guyot is also the author of a large number of elaborate Wall Maps of Physical Geography, and of a series of admirable Common School Geographies.

Com. Maury.

Matthew Fontaine Maury, LL. D., 1806 —, an eminent physicist, is known throughout the civilized world by his Wind and Current Charts, and his Physical Geography of the Sea.

J. Dorman Steele.

Prof. J. Dorman Steele, Ph. D., 1836 —, is one of the progressive men among our younger class of teachers. He has acquired a high reputation as a teacher, and his series of Short Courses in several of the sciences are a marked feature among our latest school-book publications.

Prof. Steele's "Short Courses" grew out of his own wants in the class-room. The following is the list: Fourteen Weeks in Natural Philosophy; the same in Chemistry; in Astronomy; in Geology; in Physiology.

Edward Brooks.

Edward Brooks, A. M., 1831 —, Principal of the State Normal School at Millersville, Pa., has done an important service to the cause of popular education by his valuable contributions to educational literature in the extended series of mathematical text-books which he has put forth.

The works published by him are the following: An arithmetical series, consisting of six books, — a Primary, an Elementary (written), a Mental, and a Written Arithmetic, together with two Keys, which, besides the solutions to the problems, contain many valuable exercises and suggestions; Geometry, and Trigonometry, two works bound together or separately, as teachers may prefer; Elementary Algebra, the latest and probably the best of the author's works.

Prof. Whitney.

William Dwight Whitney, Ph. D., LL. D., 1827 —, Professor of Sanscrit and Modern Languages in Yale College, stands at the head of American scholarship in the department of letters to which he has devoted himself. Besides very learned disquisitions which hardly come within the scope of ordinary readers, his Lectures on Language are a contribution at once to original science and to popular literature, and are the best presentation of the subject yet made by any American writer.

Professor Bledsoe.

Albert Taylor Bledsoe, LL. D., — —, for some time Professor of Mathematics in the University of Virginia, has written with great

ability on the Philosophy of Mathematics, and on some of the most abstruse points of metaphysical inquiry.

Professors Chase and Stuart.

THOMAS CHASE, A. M., Professor of Philology in Haverford College, near Philadelphia, and GEORGE STUART, A. M., Professor of Latin in the Philadelphia High School, have made a valuable addition to our educational literature in the preparation of an extended series of classical text-books. This series includes all the Latin authors ordinarily used in College courses.

Prof. N. C. Brooks.

Nathaniel Covington Brooks, LL. D., 1809 —, the veteran educator, besides the large work which he has done as a teacher, has made numerous and valuable contributions to educational literature.

Those by which he is best known are his classical series, growing out of his wants and profession as a teacher. They are the following: *Æneid* of Virgil; Ovid's *Metamorphoses*; *Cæsar's Commentaries*; *Historia Sacra*; *Viri Illustres Americani*; *First Latin Lessons*; *First Greek Lessons*.

Professor McGuffey.

William H. McGuffey, D. D., LL. D., 1800 —, Professor of Moral Philosophy and Political Economy in the University of Virginia, is widely known by his *Eclectic Series of School Readers*.

Professors Newell and Creery.

Professors NEWELL and CREERY, of Baltimore, have prepared in conjunction a series of books known as *The Maryland Series*, which has been received with much favor.

The publications of these gentlemen are the following: *Primary School Spelling-Book*; *Grammar School Spelling-Book*; *First, Second, Third, Fourth, Fifth, and Sixth Readers*; *Catechism of United States History*.

XI. THEOLOGICAL AND RELIGIOUS.

Dr. Hodge.

Charles Hodge, D. D., LL. D., 1797 —, Senior Professor in the Theological Seminary at Princeton, has been for many years the acknowledged leader in theology of the Presbyterian Church in the

United States. His great work on Systematic Theology is the most elaborate and exhaustive treatise on that subject which American literature has yet produced.

Other works of Dr. Hodge are *The Way of Life*, and Commentaries on the Epistles to the Romans, First and Second Corinthians, and Ephesians. All these are held in the highest estimation, and are standard works on the subjects treated.

Dr. McCosh.

James McCosh, D. D., LL. D., 1811 —, President of the College of New Jersey, has greatly distinguished himself as a writer on Metaphysics.

His work on *The Method of the Divine Government*, published in 1850, made a profound impression. It showed the author to be a man capable of dealing with the very highest questions of mental and spiritual science, on equal terms with the great thinkers of the race, ancient or modern, — Aristotle, Plato, Edwards, Kant, and Sir William Hamilton.

Some of his other works are the following: *The Intuitions of the Mind Inductively Investigated*; *The Supernatural in Relation to the Natural*; *Logic*; *Christianity and Positivism*.

Noah Porter.

Noah Porter, D. D., LL. D., 1811 —, President of Yale College, is highly distinguished as a writer on metaphysics and education. His principal works are *The Human Intellect*, *Elements of Intellectual Philosophy*, *Books and Reading*, *Educational Systems of the Puritans and Jesuits Compared*, and *The American Colleges and the American People*. All his writings indicate a mind of superior grasp. His work on the *Human Intellect* is pronounced by the *Princeton Review* to be "the most complete and exhaustive exhibition of the cognitive faculties of the human soul to be found in our language, perhaps in any language."

Dr. Boardman.

Henry Augustus Boardman, D. D., 1808 —, long the most conspicuous ornament of the Presbyterian Church in Philadelphia, has made many valuable contributions to religious literature, among which may be named especially two admirable volumes, *The Bible in the Family*, and *The Bible in the Counting-House*.

Dr. Jacobus.

Melancthon Williams Jacobus, D. D., LL. D., 1816 —, Professor of Oriental and Biblical Literature in the Presbyterian Theological Seminary at Alleghany, Pa., is the author of a valuable series of Commentaries.

These have extended to Matthew, Mark, Luke, John, Acts, and Genesis. They belong to the same class as Barnes's Notes, being intended mainly for the use of Sunday-School teachers, though having some marked peculiarities of their own. They have been very popular, and constitute the author's chief claim to literary distinction.

Dr. Shedd.

William Greenough Thayer Shedd, D. D., 1820 —, Professor of Biblical Literature in Union Theological Seminary, New York, has published a History of Christian Doctrine, a Treatise on Homiletics, and other valuable works.

Theodore L. Cuyler.

Theodore Ledyard Cuyler, D. D., 1822 —, pastor of the Lafayette Avenue church in Brooklyn, has acquired as much distinction by his "Stray Arrows" in the papers, as by his pulpit eloquence.

Dr. Cuyler writes regularly for four papers, the Independent, Evangelist, National Temperance Advocate, and Zion's Herald. He writes frequently also for the Presbyterian and the Intelligencer. He has published more than 1300 articles. He has written also thirty-five tracts, one of which, Somebody's Son, has had an immense circulation. His four books are, Stray Arrows, Cedar Christian, Heart Life, and Empty Crib.

Tayler Lewis.

Tayler Lewis, D. D., LL. D., 1802 —, Professor of Greek in Union College, Schenectady, is by general consent the foremost man in his department in the United States. In the extent and thoroughness of his attainments in Greek, he ranks with the first scholars of the great European Universities. At the same time, while making these special acquisitions, he has not lived the life of a recluse, but has managed to keep himself abreast with general scholarship, and has contributed largely to current literature.

The following are his principal works: The Platonic Theology, or Plato contra Atheos; The Six Days of Creation; The World Problem,

or the Bible and Science; The Divine-Human in the Scriptures; State Rights, a Photograph from the Ruins of Ancient Greece; Capital Punishment.

Dr. Plumer.

William Swan Plumer, D. D., LL. D., 1802 —, Professor of Didactic and Polemic Theology in the Theological Seminary at Columbia, S. C., is one of the ablest theologians and preachers that the Presbyterian Church in the United States has produced. He is the author of seventeen volumes, varying in size from the small Sunday-School book to the massive octavo, and of more than sixty religious tracts. His writings are uniformly marked by clearness and vigor of thought, and are models of good English.

The following are some of his principal works: The Promises of God; The Bible True; The Church and Her Enemies; Vital Godliness; Rock of Our Salvation; Grace of Christ; Jehovah-jireh; Commentary on the Epistle to the Romans, large 8vo; Commentary on the Epistle to the Hebrews, large 8vo; Studies in the Book of Psalms, royal octavo of 1211 pages.

Dr. Smyth.

Thomas Smyth, D. D., 1808 —, a distinguished Presbyterian divine of Charleston, S. C., has made many and able contributions to the theological literature of his Church. Some of his publications are the following: Lectures on the Prelatical Doctrine of the Apostolic Succession; Ecclesiastical Catechism of the Presbyterian Church; Presbytery and not Prelacy the Scriptural and Primitive Polity; Ecclesiastical Republicanism; History of the Westminster Assembly; Name, Nature, and Functions of Ruling Elder; Prelatical Rite of Confirmation Examined.

Dr. Scott.

William Anderson Scott, D. D., 1813 —, pastor of the St. John's Presbyterian church, San Francisco, widely known as an eloquent preacher, has gained equal reputation as a writer, his contributions to religious literature being both numerous and valuable. Some of his publications are the following: The Christ of the Apostles' Creed; The Voice of the Church against Arianism; Strauss and Renan; The Centurions of the Gospel; The Wedge of Gold, or Achan in El Dorado; Trade and Letters, their Journeyings round the World.

Dr. Charles Porterfield Krauth.

Charles Porterfield Krauth, D.D., 1823 —, Professor of Moral and Intellectual Philosophy in the University of Pennsylvania, is one of the most learned theologians in the Lutheran Church in the United States. His latest and largest work, *The Conservative Reformation and its Theology*, is a work of masterly ability and independent research.

Dr. Schaff.

Philip Schaff, D. D., 1819 —, is one of the most industrious and prolific contributors to theological literature that the times have produced. Of his many important works the greatest is his editing an English translation of Lange's great Commentary on the Holy Scriptures. This work, in its introduction to American readers, has been not merely translated, but has been enlarged and modified to such an extent as to be almost a new and original work; and although executed in detail by numerous fellow-workmen, yet the whole of it has passed through the supervision of Dr. Schaff as translator and editor in chief. The work when finished will be the most complete and thorough commentary in the English language.

Henry Ward Beecher.

Rev. Henry Ward Beecher, 1813 —, pastor of the Plymouth church, Brooklyn, the most popular of American preachers, is also, though not equally, distinguished as a writer. His *Star Papers*, *Life Thoughts*, and *Norwood* are among the best-known American books.

President Chadbourne.

Paul A. Chadbourne, LL. D., 1823 —, President of Williams College, is distinguished as a naturalist, an administrator of affairs, and an author. His publications are not numerous, but are of a high order of ability. They are the following: *The Relations of Natural History to Intellect, Taste, Wealth, and Religion*; *Natural Theology*; *Instinct in Animals and Man*.

Prof. Peabody.

Andrew Preston Peabody, D. D., LL. D., 1811 —, Professor of Christian Morals in Harvard University, is a leading theologian among the Unitarians, and has contributed largely to the religious literature of the denomination to which he belongs.

One of Dr. Peabody's most popular works is a treatise on the Faults and Graces of Conversation. Some of his other works are: Christianity the Religion of Nature; Sermons for Children; Reminiscences of European Travel; Lectures on Christian Doctrine.

Prof. Hackett.

Horatio Balch Hackett, D. D., LL. D., 1808 —, Professor of Biblical Literature in the Newton Theological Institution, is one of the most eminent divines and scholars of the Baptist denomination. Among his contributions to theological literature the following may be named: A Commentary on the Acts of the Apostles; Illustrations of Scripture suggested by a Tour in the Holy Land; Notes on the Greek Text of Philemon, with a revised Translation.

President Samson.

George Whitefield Samson, D. D., President of Rutgers Female College, New York city, has a high reputation as an educator, and is the author of several valuable works. His largest work is one on Art-Criticism, filling 800 pages 8vo.

Dr. Eddy.

Daniel C. Eddy, D. D., — —, Pastor of the First Baptist church, Fall River, Mass., is the author of a large number of religious books which have been very popular. The following may be named: Young Man's Friend; Europa, or Scenes in the Old World; The Burman Apostle, a brief life of Judson; The Percy Family, 5 vols., for children; Walter's Tour in the East, 6 vols., for children; The Heroines of the Missionary Enterprise; The Young Woman's Friend, or Women of the Bible; Angel Whispers, a book of consolation for mourners.

Dr. McClintock.

John McClintock, D. D., LL. D., 1814-1870, late President of Drew Theological Seminary, was one of the leading writers in the Methodist Church in the United States. His great work, Theological and Biblical Cyclopædia, projected and, before his death, nearly completed, by him and his colleague, Dr. Strong, is a monument of scholarship and theological learning.

Abel Stevens.

Abel Stevens, D. D., LL. D., 1815 —, Editor of the *Methodist*, has made larger contributions than any living writer to the History of Methodism, and has written more probably than any one else of the larger books on the catalogue of the Book Concern. Of his own works the following may be named: *Introduction of Methodism into the United States*; *Progress of Methodism in New England*; *History of the Methodist Episcopal Church in the United States*, 4 vols.; *History of the Religious Movement in the Eighteenth Century called Methodism*, 3 vols.

Dr. Whedon.

Daniel Denison Whedon, D. D., LL. D., 1808 —, official editor of the *Methodist Quarterly Review*, is known most favorably among theologians by his work on *The Will*.

James Challen.

Rev. James Challen, 1802 —, was one of the earliest and most conspicuous converts to the doctrines of Alexander Campbell, and has contributed largely to the literature of his Church. Of Mr. Challen's works the following may be named: *The Gospel and its Elements*; *Christian Evidences*; *Baptism in Spirit and in Fire*; *Christian Morals*; *The Cave of Macpelah and Other Poems*.

President Milligan.

Rev. Robert Milligan, 1814 —, President of the College of the Bible in the Kentucky University, at Lexington, has shown extraordinary executive ability in organizing the University of which he is so conspicuous an ornament, and has made several valuable contributions to the theological literature of his Church. Among these may be named *The Scheme of Redemption*, *Reason and Revelation*, *The Great Commission*.

Bishop McIlvaine.

Rt. Rev. Charles Petit McIlvaine, D. D., LL. D., 1798 —, Bishop of Ohio, is known in literature chiefly by his popular work on the *Evidences of Christianity*.

Bishop Odenheimer.

Rt. Rev. William Henry Odenheimer, D. D., LL. D., 1817 —, Bishop of New Jersey, has made a special study of Canon Law, and

is an authority in his Church in matters pertaining to church order. He is also remarkable for his earnestness and spirituality as a Christian pastor. Among his publications the following may be named: *The Origin and Compilation of the Prayer-Book*; *The Devout Churchman's Companion*; *The True Catholic no Romanist*; *Thoughts on Immersion*; *The Young Churchman Catechized*; *Essay on Canon Law*; *The Sacred Scriptures, the Inspired Record of the Glory of the Holy Trinity*.

Dr. Stone.

John Seely Stone, D. D., 1795 —, Senior Professor of the Episcopal Theological School at Cambridge, Mass., is regarded as the most accomplished expounder of Christian doctrine in the American Episcopal Church. His publications have not been numerous, but have uniformly been of a high order of merit, and his Sermons, both in matter and style, are worthy of being accounted classical. Of his published works the following may be named: *A Life of Bishop Griswold*; *A Life of Dr. Milnor*; *The Living Temple*; *The Christian Sacraments*; *The Divine Rest* (a work on the Sabbath).

Dr. Tyng.

Stephen Higginson Tyng, D. D., 1800 —, rector of St. George's, N. Y., has been for many years an acknowledged leader in what is known as the Low-Church party in the Episcopal Church. Of his many publications the following are worthy of special note: *Forty Years' Experience in Sunday-Schools*; *Memoir of Dr. Bedell*; *Memoir of Rev. E. P. Messenger*; *Lectures on the Law and the Gospel*; *The Rich Kinsman, or The History of Ruth*; *The Captive Orphan, or Esther Queen of Persia*; *The Spencers*, a work of religious fiction.

Archbishop Kenrick.

The Most Rev. Francis Patrick Kenrick, D. D., 1797-1863, Archbishop of Baltimore, was esteemed among all denominations, Protestant and Catholic, as an amiable and scholarly man, of great and varied learning, particularly in the department of dogmatic theology. Though earnestly devoted to the work and the interests of his own Church, he was not wanting in charity and kindness to men of other creeds, as the writer of the present volume takes pleasure in testifying from his own experience.

Dr. Kenrick's two greatest works are in Latin: *Theologia Dogmatica*, in 4 vols., and *Theologia Moralis*, in 3 vols., 8vo. Of his

works in English, the most extended and interesting is a new version of the entire Bible, with a commentary.

Archbishop Spalding.

The Most Rev. Martin John Spalding, D. D., 1810-1872, late Archbishop of Baltimore, made several important contributions to theological literature, mostly of a controversial kind. The following are some of them: Sketches of the Early Catholic Missions of Kentucky; The Life and Labors of Bishop Flaget; A Review of D'Aubigne's History of the Reformation, embracing the History of the Protestant Reformation in all Countries; Miscellanea, a collection of Reviews, Essays, and Lectures on about fifty different subjects, 2 vols., 8vo; Lectures on the Evidences of Catholicity.

Archbishop Bayley.

The Most Rev. James Roosevelt Bayley, D. D., 1814 —, Archbishop of Baltimore, has long been known as one of the most scholarly prelates in the Catholic Episcopate in the United States. His chief publication is A Brief Sketch of the Early History of the Catholic Church on the Island of New York.

Archbishop Hughes.

The Most Rev. John Hughes, D. D., Archbishop of New York, 1797-1864, was one of the most conspicuous and energetic of the Catholic prelates in the United States. His writings were chiefly controversial, the most memorable being the Debates between himself and Dr. John Breckinridge, carried on in one of the Philadelphia newspapers, and afterwards republished in book-form.

Bishop England.

Rt. Rev. John England, D. D., 1786-1842, long Bishop of Charleston, S. C., was held in high esteem among his fellow-citizens of all denominations. His writings have been published in eight large volumes, and form a valuable part of the Catholic theological literature of the United States.

Brownson.

Orestes Augustus Brownson, LL. D., 1803 —, editor of Brownson's Review, is the ablest and the best known lay writer among American Catholics. His writings have appeared chiefly in Brownson's Quar-

terly, conducted by himself. Charles Elwood, or the Infidel Converted, is a novel describing his own religious experience. The Covenant, or Leaves from my Experience, is another work of the same character. Since 1844, Dr. Brownson has supported his Review almost single-handed, devoting himself chiefly to the advocacy and defence of the doctrines of the Catholic Church, but discussing also questions of politics and literature.





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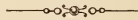




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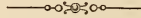
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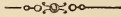
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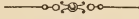
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