

A. R. THACKER, B. A.

A SHORT HISTORY
OF
ENGLISH LITERATURE

PART II

K./Ü. „LOODUS“, Tartus, 1926

K./Ü. „LOODUSE“ saksa ja inglise kirjandus koolidele:

- 1) Rudyard Kipling: **The Cat that Walked by Himself.** 36 lk. 2 joonist. Hind 35 marka.
- 2) Karl Schönherr: **Der Ehrenposten.** 12 lk. 15 marka.
- 3) Bertha Mercator: **Von dem Fuhrmann ohne Zorn und der weißen Blume im Korn.** 16 lk. Hind 20 marka.
- 4) W. H. Riehl: **Der stumme Ratsherr.** 32 lk. Hind 30 mk.
- 5) K. Ecke: **Murr.** 20 lk. Hind 20 marka.
- 6) F. Treller: **Ein Abenteuer im Urwalde.** 20 lk. Hind 20 mk.
- 7) W. Jacobs: **Der Bücking.** 20 lk. Hind 20 marka.
- 8) Grimm: **Hans im Glück.** 16 lk. 3 joonist. Hind 20 marka.
- 9) H. Scharrelmann: **Hexe Kaukau.** 16 lk. Hind 20 marka.
- 10) A. Vilmar'i ja Weinland'i järele: **Das Nibelungenlied. Ein Ostarafest.** 36 lk. Hind 45 marka.
- 11) W. Hauff: **Das Märchen vom falschen Prinzen.** 36 lk. Hind 40 marka.
- 12) P. Rosegger: **Als ich das erste Mal auf dem Dampfwagen saß.** 16 lk. Hind 20 marka.
- 13) M. Jakobson: **Aschenbrödel.** 16 lk. 3 joonist. Hind 20 marka.
- 14) H. Seidel: **Jorinde.** 20 lk. Hind 25 marka.
- 15) P. Rosegger: **Ein Mann von 5 Jahren.** 16 lk. Hind 20 mk.
- 16) H. Seidel: **Leberecht Hühnchen.** 20 lk. Hind 25 marka.
- 17) P. Rosegger: **Auf der Wacht.** 16 lk. Hind 20 marka.
- 18) L. Ganghofer: **Das Geheimnis der Mischung.** 16 lk. Hind 20 marka.
- 19) **Dick Whittington and his Cat.** 28 lk. Hind 35 marka.
- 20) E. von Wildenbruch: **Die Landpartie.** 24 lk. Hind 30 marka.
- 21) R. Kipling: **His Wedded Wife.** Hind 30 marka.
- 22) M. v. Ebner-Eschenbach: **Krambambuli.** 24 lk. Hind 25 mk.

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BY

A. V. Volley

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TARTU ÜLIKOOLI
RAAMATU KOOGU

Trükikoda Ed. Bergmann, Tartus.

Preface.

In presenting the second part of this History of English Literature, I should like to give some explanation of a very obvious shortcoming in the first part, *viz.*, the omission of the last chapter, dealing with the poetry of 1730—1832. With regard to the omitted chapter, everyone appears to be perfectly blameless, unless the fault may be put on to my bad handwriting. The manuscript of Chapter IX was forwarded a few days later than that of the other chapters, but was unfortunately delivered at the wrong publishers, where it remained a whole month, by which time the remainder of the book had been published. For this reason it has been included as the opening chapter of the second part.

With regard to authorities, I have again used Professor Saintsbury's "Short History of English Literature" and Mr. Stopford Brooke's "English Literature". In addition I acknowledge considerable help from Dr. L. Kellner's "Die englische Literatur der neuesten Zeit", and, in the last chapter, from "Outlines of English Literature" (1890—1914) by Mr. Harold Williams.

In conclusion, I hope that this book will in some degree serve the purpose for which it was intended, and that it will help boys and girls in Estonian schools to some understanding of the English spirit as it is evidenced in the literature of the country.

A. R. Thacker, B. A.

Pernow, July 1926.

Chapter IX.

POETRY FROM 1730—1832.

Back to Nature.

The poetry of this period of a little over a century may be divided into two parts: the first (from 1730 to about 1785), a time of transition, and the second (from 1785—1832) a time of full reaction against Realism.

During the first of these periods, the influence of the realistic poetry remained, but new forms were added to it. There came also change in style and subject. As examples of this, the influence of the earlier poetry lingered in Johnson's two satires *London* (1738) and *The Vanity of Human Wishes* (1749).

At the same time, study of the classics was revived, and brought with it more artistic poetry. In this direction **Thomas Gray** and **William Collins** did much. Both sought beauty and to express beauty, and both found it to a great degree. Collins' work is the more graceful, and shows the greater simplicity. His two best-known works are the *Ode to Simplicity* and the *Ode to Evening*, and both foreshadowed the direction that poetry was about to take. In his other work Collins was at times obscure, but this is never the case with Gray. His famous *Elegy Written in a Country Churchyard* (1760) is the best of his work, and will probably remain for all time one of the most popular of English poems. The moral criticisms contained in it, while perhaps being rather common-place at the present day, were certainly ahead of his time, and in

many ways he showed his ability of looking forward into the truth. He touched many forms of poetry and adorned nearly all with some new grace. Some of his odes, and especially the *Progress of Poesy*, are fine examples of style and form. He rose from the flat, uninteresting plain of the formal writers, and came in sight of the new land of the poetry of bright natural description.

Another new element was a widened interest in the study of the Elizabethan poets, and earlier writers. A history of English poetry, the first of its kind, written by Thomas Worton and published between 1774 and 1781, did much to help this renewed study. Later, several new editions of Shakespeare's works followed each other in quick succession, and the greatest actor of the time, David Garrick, was to a certain extent successful in bringing back into the theatres the original Shakespearean texts, which had in some cases been sadly mutilated. The study of Spenser also brought into being many poems written after his style, among which may be mentioned *The Castle of Indolence* (1748) by James Thomson.

In 1765 the publication of Dr. Percy's *Reliques of Ancient English Poetry* turned, or helped to turn, feeling into another direction -- into interest in the romantic past. The narrative ballad and poem had already appeared again in English by this time, but the *Reliques* undoubtedly gave it an added impetus. The interest taken in the past is shown also by the publication (in the same year as the *Reliques*) of James Macpherson's *Ossian*, which was supposed to be a translation of some Gaelic epic poems, the manuscripts of which the writer alleged he had found. Though not genuine in this respect, the poems were good in themselves, and do actually show much of the Gaelic spirit. So, too, the poems of the young Thomas Chatterton

(1752—70), are remarkable in the same way. He pretended to have found some ancient manuscripts written by a monk of the Middle Ages named Thomas Rowley. They were written with quaint archaic spelling, and show a fair amount of lyrical invention, though perhaps the early and tragic death of their writer has drawn more attention to them than they really deserve.

Change of Style and Subject.

The change of style is here well defined, and the reasons for it almost as obvious. The style of the later Elizabethans had sadly degenerated, as we have already seen, and this led to a reaction against them by the formal school of writers. These, however, developed their particular style so far that they drove from poetry all signs of natural feeling. Thus, following nature without art, came art without nature, and following that, a fairly good combination of the two in a few scattered poems. The way was then open for a style which should be the highest combination of all these, i. e. a style in which the art should be nature itself. It first found its expression in a few lyrics by a poet named Cowper.

As to the change of subject, this took place in the direction of the description of natural scenery. Up to the time of Pope, the poets had been mainly concerned with Man as their subject, with natural scenery forming only a background to the general story. Now it grew more important, and, in the end, poems purely descriptive of nature began to be composed. Some of this was due to the greater facility of travel which came about this time, bringing with it added facilities for the observation and appreciation of nature.

The first poem actually devoted in this way to the description of nature appeared 1726—30 (i. e. while Pope was still living). Its author was **James Thomson**, and its title *The Seasons*. The descriptions were not very fresh, and might almost be compared to the description of a picture rather than of the original scene, but at least the writer of the poem has the merit of being the first to lead thought in this direction. He was followed by others to some extent, but the progress was for a time very slow. Gray, for example, never made nature his subject, but used his descriptions of nature to meditate on human life, and to point a moral. Goldsmith went a little further in his *Traveller* (1764) and *Deserted Village* (1770), but even he painted pictures with no real personal interest in them.

A further change of subject occurred when the study of mankind was joined to the description of nature. Interest began to be taken in the men of other nations, and later there also came a great increase of interest in the lives of the poor.

The second period of this new poetry contains the names of four great writers. The first in point of time is **William Blake** (1757—1827). His work really represents all the elements of this poetry. *The Poetical Sketches* (1777) represent the renewed interest in the Elizabethans, and in some ballad poems is shown the influence of works like *Ossian* and the *Reliques*. There is also evidence in his work of the love of children and animals, and in his *Songs of Innocence* (1789) and *Songs of Experience* (1794) he began the simple poetry of ordinary life which was to be so greatly developed later. He also shows signs of democratic thought. His work therefore covered a wide field, stretching as it did back into the Elizabethan spirit and forward into the new one.

William Cowper, the son of a clergyman, was born in 1731. He was educated at Westminster, and later seemed to have a happy and prosperous life before him. However, nervous excitement at the prospect of an examination drove him practically insane, and though he recovered after a time, his life seemed effectually spoiled. He then removed into the country, settled in a village called Olney at the home of a clergyman, and became very friendly with a family by the name of Unwin. After some time he began to write, his first work being some of what are known as the *Olney Hymns*.

His first poems were published in 1782, and were mainly didactic. A translation of *Homer* appeared in 1791, but between these two he had finished his greatest work. This was *The Task* (1785) written in reply to a suggestion of his friend, Lady Austin, whom he had asked to supply him with a subject. It is mainly concerned with the life which went on around him in his quiet country home; the house itself and its rooms, his friends, his own thoughts, the landscape of the district, and the lives of the poor people around him. He describes nature for her own sake, and formed and pictured an idea of mankind as a whole.

Among the rest of his works must be noticed *Lines to Mary Unwin* and *To My Mother's Picture*, which are full of tenderness and beauty. The quaint humour of *John Gilpin*, a playful story written in the ballad form, shows him in a totally different aspect.

The last years of his life were miserable and unhappy, as the tone of his last poem, *The Castaway*, clearly shows, and he died in 1800.

George Crabbe was born in a small town of Eastern England called Aldeburgh in 1754. He was educated as a surgeon, and practised a little in that profession, but later

went to London to seek his fortune in literature. His first poem, *The Library*, appeared in 1782, and was followed by *The Village*, which was revised by Johnson. Another poem, *The Newspaper*, was published in 1785, and then for more than twenty years he was silent, only reappearing in the literary world in 1807 with *The Parish Register*, which was followed three years later by his greatest work *The Borough* (1810). His last poems were *Tales in Verse* and *Tales of the Hall*.

Towards the end of his life he had gained a great reputation, and was held in high esteem by the poets of the new Romantic school. His death occurred in 1832.

Crabbe's earlier work was really only a continuation of the ordinary verse-description, but from *The Village* onwards his poems had to do with the lives of the poor; their joys, their sorrows, and their crimes. The effect of the poems on his own generation was very great, especially having the effect of increasing human sympathies. He is, however, almost invariably pessimistic, and his pictures are usually of the shadows of life, and rarely of its sunshine. He described nature wonderfully well, but again his natural descriptions were only used as backgrounds for his pictures, and he pays much more attention to the description and analysis of character. He used for the most part the couplet-form and used it best of all in showing his pessimistic attitude towards life. He is, however, a great painter of nature, manners, and morals.

With **Robert Burns** comes still another fresh element into the poetry of the time. Until his time, passion, and especially the passionate treatment of love, had been almost entirely absent from it. Burns supplied it.

Robert Burns was born in Scotland in 1759, his father being a peasant-farmer. When he was six years old, the

future poet was sent to a small village school, but when this was closed he received his education from his father, who for his position in life was very well-read. Robert, like the remainder of the family, early showed a great love of reading. At this time he was beginning to work on his father's farm, and when still quite young was doing a man's work. In 1783, a few months before his father's death, he and his brother took the farm of Mossgiel, and worked it together. It was then that his literary work really began, and as he himself has said, he composed some of his poems while working at the plough, afterwards writing them down when work was finished in the evening. To this period belong two touching poems which show clearly his delight in nature and his love for animals: *Lines to a Mountain Daisy* and *To a Field-Mouse*.

Mossgiel was a failure and Burns had already decided to emigrate if he could find his passage-money. At the suggestion of his brother he sent the poems which he had already written to a publisher, adding to them a few others, and the *Poems of Robert Burns* appeared in 1786. They were so successful as to dismiss from Burns's mind all thoughts of emigration, and he went to Edinburgh to superintend a second edition in the following year. In the Scottish capital he was enthusiastically received, this reception perhaps giving him hopes which were later to be disappointed.

When he returned from Edinburgh, he married Jean Armour, an early love of his youth, and settled down on a farm at Ellisland. He also received a place in the excise, the duties of which in the end altogether prevented him from carrying on his farm work. Later on, for showing in a practical manner his sympathies with the French Revolution, he was severely admonished by his superiors. By this

time his health was failing sadly, and he died, almost in poverty, in 1796.

Burns is one of the world's greatest lyric poets, and his work in other directions is very little inferior to his lyrical efforts. He began as a love poet, and to a certain extent always remained so, but mankind and nature seem to have interested him greatly, and caused him to write many beautiful poems. His democratic principles are well shown in *A Man's a Man for a' That* and *The Twa Dogs*. His poems of nature, two of which have been already mentioned, show a tender interest for animals and nature as a whole. His skill in the narrative poem appears in such works as *Tam o' Shanter*, a humorous piece, and *The Cotter's Saturday Night*, a beautifully sympathetic poem, descriptive of a typical Scottish peasant home, the original of which may well have been his own. His songs, patriotic like *Scots Wha Hae wi' Wallace Bled*, or of remembrance like *Auld Lang Syne*, are known and sung wherever Scotsmen are to be found, and they may be met with in the most unexpected quarters of the world. He is, however, not only a specially "national" poet. Nationality is strong in his works, but it is mixed with an appreciation of mankind as a whole. As regards his language, Burns usually wrote in the Lowland Scottish dialect, though some of his works are in the purest of literary English. It must be admitted, however, that the latter are always much more formal, and so much less successful.

Influence of the French Revolution.

Certain ideas, which really spoke of a return to nature, had been growing up in Europe for centuries. From them came in the end the idealisation of country life

and the simple ways of the poor, which were used as the subjects of poetry. The idea of national freedom, brotherhood and equality had also come into being. These ideas had for a long time been growing into political, religious, and social life, and had already been expressed in various ways in the literature of France. The thoughts became realities to some extent with the outbreak of the French Revolution, and became active powers in the world. By the younger poets of the time in England the Revolution was hailed with joy, but they quickly lost their enthusiasm with the coming of the excesses of the Reign of Terror. Thus it happened that the greater part of the new poetry of this time was not stimulated by the Revolution itself, but by the reaction against it which followed hard on its heels. Of the poets whom this affects, the following may be noted especially: Wordsworth, Coleridge and Southey, the so-called "Lake Poets". Among the other poets of the time, Scott turned with disgust from the horrors of the Revolution to write of the romantic past, in which he had always taken such a keen interest; Byron did not express the revolutionary ideas themselves, but the idea of the spirit of revolt against old customs; Shelley re-expressed them in a different manner after the reaction against them had almost died away; and Keats, to some people the most striking figure of all, was entirely unaffected by them in any way.

William Wordsworth was born in Cumberland in 1770, and was the son of a lawyer who died when the poet was only thirteen years old. This, however, did not interfere with his education, which he completed at Cambridge, or with his enjoyment of a life of leisure and travel such as only usually falls to the lot of a rich man. A journey to France at the time of the Revolution affected him greatly,

as it did also his friend Coleridge, and he was for a time an ardent supporter of Republicanism. After a second journey to, and stay in, France he reached England once again in 1793, and then published his first works, *The Descriptive Sketches*, and *An Evening Walk*, which have no very great merit. A legacy from a friend of about £ 900 enabled him to live a retired, simple life, during which he could devote himself to poetry and the study of poetry. He then settled for a time in the south of England, where he met Coleridge, and they planned and later published the first volume of the *Lyrical Ballads*, the preface to which set out the poets' ideas of verse in the choice of subject, style and character. It was, in theory if not in effect, the simple return to nature; the clothing of simple thoughts and ideas in simple, everyday words coming from the mouths of everyday people. That Wordsworth in particular failed to follow this is obvious in many places. He was, to quote only one instance of this, rebelling against what is called "poetic diction", and no other poet has a more definite "diction" than himself.

After the publication of the *Ballads* he went in company with Coleridge to Germany, where they remained a year, during which time his poem, *The Prelude*, was commenced. On his return he settled in the Lake District, and some time afterwards married, being then in comfortable circumstances owing to the recovery of an inheritance of which the family had been deprived. The first book of the poem, *The Recluse*, gives some account of his life in the quiet valley of Grasmere. He removed later to Rydal Mount, where he remained for the rest of his long life. Here he lived very quietly, composing the best of his works in a leisurely manner and publishing them at intervals. A second volume of *Lyrical Ballads* appeared in 1800, the

Prelude was finished in 1806, and in 1807 a further volume of poems was published. His long poem, *The Excursion*, came from the press in 1814, and during all this time he was gradually winning more and more people over to the great belief which he had always had in himself and his work. About 1840 his work was officially rewarded by the degree of D. C. L.¹ from Oxford and a pension from the Crown. In 1843 he was appointed Poet Laureate, a position which he held until his death seven years later, in April 1850.

Wordsworth is the poet of nature and of man. His view of nature was entirely different from that of any of his predecessors. He held that nature was alive and that its spirit could communicate its thoughts to man, and that man could reflect upon these thoughts and then embody them in verse. He was able to think over the character and the ways of nature just as he would have studied a human being, and in this way came his loving observation and passionate description of natural objects. *The Prelude* shows the development of his own poetic character from the time of his childhood, and also shows how, through honouring nature, he came to honour man. It was the Revolution which brought him to the study of men as distinct from nature, and the shattering of his ideals embittered him for a time. It remained for his truest friend, his sister Dorothy, to give him new faith by recalling him to his study of nature, through which he progressed again to a renewed faith in Man. Again came then the love of liberty and hatred of oppression, and events on the Continent were celebrated by him in a number of fine sonnets. His chief work was done, however, among his own people, and he made poetry represent the

1. D. C. L. Doctor of Civil Laws. Honorary degrees, as they are called, are often conferred by the Universities upon persons of distinction.

world of nature, the lives of simple men and women among the ordinary surroundings of everyday life.

Samuel Taylor Coleridge was born in Devonshire in 1772. Though Wordsworth is admittedly the greatest poet of this time, it is to Coleridge that we must turn to find the true centre of influence. His own really good poetry is not large in bulk, but what there is of it "should be bound in pure gold".

He received his education at Christ's Hospital, London, and at Cambridge. From the University he at one time ran away to enlist in a cavalry regiment, from which he was bought out, afterwards recommencing his studies. In 1795 he married, and then for a time worked seriously at literature. In the period 1797—8 his best work was done. After that time he again became very restless and was never for any length of time settled in any place, and his life was in many respects a very strange one. Towards the end of his life he was held in great respect by the new generation. They gathered round him and he addressed them on many subjects until his death in 1834.

Coleridge's importance really rests on three points: his influence on others, already mentioned; his critical work; and his poetical work.

With regard to this influence, especially with regard to his friends Southey and Wordsworth, the other two "Lake poets", it may be noted that, before he met Coleridge, Southey had shown little inclination for literary work, and it was only after the commencement of Wordsworth's friendship with Coleridge that the former produced anything which can be called really good poetry. Others whom he deeply influenced were the essayists Lamb and Hazlitt, while, in addition, his revival of one style of verse may be said to

have started Scott as a poet. He also caused a great change in the direction of English philosophical work.

His critical attitude is not easy to define. It was that of the new "Romantics", of which he is undoubtedly the foremost figure. The prose itself in which he wrote was not of a very high style, but for his age he showed very clearly what to admire and how to think.

His actual work as a poet is very great in quantity, but only a very small portion of it is high in quality. *The Ancient Mariner* and *Christabel* are the only really great works of any length. The former of these is, however, one of the most wonderful of its kind in any language, while the latter, even if only a fragment, is such a fragment as few poets have ever written. The oriental tale *Khubla Khan*, may be put alongside his best work, but it is unfortunately very short. Where, however, the quality of his work is high, it reaches such a height that few English poets have surpassed or even equalled it.

His purely poetic quality may be best noticed in *Khubla Khan*, but may be better appreciated in *The Ancient Mariner* and *Christabel*, where it is combined with a definite story and characterisation. All the elements of true poetry are included here, and in new and original ways, so that in effect the work of Coleridge suggests in one way or another the whole of the great poetry of his age.

Robert Southey, the third of the "Lakers", was born at Bristol in 1774. His father, who was in trade, died while the poet was still quite young. The boy was educated at Westminster, and afterwards proceeded to Oxford, where, however, he took no degree. After some trials and troubles he gave himself up to literature, this being made possible by the generosity of a schoolfellow, from whom he

received an annuity of £ 160. He finally settled at Keswick in the Lake District, not far from Wordsworth's home, and remained there the rest of his life. He was appointed Poet Laureate in 1813 and held this office for thirty years until his death in 1843.

His chief poetic work consists of: *Thalaba* (1801), *Madoc* (1805), *The Curse of Kehama* (1810), the first and last of which are fine narrative poems whose subjects are taken from Arabian and Indian mythology respectively; and a large number of shorter poems. At present his fame — which was much greater in his own time than it is nowadays, or is likely to be again — seems to rest on the better parts of *Kehama*, and a few of the shorter poems, of which the popular *Battle of Blenheim*, the *Inchcape Rock*, and a fine ballad, *Queen Orraca*, may be specially noticed.

It is however on his prose work that his fame chiefly rests now, and here his work is certainly higher in quality than in his verse. Admitting from the first that any prose writers must have some individual 'tricks' of style, if they may be so called, and that indeed every subject needs some special style, still Southey may be said to approach the idea of a general prose style more nearly than any other prose writer in English.

His chief prose works are: *History of Brazil* (1810—19), *The Peninsular War* (1822—32), and his historical biographies, including those of Cowper, Wesley, and Nelson, the last of which (published in 1813) is his masterpiece in this direction. In addition he wrote an enormous number of critical articles, being one of the chief contributors to the *Quarterly Review* from the time of its foundation, and left behind a great quantity of private letters. It is interesting to note that, while in these private letters he coins

many new words and uses words from foreign languages liberally, in his works quite the opposite is the case.

The next poet here in point of time is **Sir Walter Scott**. As we have already seen, his poetical work began with the publication of *Minstrelsy of the Scottish Border*, followed soon after by the *Lay of the Last Minstrel*, the most important poetical work which had appeared for generations, not even excepting the *Lyrical Ballads*. This metrical romance may be said to have caused the poetical 'revolution', for it brought out fully the charms of the new style in a manner which could be easily understood by the ordinary public.

Scott followed up the *Lay* with a number of long narrative poems including *Marmion*, *The Lady of the Lake*, and the *Lord of the Isles*, until the appearance of Byron, whom he himself acknowledged to be his superior as a narrative poet, caused him to turn his attention to fiction.

The chief interest of his work in verse undoubtedly lies almost altogether with the influence it exerted. It is not improbable that without his poems the best work of Byron might never have been written, and almost certain that the writings of other poets of the time would never have been appreciated, by their contemporaries at least. It is here indeed that for once mere popularity has had a good effect.

With regard to the actual poetical merit of his verse, opinions may differ. Compared with the other narrative poets of the age, some of whom wrote in deliberate competition with him, he is, it is true, in point of poetry often inferior, though by no means always so. On the other hand, his narrative power is almost always superior. Above all, as already noted, his work was such as to appeal directly to the people, who, while not appreciating poetry

in its highest forms, knew enough of it to recognize and appreciate what was good.

The next poet to appeal to the people by means of narrative poetry was **George Gordon, Lord Byron**. He was born in London in 1788 as the son of a captain in the army who had married a Scottish heiress. Byron's father died when he was quite young, and the boy became Lord Byron at ten years of age through the death of his uncle, but received no great fortune with the title. He was educated at Harrow and Cambridge, and in 1807 published *Hours of Idleness*, a volume of poems of very little merit which was badly criticised by the Edinburgh Review. This criticism brought from him in answer a vigorous satire, *English Bards and Scotch Reviewers* (1809), written in the manner of Pope's *Dunciad*. In the same year he took his seat in the House of Lords, but soon afterwards set out upon the Continental tour. On his return in 1811 he brought with him the first two cantos of *Childe Harold*, which were published early in the following year. The public, who had acquired the taste for this style of work through the poems of Scott, eagerly devoured it, and Byron "woke to find himself famous". Within four years he then published a series of brilliant tales in verse: *The Giaour* and *The Bride of Abydos* (1813), *The Corsair* and *Lara* (1814), *The Siege of Corinth* and *Parisiana*, each of which increased his popularity.

During this time he had married an heiress, who left him after only one year. The true cause of this separation has never been revealed, but the blame was almost universally laid on Byron's shoulders, and in 1816 he left the country an embittered man, never to return. He travelled about the Continent for some time until, becoming interested in the affairs of Greece, he offered himself as a volunteer in that country's struggle for independence, but died

of fever at Missolonghi in 1824. The last years of his life saw the publication of some of his best works. They include the last two cantos of *Childe Harold*, *Manfred*, and *Sardanapalus*, two dramatic pieces containing some fine poetry but of little use as acting dramas, and *Mazeppa*, the last of his narrative poems after the style of Scott. After this he turned to a new satiric style which produced *Beppo*, a very amusing thing, and *Don Juan* (1819—23) which, whatever may be thought of its morality, is his most accomplished work of art, and contains much real poetry.

As regards Byron's poetical fame, he was immediately successful in England and his popularity for a time greatly increased, until there was a very sudden fall, from which it has never thoroughly recovered. On the Continent, on the other hand, he became popular and to a certain extent has always remained so. Notwithstanding his sudden fall from grace in England, his poetry was a great influence on the literature of the country.

Percy Bysshe Shelley was born near Horsham, Sussex, in 1792, being heir to a baronetcy and a large property. He was educated at Eton and Oxford. He had by that time written some prose and verse of very little value. After being about a year at Oxford he was expelled for the publication of a pamphlet entitled *The Necessity of Atheism*, and was practically disowned by his family. In the same year he married one of his sister's schoolfellows, but left her soon afterwards. His first work of note was *Queen Mab*, published in 1813, which showed the influence of revolutionary ideas, and also contained a strong attack on religion. His second poem, *Alastor, or The Spirit of Solitude* (1815), is in reality a pouring out of his soul in search of an ideal. It is the story of the life and death of a lonely poet. *The Revolt of Islam* (1817) shows a return to thoughts

of mankind, and endeavours to brighten the despair which had fallen on it after the failure of revolutionary ideas. In this same year Shelley went to Italy, having in the year before married again, and never returned to England. In Italy he gained in health and happiness, and this improvement in spirits produced the great lyric drama, *Prometheus Unbound* (1819). It is in effect the working out in poetry of the idea of a renewed and glorified world, and its fourth act, with the freeing of Prometheus, signifies also the regeneration of the world. In the same year the drama *The Cenci*, was published, and in 1821 *Adonaïs*, a noble lament for the death of Keats, appeared. This is one of his best poems in his own particular style, in which he seems himself a spirit, contemplating things which do not belong to this world.

Of his later works, published after his death, are to be noticed *The Witch of Atlas*, a poem which belongs to the same class as *Adonaïs* and in which he has personified divine Imagination, and *The Triumph of Life*.

During his last years he was friendly with Byron, and lived on till 1822, when he was drowned in a storm in the Gulf of Spezzia. His body was burned there on the beach, his ashes later being buried in the Protestant Cemetery at Rome.

Of his minor works, his lyrical poems have the greatest merit. Indeed he is upon the whole a lyric poet. The finest of these lyrics is the *Ode to the West Wind*, in which he combines personal feeling with philosophical hopes for the future of mankind. With regard to nature, his philosophical idea was the same as Wordsworth's, with the exception that he made Love the guiding, living, principle.

The last great poet of this period is **John Keats**, who was born in London in 1795. He was the son of a livery-

stable keeper, but had a fair education, and was later apprenticed to a surgeon, which profession he followed for seven years. Later he determined to take up literature. This occurred about 1817. His first work appeared in that year, and was fiercely attacked by the Tory critics. Though himself professing no particular political opinions, he had through his friendships been identified with the Radicals of the time, and this criticism was the result. In 1818 came his first great work, *Endymion*, a poem of Greek life. At this time his health began to fail, and soon it was obvious that he was consumptive. In 1820 he published a third volume, which contains many fine works, as *Lamia*, *Hyperion*, *The Eve of St. Agnes*, and *Isabella*. He then set out for Italy, where he died in the next year, and where he lies buried near Shelley in the English churchyard at Rome.

Keats' poetic thought and style is most decidedly original, while he goes for his subjects to Greek and mediæval life, and to the earlier poets of England. His best work consists of short lyrics, idylls, and ballads, and in these forms of poetry no English writer has surpassed him, and but few equalled him. At the time of his death his genius does not seem to have been quite capable of epic or dramatic work. This is shown clearly in *Endymion* and *Hyperion*, his first and last works in this style.

His chief power lies in his "word-music", and in his ability to enter into the thought and sentiment of his subject. Good examples of this power are the *Ode on a Grecian Urn*, and *La Belle Dame Sans Merci*. In the former, while he in all probability knew no Greek, he has, in the opinion of many competent critics, captured the Greek spirit better than any other English poet, while in the latter he has with the same success caught the spirit of the

Middle Ages, though it is probable he knew little of mediæval literature.

It must be noted that he was entirely unaffected by all the civil commotions of the time, though it seems that towards the end of his short life his feelings were changing in this respect. Indeed, some of his private letters show this clearly, and *Hyperion*, as he rewrote it, expresses his resolve to take Man as his future subject.

Of the minor poets of the period three must be noticed here. These are Campbell, Rogers, and Moore.

The first, **Thomas Campbell** (1777—1844), was born in Glasgow, and his first work, *Pleasures of Hope*, appeared in 1799. It belonged rather to the older style than to the new Romanticism, but it was better than much that was being produced at the time, and it made Campbell famous. His best work consists of only a few short pieces: three great war-songs *Hohenlinden*, *The Battle of the Baltic*, and *Ye Mariners of England*; *Lochiel*, *Song to the Evening Star*, and *Lord Ullin's Daughter*, full of feeling and much nearer to the natural style than any of the rest of his work. In theory, he rebelled against Romanticism; in practice, his best work belongs to it.

Samuel Rogers (1765—1855) was a rich man who, in his own time, received more attention for his literary attainments than his work actually warrants. The best of his work is represented by *Pleasures of Memory* (1792) and *Italy*, thirty years later. It is curious that throughout all his work there is absolutely no suggestion of the troublous times in which he lived.

Thomas Moore was born in Dublin in 1779, and educated at Trinity College, afterwards going to London to study law. The publication of some translations and poems

made him well-known. In 1807 appeared the *Irish Melodies*, a collection of poems set to a collection of Irish airs which had earlier been gathered together. It is by these poems, or rather songs, and by *Lalla Rookh* (1817) that he is best known. The latter work, a collection in verse of sentimental tales of the East, was an immense success on its publication. His later poems were not so good, but among his work must be noted the brilliant biography of Byron, which appeared in 1830. He died in the south of England in 1852.

Chapter X.

TENNYSON AND BROWNING.

The Transition to the Victorian Age.

In real truth no national literature can be divided into set periods, but in spite of this we continually find ourselves placing certain writers in certain definite periods. Men living and writing at the same time produce work so different in style and sentiment that we feel some separate compartment must be found for each. Thus, much of Wordsworth's best work was written after 1832, but he cannot by any stretch of imagination be said to belong to the Victorian age, which virtually began in that year.

The Victorian age is essentially one of reform. Victoria became queen in 1837, but the spirit of the age really began with the passing of the Reform Bill in 1832. The reign of Victoria, which lasted until 1901, gave the country a long period of quiet stability and homely comfort. With the reforms which were demanded or accomplished, litera-

ture found new matter in new social conditions or in the demand for them. By this time there was little need for experiments in language. The writers, and especially the writers of prose, found a perfect instrument ready for their use; an instrument which could be adjusted to show an enormous range of sentiment and thought.

At its best, the literature of this time gives a cheerful picture of quiet family life; a suggestion of love of home and nature, moral and at the same time artistic. At its worst, this morality colours the Victorian age into the semblance of the exaggerated continental idea of the English Sunday, or the conventional idea, probably taken from the description of a London fog, that England is a place where the sun is only seen at very rare intervals. Above all, the note of the period is reform; the nineteenth century was social, as the former one had been political.

There was no sudden break and no sudden change. Scott had died in 1832; Keats, Byron, and Shelley were long gone; Wordsworth still lived, and was still to produce a great bulk of work, but before 1832 their successor had already appeared; his earliest work had been already published, although without attracting a great deal of attention. This successor was **Alfred, Lord Tennyson**. He, the third son of a large family, was born at Somersby in Lincolnshire in 1809. He was educated at Louth Grammar School and then went to Trinity College, Cambridge, where he obtained the Chancellor's Prize for English Verse with the poem *Timbuctoo*. In 1826 he with his two elder brothers published the *Poems by Two Brothers* which attracted very little attention, and four years later he himself published a further volume of *Poems* (1830). He already showed an astonishing command over metre and a remarkable power of 'word-painting'. But this power constantly failed him

and he often spoiled his work with excessive sentimentality. As the chief pieces of this early volume may be chosen the *Ode to Memory*; the *Dying Swan*, which is a good example of his early control of metre; and *Claribel*, which is characteristic and original. At the end of 1832, but with the date of 1833, he published another volume, in which the same faults appeared to some extent. This volume contained, and took its title from, the *Lady of Shalott*, not yet in its perfection of musical rhyme and metre, but already beautiful; the wonderful poem *The Lotos-Eaters*; *The Dream of Fair Women*; *Ænone*, with its splendid, new blank verse; *Fatima*; *The Two Voices*; and the popular and pretty *The Miller's Daughter* and *The May Queen*.

These two volumes were savagely, but not unfairly, criticised; the criticisms however had a good effect, for the poet set himself to remove from his work the faults indicated by them. For nearly ten years Tennyson published nothing; he was occupied for the most part with the revision of his early work for the purpose of eradicating the faults of it. Then in 1842 he published two small volumes of verse; the first consisted of a selection of the earlier poems revised and greatly improved, the other of new *English Idylls and Other Poems*, to quote its title. Some of the pieces contained in this second volume are usually held to be his first perfect work, a few critics, indeed, placing these as superior to any work which he produced later. A few of the pieces, as *The Gardener's Daughter*, *Dora*, *Walking to the Mail*, and others, were very popular, while not being really very great poetry. The first of the 'perfect' pieces may be taken to be *Ulysses*, *Morte d'Arthur*, and *The Vision of Sin*, which contains a number of what may be called Ballads — *St. Agnes' Eve*, *Sir Galahad*, and *Sir Lancelot and Queen Guinevere*. In addition to these there

are a number of beautiful songs and fragments, as *Break, break; Come not when I am dead*, *The Poet's Song*, and others.

In all of these the dullest ear could detect a new, individual and musical poetry such as had not been found, except in the great writers at the end of the previous century, for a period of almost two hundred years. The chief points of this poetry are the sharpness and accuracy of its descriptions, a rich store of words, beautiful verbal music which produces an accompaniment to the image and idea, and an accuracy in the observation of the smallest details of nature. The greatest point of all is perhaps the appearance of a new and magnificent kind of blank verse, very little, if at all, inferior to that of Milton.

Tennyson lived for exactly half a century after the publication of the 1842 volumes, and enormously increased the bulk and variety of his work. However, he produced very little more which was actually new in kind. The success of these volumes was really the turning point of his life. Slowly the sale of his poems brought him a fair income, which continually increased, and he had before this time received a Crown pension which had made him secure from poverty. His life was altogether devoted to poetry, and he never deserted it.

He was first occupied with the collection of Elegies which were to appear later as *In Memoriam*, and he completed and published in 1847 *The Princess*, his first long poem, and the greatest example of his wonderful mastery in blank verse. In its second form, which was slightly altered and contained some songs, it is one of the most charming poems in English. It is in the 'playful-romantic' style, and is as surely at the head of this style of poetry as the *Rape of the Lock* stands foremost in the mock-epic class.

The year 1850 was a momentous one in the poet's life. In that year he married, he was appointed Poet Laureate on the death of Wordsworth, and he published *In Memoriam*. This volume — written in memory of his dearest friend, Arthur Hallam — contains a large number of short pieces, and has often been put forward as Tennyson's greatest work, and on the other hand has been hotly attacked by some critics. However, it undoubtedly contains poetry equal to his best, and it does express in a new way the very great gifts which Tennyson possessed as a poet.

His next two works, *Ode on the Death of the Duke of Wellington* (1852) and *Maud* (1855), were strongly criticised. The first showed in one part of it the highest expression of the spirit of patriotism in the English language. The second showed once more the faults of his earliest work. It was improved later, and really contains much fine poetry, but is on the whole much below the level of his best work.

The criticism died away, and the publication of his next volume, *The Idylls of the King* (1859), made the poet not only the official, but also the true, head of English poetry. The subject is once more the Arthurian Legends, treated in four episodes, of which the last, the parting of Arthur and Guinevere, is the greatest. During the remainder of his life the *Idylls* were continually enlarged, finally being completed almost in one connected story in twelve books.

In 1864 *Enoch Arden* appeared, and, besides this well-known story, the volume contained several beautiful poems, of which *The Voyage*, *Tithonus* and *In the Valley of Caunteretz*, may be noticed. During the remaining years of his life he began and later continued a series of historical plays, some of which have been praised by good judges, but which are not generally regarded as being among

his best work; and at intervals issued, sometimes with instalments of the *Idylls* and sometimes separately, several volumes of verse, all of which contain some piece or pieces which can be favourably compared with the work of his best days. The volume of 1880, *Ballads and other Poems*, is especially rich in such pieces. The last volume published in his lifetime, *Demeter* (1889), closes with the wonderful fragment *Crossing the Bar*, and his last work, *Death of Ænone*, was not published until after his death on October 6th 1892.

During his long life Tennyson thus added to English poetry a great bulk of work of astonishing variety; work which quite deserves to be placed alongside that of the greatest of his predecessors, with the exception of Shakespeare's only. He always showed poetic thought, and, in his best work, his poetic style is hardly surpassed by any other writer. He is almost always musical in his verse, and his use of metre to produce this effect is always original. Perhaps the best criticism of this power of music is the story told in his *Life* of a hearer who knew no English, but recognised Tennyson as a poet by the mere hearing of his lines.

Robert Browning forms a great contrast to his greater contemporary, as Jonson did to Shakespeare. The men were friends, their methods were utterly unlike and yet almost formed a complement to each other. Browning's life was devoted to poetry, as was Tennyson's, but whereas the latter never left England, a great portion of the former's life was passed abroad, principally in Italy. Browning was born in South London in 1812, was educated mostly at home and never attended a university. His first poem was *Pauline*, written when he was nineteen, and published two years later. This was characteristic and original, its chief interest being the way in which it reveals from the first the

poet's method: the deep analysis of character, with very little description of incidents. *Paracelsus* (1835) has much more charm. Its form is dramatic and the characters speak personally. Its blank verse is rather peculiar, but the lyrics show some beauty, and the description of the characters is entirely novel.

These poems attracted very little attention, but the poet always had his followers, whose numbers slowly but steadily increased. His next work was a drama, *Strafford*, which appeared in 1837, followed by the poem *Sordello*, a strange poem utterly incomprehensible to most readers, and the collection called *Bells and Pomegranates*, which appeared between 1841 and 1846. With the publication of the last he really established himself as a true poet. The best part of the volume is that entitled *Dramatic Lyrics*, of which *In a Gondola* and *Porphyria's Lover* are especially to be noticed. He was still, however, not appreciated by the general public. At this time he married the poetess Elizabeth Barrett, and later published *Christmas Eve and Easter Day* (1850) and five years later *Men and Women*. With these three books he really reached his highest point.

During this time he was living in Italy, where he had gone after his marriage, but upon his wife's death in 1861 he returned to England. Three years later he published *Dramatis Personae*, the last volume to contain any of his greatest work. The chief poems in this volume were *James Lee*, *Rabbi Ben Ezra* and *Prospice*, which may be placed among the greatest poems of the century.

This volume, together with a collected edition of his previous work, produced a great effect, and he then published *The Ring and the Book* (1868), a collection of pieces amounting in all to about twenty thousand lines, telling the same story in several different ways, so as to show differ-

ent characters in a dozen varied ways. This made him at last definitely popular with the general public, and even foolishly admired by a small section of it. During the last twenty years of his life he wrote rapidly, and published a great amount of work, but during this time, although each volume usually contained something good, he did great damage to his reputation. The chief pieces only need be noted; some of these are: *Aristophanes' Apology* (1875), *Dramatic Idylls* (1879—80), *Jocoseria* (1883), and his last volume *Asolando* published just before his death in 1889. His lyrical gift always remained, however, and in this last volume showed itself so greatly and in such variety as to reconcile many people to him who had been estranged by the work of his last few years.

The poet's favourite method in his longer poems was to take a character or an anecdote and to analyse it thoroughly, showing it in different aspects, but never giving a description of the whole of it. For this purpose he used either a blank verse which, though of great variety, was in the end often prosaic; or he used various forms of verse which were often spoiled by play upon words, and rhymes which were often audacious if not exactly incorrect. To a reader newly introduced to poetry, or to one perhaps tired of the regular forms of it, his poetry may appeal, but a true lover of poetry will not often find much to interest him.

In his shorter pieces, and especially the lyrics, he is much better. Indeed, here the need of melody necessarily puts a check to many of his worst faults, and in this class of poetry he often approaches the greatest. The verdict (surprising at the time to many of his later followers) of a critic at his death that he was "a poet of love" may seem to be justified, for it is on this subject that he is happiest.

The poem, *The Last Ride Together*, certainly stands high in the list of the greatest love-poems in the English language, and in a large number of other poems of the same kind his work is very little inferior.

Next to the work of Robert Browning, it will perhaps be as well to consider that of his wife. **Elizabeth Barrett Browning**, the daughter of a wealthy West-Indian planter, was born in Durham in March 1806, lived during her childhood mostly in Herefordshire, but later passed very much of her time in London. During her youth she had very bad health, which was at one time greatly aggravated when she witnessed an accident in which her brother was drowned. Her first poems were published when she was nineteen years old, and did not show any great merit or attract much attention. A second volume, entitled the *Seraphim* and published in 1838, first showed a distinct poetical character, but it was much later before the works appeared which show her real talent.

In 1846 she married Robert Browning. They lived chiefly at Florence and had one child. In 1851 she published *Casa Guidi Windows*, a poem which shows her sympathy with, and enthusiasm for, the Italian Revolution. Six years later appeared *Aurora Leigh*, a novel in blank verse which may be said to contain much Victorian domestic history. *Poems before Congress* (1860) were rather fiercely political and her *Last Poems* were published in the year after her death, which occurred in 1861.

In her own time she was given more importance than is ever accorded her at the present day. She had several faults, mostly affecting her poetic style. She confused rhymes in a manner that is sometimes bewildering when her advantages of gentle birth and education are taken into ac-

count. In addition to this she never seemed to know the true value of words. Also, at hardly any time is her composition clear and orderly in expression. It was, in fact, only when she was to a certain extent kept in check by some fixed poetical form, such as that of the sonnet, that she overcame this defect. Thus it is that her *Sonnets from the Portuguese*, a number of love-poems written to her husband, may be looked upon as almost her best work. There is, however, in her work almost always a certain charm, and some of the best examples of this are to be found in *Cowper's Grave*, *The Rhyme of the Duchess May*, the *Romaunt of Margret*, and one of the last of her efforts, *The Great God Pan*, which appeared in the Cornhill Magazine during its opening year (1860).

Of the minor poets contemporary or nearly contemporary with Tennyson and Browning, it will be necessary to say a little. Perhaps the most remarkable of these is **Edward Fitzgerald**, an early and intimate friend of Browning. Fitzgerald was born at Woodbridge in Suffolk in 1809, and resided in that district during almost the whole of his life. A great part of his boyhood was spent in France, but he was educated in England, at Bury St. Edmunds' Grammar School and Trinity College, Cambridge, which he entered in 1826, being contemporary there with Tennyson and Thackeray, the latter of whom he knew intimately. He entered no profession, but settled down in his native district, living quietly there until his death in June 1883. With regard to his literary work, he published very little, and what he did publish is not at first sight very original. He became known to the general public only after his death, on the publication of his delightful letters. Previous to this he had written an exquisite Platonic dialogue called *Euphronor* (1851), had translated several plays of Aeschylus and Calderon

(1856) and three years later published the work by which he is at the present time best known. This was a version, in appearance a translation, of *The Rubaiyat* of the Persian poet Omar Khayyam. The story of the first edition of this is almost a romance. On its publication it was such a pronounced failure that it was afterwards put in the box at the publisher's door which included a variety of books offered at the humble price of one penny! Here it was found by the poet Rossetti, who read it to a circle of his friends, and through the influence of these men it gradually won the appreciation which it now enjoys. It is not a translation in the strict sense of the word, as Fitzgerald changed it so greatly in some respects that it may almost be regarded as his own. He published two other versions of Persian poems, *Salaman and Absal*, and *The Bird Parliament*, which are almost as good, though not so well known.

Of the remaining poets of the time it is only necessary to know the names and chief works. The *Proverbial Philosophy* of **Martin Farquhar Tupper** (1810—89) enjoyed an enormous popularity in his own time, but it is now regarded as worthless and its one-time popularity as incomprehensible. The name of **William E. Aytoun** (1813—65), as the joint-author of the *Bon Gaultier Ballads* and author of *The Lays of the Scottish Cavaliers*, is more important. The former of these is an admirable book of light verse which had not been surpassed since. Side by side with these Ballads, though of a little different fashion, stand the *Ingoldsby Legends* of **Richard Barham** (1788—1845). These poems have never been equalled as examples of 'grotesque' poetry.

Chapter XI.

THE VICTORIAN NOVEL.

Although the Victorian Age achieved much in poetry and history, and only a little less in literary criticism and the essay generally, it will undoubtedly in future rank as the age of the novel. In some respects this is accounted for by the social and political developments of the time. We may say that the demand for more reading matter arose, and the supply came to meet the demand.

The industrial developments of the nineteenth century gave a larger number of people more comfort, more leisure, and consequently more time for reading. Other circumstances also helped to swell the number of readers. In 1833 the first steps were taken by the Government towards popular education, for in that year £ 20,000 was allotted towards the erection of school-houses. At that time the number of poor children receiving free education was probably less than a million, but in 1861 this number was nearly doubled. One of the greatest of early libraries, that established by Charles Mudie, came into being in 1842; the first Public Libraries and Museums Act was passed in 1850, and the first Free Library opened in 1852. The natural effect of all this was to increase greatly the circle of the reading public. Of all reading matter, the novel is always greatest in demand, even at the present day, when the number of 'serious' readers is greater than ever before.

This, while introducing the period as a whole, can hardly be said to have much reference to the two men who may be regarded as the greatest writers of the time, for much of their best work was published before the events

mentioned. These two, Dickens and Thackeray, appeared when it even seemed for a time that the progress of fiction would be checked. The impetus given to the novel by Scott seemed almost to have ended with his death, or rather with the finish of his best period. However that may be, no writer with a claim to the first class put in his appearance between 1814 (i. e. the date of *Waverley*) and 1836. During this time, however, the two writers already mentioned — two of the very greatest composers of English prose — were already growing up.

The younger of them, **Charles Dickens**, was born in 1812 at Landport, a suburb of Portsmouth, where his father was a clerk in the Government dockyard. Later the family removed to Chatham and soon afterwards to London. Charles was then sent for some time to a private school, but when his father lost his post, and was afterwards imprisoned for debt in the Marshalsea, the boy was removed from school and set to work in a blacking factory, this period of his life being almost a nightmare to his later years. When the family circumstances improved a little and the father was released from prison, the future novelist was again sent to school, this time to what was described as a 'commercial academy'. He left at the age of 15 and was apprenticed to an attorney. Two years later, having in the meantime studied shorthand, he became a parliamentary reporter. It was not, however, before he was twenty-two that his first works were published. At the end of 1833 he began to contribute descriptive articles of a fanciful kind to the magazines, and these were later collected and issued as *Sketches by Boz* early in 1836. In the same year he married and also began the first of his great works. This was *The Pickwick Papers*, published in 1837. It was really due to a commission to supply humorous reading matter to

a series of Cockney sporting prints. Its success was enormous and immediate; after its publication he was always prosperous and he was soon able to give up all work but the writing of books.

Pickwick cannot be cited as a true example of the novel, however. It is really what may be described as an 'adventure-novel'; a set of scenes hardly connected at all except by the presence of the same characters.

Dickens's next work was *Oliver Twist* (1838), followed in the next year by *Nicholas Nickleby*. The former was a description of 'rogue' life in London, the characters of which are as well known as anything in English literature; the old Jew Fagin, who attempts to lead the boy Oliver into a life of crime; Nancy and her constant love for the brutal convict Bill Sykes. The second was mainly written to describe the horrible conditions existing in some of the cheaper boarding schools; schools to which unwanted children were sent, and in which they remained until many of them were bullied into idiocy and others died from neglect. These two books approach nearer to the regular novel by reason of, in the first the interest in the fortunes of Nancy, and in the second the poetic justice of the downfall of Squeers, the headmaster of Do-the-boys Hall, a picture of one of the infamous schools already mentioned.

He next published *The Old Curiosity Shop* (1840—41), a tender but highly sentimental story, describing the struggles of an old man to provide for his grand-daughter, "Little Nell", and his terrible despair at her death. In the same year came *Barnaby Rudge* and two years later *Martin Chuzzlewit*, written after a visit to America (which was also responsible for *American Notes* (1842)). *Martin Chuzzlewit* gave such an adverse description of some aspects of

American life and manners as to make it very unpopular in that country.

During the next five years (1843—48), in addition to other publications, he issued his four Christmas books, *The Cricket on the Hearth*, *The Chimes*, *The Battle of Life*, and *A Christmas Carol*, which were all popular. The last, indeed, is known the world over, and, in Thackeray's words, "seems to every man or woman who reads it a personal kindness". During this time also appeared *Dombey and Son* (1846—48), the story of a city merchant which does attempt something in the form of a regular plot, but does not greatly succeed. Later came *David Copperfield* (1849—50), interesting as being to some degree autobiographical and having as its chief figure the favourite character of the writer himself among all those which he created. In addition, Mr. Micawber is a picture of Dickens's own father and the visits paid by David to him in prison are in some degree descriptions of the writer's visits to his father in the Marshalsea Prison. This book is again really only a chronicle of events and not in any way a true novel.

With the next, *Bleak House* (1852—53), began a series of works in which there was always a regular plot, sometimes now erring on the side of being too elaborate. With the appearance of definite plots in his work, the freshness and ease of the characters and separate scenes were lost to a certain extent, but it is always in these characters and scenes that the real worth and success of the books lay.

His later work included *The Child's History of England* (1854); *Hard Times*, the story of a strike, in the same year; *Little Dorrit* (1855—7); *A Tale of Two Cities* (1859), his only excursion into the realms of melodrama, and a book which may be regarded as surprisingly popular; *The Uncommercial Traveller* (1861), in the style of 'Boz',

but much better; *Great Expectations* (1861) the best example of his work in carrying out a definite plot to a regular end; and *Our Mutual Friend* (1864—65). His last work was the unfinished *Edwin Drood*, which was appearing when he died suddenly in September 1870. Most of his works appeared in periodical numbers with illustrations, the popular method of publication in the middle of the century.

In considering Dickens critically we find great gifts which cannot reasonably be disputed, and some faults almost as certain as his merits. In the faculty of describing 'town-scenery' he stands absolutely alone, and has never been approached. His description of interiors, of a house or of a single room in it, the general air of a street, are given perfectly. He also peoples these scenes with characters which at their best are inferior to none. He uses these scenes and characters for many different purposes, but especially for the purpose of humorous action almost always tending to the farcical.

His chief faults also are clearly indicated and hardly to be denied. His range of character is in one respect strictly limited, as he never drew, with any success, persons beyond the lower and middle classes. Even with the latter, some of his characters are fantastic and seem hardly real. These could perhaps exist in another, slightly altered world, but his characters of the higher classes simply could not.

This does not, however, affect Dickens's position as an artist. Great art can as easily be shown in the depiction of low life as in the picturisation of the manners of the higher classes. He did often fail as an artist, but the greater part of his work is sound in this respect. The prose of his middle and later period is a wonderful example of all that good prose should be. In summing up his work

as a whole, he may be said to be the greatest fantastic novelist of England, and his three best books, *Pickwick*, *David Copperfield*, and *Great Expectations*, are the masterpieces of their kind.

William Makepeace Thackeray was born in 1811 at Calcutta, where his father was in the employ of the East India Company. At the age of five, owing to the death of his father and his mother's re-marriage, he was sent to England, and after living for a time in Devonshire, was sent to the Charter-house. In 1829 he proceeded to Trinity College, Cambridge, but took no degree. He did some writing there, notably in contributions to an undergraduate paper called *The Snob*, and also wrote a parody of Tennyson's *Timbuctoo*.

After leaving Cambridge, he travelled for some time in Germany and began to study for the Bar, but when he lost the greater part of his income, and found himself faced with the necessity of earning a livelihood, he took to journalism. He was, however, at this time still more interested in art than in literature, and he went to Paris, where his mother was at that time living, to study painting, for which he had some ability. He married in 1836 and settled after a time in London, beginning to write busily for all kinds of papers. He was, however, a long time in gaining any great popular recognition, although his work from the first showed very great promise. His first book, published in 1840, and consisting of reprints of his earlier work as Paris correspondent of various newspapers, is very unequal, contains little good work, and had no success. It was followed in the next year by a collection of tales, which was also unsuccessful, although it contained much that was characteristic and good. The chief pieces of this volume may

be noted as *The Yellowplush Papers*, the extravaganza *Major Gahagan*, which is an admirable sketch, *The Bedford Row Conspiracy*; and *Barry Lyndon*, which was perhaps more highly regarded than it is at present, but which is remarkable as his first display of the great faculty he had of re-creating eighteenth-century thought and feeling. *The Irish Sketch Book* (1843), though very good in its kind, did not please the public very greatly, and the *From Cornhill to Cairo* or *Eastern Sketches* (1847) was quite as unsuccessful.

His next three publications, however, at last brought him full popular appreciation. These were the charming little sketch *Mrs. Perkins's Ball* (1847), which was his first real success; the wonderful *Book of Snobs* (1848), which appeared in *Punch*; and, most of all, the great novel of *Vanity Fair* (1848). This work, which at first did not show its full quality was at the outset rather coldly received, but later succeeded quite fully in winning over the critics, and Thackeray was recognised by most judges as the greatest living novelist. He had then succeeded in making himself popular enough to secure profit as well as fame, though his work never brought him anything like the great amounts earned by Dickens.

He then for a time turned to lecturing, and his lectures gave what are really admirable essays, the best known of which are *The English Humourists* and *The Four Georges*, which were not published till later on in his life. He continued writing some Christmas books, and also his great series of novels. The second one, *Pendennis* (1849—50), was more amusing and perhaps a greater book than *Vanity Fair*, and *Esmond*, published two years later, is among the greatest works of English prose fiction. It is beautifully written in a wonderful re-creation of the eighteenth-century style,

containing brilliant passages of incident, and showing almost unequalled studies of character, those of the hero and heroine in particular.

He then visited America, and on his return published *The Newcomes* (1853—55), a book which resembles *Pendennis*, to which it is connected by the presence of some of the same characters. The winter of 1855 he passed in Rome, and at this time wrote the last and best of his extravaganza-romances, *The Rose and the Ring*, composed, as he relates in the Preface, to supply the words to a kind of Christmas pantomime for the amusement of the children of the English residents in Rome. His next novel *The Virginians* (1855—57) showed some of the inequality of his earlier work but was still excellent. In 1860 he undertook a task which was slightly distasteful to him: the editorship of the newly-created *Cornhill Magazine*, which had a brilliant opening year. He contributed to it *The Roundabout Papers*, which show him at his best as an essayist; the amusing novel of *Lovel the Widower*, and a longer, but inferior novel *The Adventures of Philip*. Two years later he resigned the editorship, but began a third novel for this periodical, *Denis Duval*, which he left unfinished. In this he still showed his faculty of recreating the thought and spirit of the past, but the book is hardly long enough to judge if his old skill in character-drawing still remained to him. During the publication of this work he died suddenly, being found dead in his bed on Christmas Eve, 1863.

Thackeray's characteristics are very distinct and greatly original. During his lifetime he was often criticised as being cynical, while a later judgment, equally wide of the mark, found him a sentimentalist. In reality his chief characteristic is a skilful blend of the pathetic and the humorous. His verse, in which he often reached a high level, gives the

best and simplest examples of this mixture, but it is always to be found in the larger and better part of his prose. This peculiarity of thought he, of course, shares with others, but his style, his manner of expression, is entirely his own. This style is extremely conversational, and even at its highest seems to be addressed to a listener. He often appears in some way to be answering, or endeavouring to answer any doubts or objections which may arise in the mind of his reader, and this peculiarity is observable not only in those passages which are deliberately addressed to the reader, but also even some of his essays. Play upon words, rapid turn of thought and fancy, and broken sentences, all characteristic of his work, are really examples of this same restlessness and excitement, this eagerness almost to answer objections before they are put into words. This serves to make his prose intensely alive, and seems to create a bond of sympathetic feeling between the author and his reader. This had never truly been found before in English, except perhaps in some degree in the work of Charles Lamb, from whom he may have received some hints of it. His other great characteristic is that already noticed: the faculty of re-creating the spirit and 'atmosphere' of a by-gone age. All this does not fully explain his greatness, but these gifts helped him to become one of the very greatest of English writers.

Any attempt to compare Dickens and Thackeray, or to set one against the other, is idle. Beyond the fact that they lived and wrote in the same period, there is absolutely no point of resemblance between them. Dickens's work showed always his interest in the condition of the country and the poorer classes; Thackeray as a writer was quite untouched by the subject. Each is a very great writer in his own peculiar style, but these styles are so very differ-

ent from one another that any attempt to deduce from them the relative greatness of their creators must fail.

There flourished about this time a number of writers who are much less important, but who cannot be altogether neglected. Most of them were much older than either Dickens or Thackeray, but their best work appeared in the majority of cases about the same time as the earlier work of the two greater writers. The first of these is **Charles Lever**. He was an Irishman born in 1806, who studied and graduated in medicine at Trinity College, Dublin, later entered the consular service and died at Trieste in 1872 while fulfilling the duties of Consul in that city.

During his interesting life he had gathered a great store of anecdote, which he used to great advantage in his earlier stories. These were adventure stories, mostly dealing with army or Irish life, and the best known of them at the present day are *Harry Lorrequer* (1837), *Charles O'Malley* (1841) and *Tom Burke* (1843). These books are hardly to be called novels, as they are little more than a series of rollicking adventures, — which may be best characterised by the modern name 'rags', — strung together into complete stories. Most of them were very popular, however, and those mentioned have in some degree retained their popularity.

Later he changed his method of writing and approached more nearly to the accepted form of the novel. He was fairly successful in this, but these later works never became popular, and are now almost forgotten, so that he lives now only by virtue of his earlier books.

What Lever did for the army, **Frederick Marryat** did, and more thoroughly, for the navy. He was born in 1792, and joining the 'senior service', saw much of the world and many adventures before his rise to the rank of captain and

his subsequent retirement. His long service, and opportunity for studying the condition of the sailor, gave him strong views on the subject of naval reform, and when he turned to literature he stated his opinions firmly and fearlessly.

His series of naval novels began with *Frank Mildmay*, and taken as a whole, forms a remarkable example of the use of professional knowledge in literature. His style is frequently careless, and the construction of his works, as usual at this time, by no means regular. The character-studies, however, are nearly always vivid and true, the adventures often exciting and always amusing. His best novels, *Peter Simple* (1834) and *Mr. Midshipman Easy* (1836), have always been popular with the younger generation, and are likely to remain so, unless the spirit of English boyhood should change very much for the worse.

Two other writers, — more important than the preceding two but still not approaching the 'great' class — are **Edward Bulwer-Lytton**, later **Lord Lytton**, and **Benjamin Disraeli**, later **Earl of Beaconsfield**.

The former was born in 1803, and was educated at Cambridge, where he obtained the Chancellor's prize for English verse. As well as being almost a great poet, he was a fair dramatist and a writer of most kinds of prose. His public life began early; he was already in Parliament before 1832, and was made a baronet in 1835. Beginning as a Whig, he gradually changed his opinions and belonged to the Conservative party for the greater part of his life. In 1858 he was appointed Colonial Secretary, and died in 1873, having been raised to the peerage some years before.

His first novel, *Falkland*, was published anonymously in 1827 and attracted little attention. *Pelham*, the second, carried his name, and though it cannot be called a great book, it became popular as one of the first of fashionable

or 'dandy' novels. That it was the object of severe satire in Carlyle's *Sartor Resartus* shows it must have produced a great effect. It was followed by a long series of novels in many different styles, as the writer changed often with the veering of public taste. Hardly one of these novels could be dignified with the name of masterpiece, but almost every one of them showed great cleverness in some direction. The novels *Ernest Maltravers*, *The Last Days of Pompeii*, and *Harold* are by no means forgotten at the present day, and might not improbably have a return of their former popularity, which was at one time great. His great facility in altering his style to suit the taste of the moment was shown again about the middle of the century, when he abandoned all his former types of story — which included among others the 'terror' novel, the sentimental novel and the historical novel — and turned to the new fashion of the times, the domestic kind of story. In this style he produced *The Caxtons*, *My Novel* and *What will he do with it?* — a trio which may perhaps be regarded as his pleasantest work.

In a third period, from 1860 till his death, he wrote other works of astonishing variety. *The Strange Story* and *The Haunted and the Haunters* show a new kind of wonder-story; *Kenelm Chillingly* gives good pictures of contemporary life; while *The Coming Race* is a fantastic romance of the future, and may be compared, not to its disadvantage, with some of the modern stories of the same type.

All these changes were made with great facility and success, and he never seemed to lose any of his earlier fire. As an almost necessary result of these swift changes, however, his work is often wanting in real depth of thought and feeling. His style may be compared in some degree to that of Byron's poetry, and indeed suffered almost the

same fate: having impressed for a time, it in the end lost its popularity.

The second of this pair, **Benjamin Disraeli, Earl of Beaconsfield**, was born in London towards the end of 1804, being the son of a well-known antiquarian writer named Isaac Disraeli. He was privately educated and was intended for the Bar, but he early turned to literature. His first novel, *Vivian Grey*, appeared in 1826, and was quickly followed by others, the chief of which are *The Young Duke*, the beautiful love-story of *Henrietta Temple*, and *Venetia*, the background of which is the life of Byron. The two last of these were published in 1837, the year in which he entered parliament. For the rest of his life his chief interest lay in politics, but in spite of this his most characteristic and brilliant literary work came during this period. Three novels *Coningsby* (1844), *Sybil* (1845), and *Tancred* (1847) show him at his best, while the two later ones, *Lothair* (1870) and *Endymion* (1880), are little inferior. During this time he had had a brilliant parliamentary career. He became Prime Minister in 1874 and two years later was raised to the peerage as Lord Beaconsfield. His death occurred in 1881.

The exact worth of Disraeli's literary work is rather difficult to estimate, just as his actual brilliant character is difficult to analyse or fully to understand. The brilliant cleverness of his best novels cannot well be denied; nor can the fascination of his restless play of thought and fertility of invention. On the other hand, it cannot be gainsaid that his sentiment is often questionable and his taste not sound. But there is a steady progress between *Vivian Grey* and *Venetia*, and the powerful quality of his three greatest novels, themselves great examples of the use of politics as a subject for literature, shows what he might

have done if he had given his undivided attention to literary work.

When we find older writers (and especially in this respect Bulwer and Lever) producing better work after the appearance of the novels of Dickens and Thackeray, we must think that the work of the two young writers had effected this improvement in their elder contemporaries. Naturally, however, the effect of their work was shown more distinctly in younger men and women, some of whom imitated Dickens and Thackeray directly, while others only received in some degree inspiration from them.

One of the earliest of these was **Charlotte Brontë**, a writer whose work is very variously judged and is still a problem. She was born in 1816, her father being a clergyman of Irish birth who lived in Yorkshire. Together with her two sisters, Emily and Anne, she published in 1846 a volume of poems, which attracted little attention, and, except for the poems of Emily, did not deserve a great deal. They then turned to prose fiction and published under the names Currer, Ellis, and Acton Bell, which had also appeared on the title page of their poems.

Charlotte wrote *The Professor*, Emily, *Wuthering Heights*, and Anne, *The Tenant of Wildfell Hall* and *Agnes Gray*. The last two of these were quite ordinary, and of no great outstanding merit. *Wuthering Heights* is an extraordinary work, but opinion as to its real merits is still divided. *The Professor* did not show its writer's real quality, and she failed to find a publisher for it. She experienced the same difficulty with her second novel, *Jane Eyre*, but this was in the end accepted, and appeared in 1847. It was strongly attacked in some quarters, but was nevertheless popular. She wrote very little else in the remaining eight years of her life, her only other works being *Shirley*

(1849) and *Villette* (1852), neither of which is very long. In 1854 she married her father's curate, Mr. Nicholls, but died in the March of the next year. After her death, *The Professor* was at length published.

It is difficult to judge what might have become of Miss Brontë if she had lived longer, but, as she was over thirty before any distinctive work appeared, and that in spite of *Jane Eyre's* great success she published such a small amount after it, it is quite possible that she would not have written much more. What she did write, however, shows great talent and possibly genius in some degree, but the range of her work is limited. In most of her writing she never got beyond her personal experience. The greater part of *Jane Eyre* is a record of her sufferings as a school-girl and governess; the heroine of *Shirley* is a faithful portrait of her sister Emily, and *Villette* describes her life as a governess in Brussels. It is true that this recording of personal experience is to be found in most writers, as is only to be expected, but if carried to excess it must in the end be monotonous.

The one great thing, though, which must be set to her credit, is that she did *initiate*. She followed no one, but introduced what was actually a new type of novel; a novel at once domestic and romantic, pathetic and ethical.

After her came a group of novelists, who were so nearly of the same age that they can hardly be said to owe each other anything. The eldest of them, destined later to be the biographer of Charlotte Brontë herself, was Elizabeth Stevenson, more usually known to literature under her married name, **Mrs. Gaskell**. She was born at Chelsea in 1810, but was brought up near Manchester, and in 1832 married a Unitarian minister of that city. Her first import-

ant work was *Mary Barton*, published in 1848, and is almost the first, and certainly the first successful, attempt to make the lower life of a large manufacturing town the subject of a novel. Its success was fully deserved. *Ruth* was next published, and its companion of the same year (1853) *Cranford* is perhaps at the present day the best known and estimated as the most important of her writings. Before her death in 1865 she published, among other lesser works, *North and South* (1855) and *Sylvia's Lovers* (1863), while the unfinished *Wives and Daughters* was published in the year after that event (1866).

The next in order of seniority was a writer who may be compared to Disraeli, in that he tried all styles, was fairly successful in all of them, but never produced an actual masterpiece in any of them. This was **Charles Reade**, who was born in 1814 at Ipsden in Oxfordshire. He was educated at Oxford, where he became a Fellow of Magdalene College, was later called to the Bar, but did not practise as a barrister or indeed take up any employment.

He began his literary career with the writing of plays, and never gave this up, although he cannot be said to have been particularly successful at it. He did not emerge as a successful novelist until 1852, when he published *Peg Woffington*. After that date he produced many novels, and into them he introduced many particulars of interest which he painstakingly gathered from newspapers and every kind of book. His best books may be taken as: *It's Never Too Late to Mend* (1856), a story, first of brutality to prisoners in gaols, and then of the newly-discovered Australian gold-fields; and *The Cloister and the Hearth* (1861), a clever adaptation of the writings of Erasmus, which are used in order to give a romantic picture of the well-known humanist's father.

Other works, little inferior to these, are *Christie Johnstone* (1853) and *Love me Little, Love me Long* (1859). He published many other novels of less importance before his death in 1884.

The year following the birth of Charles Reade brought into the world the greatest of this 'minor' class of novelists, by name **Anthony Trollope**. He belonged to a literary family, his mother being a popular novelist, and his elder brother a well-known miscellaneous writer, chiefly on Italian subjects. He was rather irregularly educated, although he for a time attended both Harrow and Winchester. When still quite young he entered the Post Office, and finally reached a high position in that service. From his experiences there he drew not a few of his scenes and characters. He also knew quite thoroughly different kinds of English upper middle-class society and London literary society, and also had in addition a wide knowledge of the characteristic life of cathedral towns. After some early and not particularly successful work, he first made his name known with the publication of *The Warden* (1855), and ratified this early success shortly after with *Barchester Towers*, which comes very near to being one of England's greatest novels. He wrote in all about sixty novels, the great output of his work being perhaps in some degree due to the development of the new magazines, in which novels were published as serial stories instead of appearing separately in parts. In his own time he was greatly popular, and deserved to be so for his truth to life and his power in description of scene and character. Later, his reputation faded somewhat, but the last few years have seen in some quarters a decided revival of interest in his work. Actually, the best of his work may be found in his tales of "Bassetshire", which district he made quite as much his own as the present-day writers,

Hardy and Bennett, have done with "Wessex" and the "Five Towns" respectively.

Two greater writers were living at the same time as this group of 'minors', although they were a little junior to them, both being born in 1819. The first is Mary Anne Evans, later Mrs. Cross, known in English literature as **George Eliot**. She was born at the village of Arbury, near Nuneaton, Warwickshire, and until she was about thirty years old lived in the same district. Her earliest literary work, published after she had changed her religious opinions, was a translation of Strauss's *Life of Jesus* (1849), and in the same year she went abroad and settled for a time at Geneva. On her return she began writing for the *Westminster Review*, her work consisting of essays, reviews, and more translations of anti-Christian works which showed some ability, but no great talent. Later, her close friendship with George Henry Lewes, a man of great and remarkable critical power, seems to have had great influence on her, and almost seems to have discovered or started her great faculties. At the beginning of 1857 her first work of any great note, the series of tales called *Scenes from Clerical Life* began to appear in *Blackwood's Magazine*. In the next year her first great novel, *Adam Bede*, appeared and was immediately successful, suiting both the critical and popular taste of the time. She strengthened her position soon after with the publication of two brilliant works, *The Mill on the Floss* (1860), and *Silas Marner* (1861). In the opinion of most critics these three novels represent the best of her work. After them she changed her style of subject (in these three she had treated of the life of the middle and lower provincial classes, which she was in a position to know best), and was not so happy or successful in a literary sense in the new sphere as in the old. Public taste came more and

more to her, however, and her next three novels, *Romola* (1863), *Felix Holt* (1866), and *Middlemarch* (1871), brought more success in the pecuniary sense than any novels of the time. She was for a time almost idolised, but with her last novel, *Daniel Deronda* (1876), she antagonised many of her former admirers and her popularity definitely waned, although the book had still a great sale. She married a Mr. Cross late in life in the year 1879, and her last work *The Impressions of Theophrastus Such* (1879), appeared in the year before her death. Her memoirs were published posthumously and show no great literary merit.

Since her death her works have in many cases been harshly, and it may be said, unfairly criticised. Her books are still widely read, but her popularity is perhaps as much below her deserts as the former 'idolatry' was above them. It is probable, however, that later opinion will give her high rank among English novelists by virtue of the excellence of her first three works of fiction. Without any very good style, she wrote clearly and well, and, without being of great imaginative force, she drew upon a great store of experience with highly successful results.

Charles Kingsley was a little the senior of George Eliot, as he was born earlier in the same year (1819) at Holne in Devonshire. He was educated at both King's College, London, and Magdalene College, Cambridge, and entered the Church, being later Rector of Eversley in Hampshire. Here he spent a busy and happy life, which closed in 1875. Besides holding the living of Eversley he was at various times during his life Professor of Modern History at Cambridge, a canon of Westminster and one of the queen's chaplains.

His literary work is of various kinds, and each kind shows rather unusual excellence, considering his versatility.

The volume of his verse is not great, but it is good. The small volume, *Andromeda and other Poems* (1858), contains much excellent work. The little poem is the best example in English of the use of the hexameter, while *The Three Fishers*, *The Starlings*, *The Sands of Dee*, and others, are really exquisite songs. The ballads included in it are also fine, and there is hardly a weak thing in the whole volume. His sermons are plain, but good, and his essays, except those dealing directly with criticism, brilliant and of unusual interest. His failure in criticism may be attributed to a lack of logical power and a slight tendency to inaccuracy, and these defects account for the fact that he failed also in historical writing. His special field, however, was fiction, and in this he approaches the greatest.

His earliest efforts in this direction were *Alton Locke* (1849) and *Yeast* (1851). They were inspired in the first place by his early ideas of "Christian Socialism". The first gives his own experience of University life and of the conditions in the London slums, while the second touches on English country life, sport and politics, with the background of a passionate love-story, the pair together being well able to bear comparison with the earliest efforts of any writer. In his next work, *Hypatia* (1853), he took for his subject the break-up of the Roman Empire, and handled that difficult and dangerous subject in a masterful and brilliant fashion. In the next year he reached his highest point with *Westward Ho!*, a novel of the adventurous days of 'good Queen Bess', which reached a very high level of excellence. He never again reached this level, except perhaps in the best parts of his delightful fantasy *The Water Babies* (1863), where he finds opportunity for the use of his great descriptive power and sweet poetic fancy.

His later works, in which good and bad are about equally mingled, are *Two Years Ago* (1857), a tale of the Crimean War, and *Hereward the Wake* (1866), an account of the life and adventures of an historical and almost legendary hero, who defended East Anglia against William the Conqueror. To sum up his work, Kingsley is very unequal, but at his best acknowledges few superiors.

With the names of a few other minor writers, and an account of the life and works of a greater one, the story of the Victorian novel may be closed. - Some other novelists of great merit lived on into the twentieth century, and, with those of them still living, may be considered later.

Of the lesser writers, **Henry Kingsley** (1830-76), brother of Charles, may be noted first. He was perhaps a better novelist than his brother, but never showed his full power, with the possible exception of his work in a novel of Australian life, *Geoffrey Hamlyn* (1859). His most charming work is found in *Ravenshoe* (1862), which, though formless as a novel, contains good studies of character and much humour.

Wilkie Collins (1824-89), a friend and follower of Dickens, composed several novels, mostly of the 'mystery' style, which were at one time greatly popular. The best-known of them are: *The Dead Secret* (1857), *The Woman in White* (1860) and *No Name* (1862).

William Harrison Ainsworth (1805-82) wrote many historical novels which delighted several generations, and some of which, notably *The Tower of London* (1840), *Old St. Paul's* (1841), and *Windsor Castle* (1843), can still be read with pleasure.

Mrs. Oliphant (1828-97) is among women novelists the parallel of Anthony Trollope for a number of works

very popular in her own time, and for having during one period almost shown genius. Her best work is contained in the *Chronicles of Carlingsford* (1863—66). She also showed some aptitude as an historian.

As will be noticed from the accounts of the works of nearly all these novelists of the nineteenth century, especially the second half of it, the general characteristic was (with the exception of the casual flights into the historical, 'fantastic', etc.) the description of strictly ordinary life. Towards the end of the century, however, popular taste turned a little to the adventurous and, in a sense, the romantic novel once again. One of the earliest and most remarkable of this new class of novelist died just before the end of the century, and so may be spoken of here.

Robert Louis Stevenson was born in 1850 and was educated at Edinburgh. He was called to the Bar, but early in his life took to wandering and to literature, which remained the chief occupations of his life. It was some years before he made himself known to the general public, perhaps because he was some time in finding his real field of action, that of romance.

His first published works were two accounts of eccentric travels, *An Inland Voyage* (1878) and *Travels with a Donkey* (1879). These were followed two years later by two volumes of essays, *Virginibus Puerisque* and *Familiar Studies of Men and Books*. These four volumes are more remarkable for their style than for the matter contained in them. This style is difficult of description; it is always ambitious and always near to success, the only thing which checks it seeming to be the presence of deliberate effort in it. It is always obviously maintained only with a struggle.

His next work, really his first true essay in romance, was the *New Arabian Nights* (1882), which had already appeared in print in a periodical called *London*. They show great fancy and a grip of the true Romantic. In the next year he established his reputation with the famous adventure story of *Treasure Island* (1883), as famous and as popular to-day as when it first saw the light. Essentially a story for boys, it has nevertheless interested their elder brothers and fathers too.

During the remaining eleven years of his life he wandered over most of the world, partly in quest of health and partly following his own natural need for change. He finally settled in Samoa, where he became a kind of white chieftain, interested himself in native politics, and died suddenly in the winter of 1894. In this time he had published three volumes of verse and a number of volumes of prose.

His volumes of verse, of which the first is perhaps the best, are: *A Child's Garden of Verse* (1885), *Underwoods* (1887) and *Ballads* (1889). They have all some originality, but are really not to be compared with his prose. His chief novels are: *Dr. Jekyll and Mr. Hyde* (1886), a strange and rather horrible story of a dual personality; *Kidnapped* (1887) and *The Black Arrow* (1888), straightforward adventure stories; *The Master of Ballantrae* (1889) and *Catriona* (1893), a sequel to *Kidnapped*. This was his last completed work, and probably his best. He left two novels unfinished, *Weir of Hermiston*, which is a masterly piece of work, and his only attempt at the frankly tragic; and *St. Ives*, which is much inferior to the other.

Stevenson was probably handicapped by being born in a "literary" period. It is almost certain that in any case his great gifts would have found an outlet somewhere, and

without the necessity of imitating, the effort of which is clearly seen in his style, he would probably have been a much greater writer. However, he *was* great, and formed a fitting close to a century of great novelists.

Chapter XII.

HISTORY AND CRITICISM.

The prose of the 19th century is, apart from fiction, mainly concerned with, and achieved its greatest successes in, history and criticism. The two styles of writing are also, as a matter of fact, connected here, for nearly all the chief historians of the time did much critical work also, and the most prominent critic of all, John Ruskin, paid at various times great attention to history. It must be admitted that there are exceptions to this rule; cases where a critic is entirely unconnected with the study or writing of history, or where an historian has nothing whatever to do with criticism, but these exceptions are by no means numerous enough to affect the general statement.

The first of these writers in point of time is **Thomas Babington Macaulay**, later **Lord Macaulay**. He was born in the Midlands towards the end of the year 1800, and while being prominent in public life and various kinds of literary work, was more truly an historian than anything else. He did not attend a public school but went to Trinity College, Cambridge, where he twice obtained the Chancellor's Prize for English verse, and later became a Fellow of his college. He then studied for the Bar, and during this time also commenced his literary work. He contributed some articles to

the *Quarterly Magazine*, but his first really successful effort was a brilliant essay on Milton, which appeared in the *Edinburgh Review* in 1826. According to the fashion of the time he was eagerly welcomed by the Whigs, not only as one who could probably be useful to them in a literary sense, but as a promising political candidate. He then entered parliament and could probably have soon reached high office at home, but preferred to accept the post of legal member of the Supreme Council of India, where he would have a chance of large savings and an opportunity of putting his financial affairs on a sounder footing. He remained abroad five years, and during that time made himself independent. When he returned home, he became member for Edinburgh; soon after he was appointed Secretary for War, and was later Paymaster-General. In 1857 he was raised to the peerage as Lord Macaulay of Rothwell, and died two years later in the last days of 1859.

His poetry, which is very good, if not absolutely of the first class, may be spoken of later. It is the essays and his *History of England*, which concern us here. His style may be well compared with his actual character, as the two are closely connected. He was above all the typical English of his time — a hater of abstract principles; clear but narrow in thought; a despiser of all things and periods, which he had not taken the trouble to study or to understand; certain that all things worth understanding needed little study; not greatly interested in literature for its own sake, but recognising clearly that which appealed to him.

All this really appeared in his political and literary essays, and in his *History*. As a literary critic he is not really great, although he showed that he fully recognised the worth of most of the good things, which the literature contains.

The *History*, which was to have covered the period from the accession of James II, to a date not clearly stated, but apparently to some time within the memory of persons then living, unfortunately only travelled over quite a small section of its projected distance. In all, four volumes were published, Vols. I and II in 1848, and Vols. III and IV in 1855, and these cover only about twelve years of the period the historian had meant to describe. These volumes show great power in describing historical events, and the presentation of characters and scenes. Its style is always clear, while perhaps not being deep in its thought, and never leaves the reader in any doubt as to the writer's real meaning. As definite history, it is not perhaps always exactly correct, as its characters are sometimes a little exaggerated. But here again he is usually governed by his political thought, and his brilliant description of William II. is in reality an argument in favour of constitutional government. The general public of his time mainly agreed with him here also, and the *History* was such a success as no other before or since, and, with his works as an essayist, made him the most popular and most widely read prose author of England whose work has lain outside the field of prose fiction.

Five years before Macaulay's birth, in December 1795, was born the greatest of all the English historians, **Thomas Carlyle**. His native place was Ecclefechan in Dumfriesshire, Scotland. He was the son of a stone-mason, his parents both being persons of strong character. He was educated at the Grammar School of Annan, a small town near his home, and the University of Edinburgh, which he entered at the age of fifteen. On completing his education he became a schoolmaster, and remained in that profession for some years, although the work was by no means congenial to him. During these years he wrote some articles for pe-

riodicals, notably the *London Magazine*, *Frazer's Magazine*, and the *Edinburgh Review*, but produced nothing of any great importance. He then lived for a time in London, where he counted Coleridge among his acquaintances, and in 1825 wrote a *Life of Schiller* in the ordinary style of the time, which was very widely different from his own later characteristic style. In the next year he married a Miss Jane Welsh, who was much his superior in position. Their married life was somewhat unhappy, but this unhappiness has undoubtedly been greatly exaggerated. Mrs. Carlyle was a woman of extraordinary resolution and devotion, and undoubtedly helped her husband very greatly by the practical sense she showed in handling such a man of genius as he was. Indeed it is most probable that without her unflinching help that genius would have come to little. Soon after their marriage the pair went to live on Mrs. Carlyle's property, a farm at Craigenputtock not far from the writer's own birthplace, and the years between 1828 and 1834 may be said to have been the most important in his literary life, for it was during that time that he evolved his own particular style, and used it in *Sartor Resartus*, the greater part of his *History of the French Revolution*, and the greater part of the essays and reviews which make up his volume *Miscellaneous Essays*.

The first of these was so very strange in appearance that it frightened most of the publishers, and could only find its way to the public by means of *Fraser's Magazine*, in which it began to appear in 1833. It is supposed to be the account of a German philosopher, Herr Teufelsdröckh, and his "philosophy of clothes", but contains much rather obscure satire, and not a little autobiography. It is important, however, in showing for the first time Carlyle's characteristic style and the lesson which he endeavoured to

teach — the denunciation of all shams and pretences in life, morals and religion.

In 1834 Carlyle went to London, and soon afterwards established himself in the house in Cheyne Walk, Chelsea, which was to be his home for the remainder of his life. Three years after, his *History of the French Revolution* appeared, after being destroyed by the carelessness of a servant, and re-written. Nothing like this work had ever been seen before, and probably never well be seen again, in its combination of historical research and great dramatic quality. It is a work of astonishing historical accuracy, conceived and written in the style of a great romance. The descriptions in it of scenes and characters are vivid and unforgettable. During his early years in London Carlyle had lectured a good deal, but of these only one course, *Heroes and Hero-Worship* (1841), was published by him. His next work, *Past and Present* (1843), was in his own characteristic historical style, the first part of it being a very convincing reconstruction of the life and manners of the Middle Ages. With *The Letters and Speeches of Oliver Cromwell* (1853) he performed a very difficult task in a highly efficient manner. From these documents, which were originally written in a very strange English, he composed a continuous biography and also interpreted and explained the documents themselves with great skill and care. His next publication came five years later with the appearance of the *Latter-Day Pamphlets*, much like *Sartor Resartus* in style, and among the greatest of English political satires. A year later he completed the quietest and most definitely sympathetic of all his works, the *Life of John Sterling*, the biography of one of his friends. Then during the next fourteen years he devoted all his energies to the compilation of a *History of Frederick the Great*. The result of this terrific labour was

not a real success. He failed to make a great figure of the hero, and the book is more a miscellany of events and scenes than a regularly connected history. In spite of this, however, many things of the greatest excellence may be found in it. It appeared in 1865. Soon after this date Carlyle was elected Rector of Edinburgh University; and then, while he was away in Scotland on business in connection with his installation to that office, his wife died in London. During the remainder of his life he published little, his time being for the greater part occupied in the arranging of his own and his wife's memoirs. The best of the published works of this time is *Early Kings of Norway*, issued six years before his death, which occurred in 1881. His memoirs were published after his death by his friend, James Froude, but they were very unintelligently edited, and serve to give rather an incorrect impression of this most talented writer.

There remains something to be added regarding his general method and also regarding his particular style, as both are important. With the first, it may be said that he shows in the highest degree something which is a great feature of the literary work of the whole of the nineteenth century. This is the endeavour, to a great degree successful, to enter into the spirit and feeling of past ages. He may almost be said to have "dramatised" history, while keeping almost without exception within the strict bounds of truth.

His style, which has much to do with the success of his method, is really an expression of the revolt of prose against the conventions of the previous century. The characteristics of it which can be most easily described are a liberal use of capital letters, italics, dashes, etc., and the omission of any part of speech which is not absolutely

needed for the true understanding of the phrase or sentence in question. Next to these, and more important, come constructions, and especially German, which at first sight are very strange in English, long compound adjectives, and a proportion, not very large, of actual coinings.

James Anthony Froude, a friend of Carlyle, was born at Totnes, Devonshire, in 1818, and died not far from the same place in 1894. He was educated at Oxford, where he was early connected with what is variously known as "Tractarianism" or the "Oxford Movement", a religious movement of reaction from the Church of England towards Roman Catholicism. Upon its failure, most of the members actually went over to Rome, but Froude himself turned towards freethought. He then resigned his Fellowship and began to write for a living. He was already connected with literature, as he had published two books, *Shadows of the Clouds* (1841), and *The Nemesis of Faith* (1849), and had contributed to several magazines and reviews. These contributions included a number of fine essays, which were afterwards collected and published as *Short Studies* (1867—83). He was then taken by the idea common to so many of his contemporaries, the writing of history on a very large scale, and began the *History of England from the Fall of Wolsey to the Spanish Armada*, i. e. from about 1529 to 1588. This was published in twelve volumes between 1856 and 1869, and, although it was fiercely attacked by other historians of the time, achieved a great success. Although it is in places rather inaccurate and by no means impartial, it deserved its success on account of its good style and the reality of its historical descriptions. In the latter respect it can bear comparison with the work of Carlyle, and is inferior to no other work than that of the master.

Froude was for a time editor of *Fraser's Magazine*, and after the completion of his great history he undertook another, smaller but still of great detail. This was *The English in Ireland*, published in three volumes between 1871 and 1874. In the latter year he was sent to South Africa by the Government, and later visited other British colonies also. These journeys resulted in the writing of two other works, *Oceana* (1886) and *The Bow of Ulysses (The British in the West Indies)* (1888), and then in the following year he published an Irish historical novel, *The Two Chiefs of Dunbay*. In 1892, on the death of one of his greatest rivals, he became Professor of Modern History at Oxford, a post which he held until his death two years later. His lectures in this connection afterwards appeared in book form — *Erasmus* (1894) and *British Seamen* (1895).

From 1881 onwards he had edited, and prepared for publication, the memoirs of Carlyle, and the result of his work made him greatly disliked in some quarters. He certainly published many details which might better have been regarded as private and sacred, but it is most probable that in his own cynicism he did not appreciate the effect these disclosures would have upon an age which was in reality highly sentimental. In his own work, while this cynicism does at times show itself, it is for the most part covered by a great appreciation of the heroic in life and conduct, a feeling which was of immense advantage to him in his labours as an historian. In the end, however, his chief point is his wonderful style; the greatest 'simple' style of the latter half of the century.

A number of other writers of history must find mention here. Perhaps the most important of this minor class are **Edward Freeman** (1823—92) and **John Richard Green** (1837—83), friends who stood to each other almost in the

relation of master to pupil, and both of whom owed much to Macaulay in method and style. The former was privately educated and then went to Oxford, first becoming known through his study of church architecture. He soon turned to history, however, and took as his particular period the time just before the Norman Conquest and about a century after it. His *History of the Norman Conquest*, which appeared between 1867 and 1876, was the most thorough examination of the period which had been made up to his time, and still stands as the most valuable work of reference on the subject, although later investigations have detected some slight inaccuracies. Besides this work, he produced much, both in book form and in contributions to the newspapers. He is usually a very accurate writer, but, besides being at times rather prolix, he has other defects of style.

His pupil, Green, was, and still is, certainly a more popular writer. He was a native of Oxford, educated first at Magdalene College School and later at Jesus College. He wrote for some time for the *Saturday Review* and was for a time a clergyman in London. In 1874 he published *A Short History of the English People*, the success of which was as great as Macaulay's *History*. He enlarged this work later and also supported it by short descriptions of parts of it, taken in greater detail. As already mentioned, his style and method were to a certain extent those of Macaulay, with the 'picturesqueness' of the narrative made still greater.

Of the remainder of the great number of historians of the time, it is only necessary to give the names and chief works. **Sir William Napier** (1785—1860) published between 1828 and 1840 his *History of the Peninsular War*, showing intimate knowledge of his subject (he was himself actively engaged in the fighting) and a great command of

vivid description. **Alexander Kinglake** (1811—91) after writing a brilliant book of travel called *Eothen* (1844), published his huge *History of the Crimean War* (1863—87). The style of it is quite novel, although it may be compared to that of Bulwer in seeming insincere, as if the writer were merely attempting to be very different from anyone else. The work shows some great passages but its author seems to have been often swayed too greatly by the violence of his feelings and he is often unjust. **Henry Buckle** who was born about 1823 and died at Damascus in 1862, is chiefly noteworthy for his *History of Civilisation in Europe*, which remained unfinished, only two volumes of it appearing between 1857 and 1861. The work is by no means exact, as it often forces facts into agreement with its author's theories wherever it is possible. Its style is, however, quite clear and forcible, and at the same time presents facts in a more convincing way than is usual with the ordinary simple style. Buckle's work was improved upon to some extent by **W. E. H. Lecky** (1838—1903) in his *History of Rationalism in Europe*, and *History of European Morals*.

In turning from the historians to the critics, we come at once on two great names. These are the names of two contemporaries at Oxford of James Froude, Matthew Arnold and John Ruskin, all three being to some extent products of the same great Oxford Movement.

The first of this pair, **Matthew Arnold**, was born in 1822, being the son of Thomas Arnold, headmaster of Rugby School, whose work had such great effect in the reorganisation of the English public schools. He was educated at Winchester and Rugby and then passed on to Oxford, where he early received the Newdigate Prize for English Verse. After leaving Oxford he was for a time private secretary to Lord Lansdowne and, after he had married, became an

Inspector of Schools in 1850. In the year before, he had published *The Strayed Reveller and Other Poems*, and in 1852 appeared *Empedocles on Etna*, published as "By A". With the *Preface* to a volume issued in 1853 he first appears as a critic. From that time his reputation gradually grew until, with the *Essays on Criticism* (1865), he fully established his position — a position which he securely held for nearly twenty years. From 1857—67 he was Professor of Poetry at Oxford, and his lectures later appeared in book form, the chief being included in two volumes of criticism, *On Translating Homer* (1861) and *On the Study of Celtic Literature* (1867). In his criticisms he always spoke authoritatively, and this authority was gradually accepted while he wrote of literature. For a time, however, he strayed into theology, still using this same manner, and his works in this direction are distinctly not a success. He later returned to purely literary criticism, however, and added considerably to his bulk of work. The best known of his other works are: *Mixed Essays* (1879), *Irish Essays* (1882), *Discourses in America* (1885), and *Essays in Criticism* (2nd series 1888), published in the year of his death. The first and last of those contain much very good work, while the two others are by no means deficient in it.

Arnold's method of criticism is always by means of comparison, the comparison including not only the ancients but the moderns of all times. The general effect of his criticism was good, and he may be said to show in his work the first signs of an improvement in critical method in English, even if he did not actually cause the change himself. The style in which he expressed his criticism was of almost faultless correctness, pure in vocabulary and often reaching a high point of art.

While the inclination of Froude turned towards history, and that of Arnold towards literature, Ruskin's feelings were almost altogether in the direction of art.

John Ruskin was born in London in 1819 and, having received his early education chiefly at home, proceeded to Oxford. He also in 1839 received the Newdigate prize for a poem *Salsette and Elephanta*, and took his degree in 1842. His first great work was *Modern Painters*. He began it as a defence of the English artist Turner, who had been fiercely criticised in many ways, but it turned to a discussion of many matters, some of them hardly connected with art at all. The writing and publication of this work, which appeared in five large volumes, occupied seventeen years, from 1843 to 1860. In 1849 he issued another work on art, *The Seven Lamps of Architecture*, and yet another, *The Stones of Venice* (1851—53), which was almost as large as *Modern Painters*. Between 1853 and 1859 he defended the English Pre-Raphaelite school of artists in a series of *Academy Notes*. He also delivered, and later published, two series of *Lectures on Architecture and Painting* (1854), and, among many other things, a fairy story, *The King of the Golden River* (1854).

For some time after this, he published no large books, but quite a number of small ones, of which the chief may be said to be: *The Ethics of the Dust* and *The Crown of Wild Olive* (1866); *Sesame and Lilies* (1865); and *Unto This Last* (1862). This last surprised and shocked many of his admirers, as it seemed to advocate something very like socialism. It was, however, only another aspect of the ideas of art which he had expressed so often. The 'ideal' state, with a perfect social system, would, he argued, produce beauty in the expression of its thoughts and ideas in writing, in stone and on canvas.

From 1869—79 he was Professor of Fine Arts at Oxford and his later works include *Munera Pulveris* (1862—63), a miscellany; *The Laws of Fésolé* (1877—79); *Fors Clavigera* (1871—84) which is almost an autobiography; and *Præterita* (1885—8). In the last few years of his life nothing new was published, but some new editions, in some cases with alterations and additions, of his greatest work *Modern Painters*, appeared before his death, which occurred in 1900.

Such a great volume of work as Ruskin's could not fail to produce some effect on literature. With regard to literature itself, he had said many beautiful and true things, but he is most important for his novel style, and above all for the fact that he really made art a definite subject for treatment in literature. With that, it is perhaps necessary to say a few words concerning the treatment of art in literature up to this time.

Before the appearance of *Modern Painters* art had received very little literary treatment at all in English. One of Dryden's *Essays* had drawn a parallel between Poetry and Art, but had not shown any definite knowledge of the latter subject. For a long time the greater body of writers, themselves for some time not very highly esteemed, had shown towards artists what was little better than patronising condescension. It remained for a man who was at once a genius as a painter and had an intimate connection with literature and literary men, to make art for the first time a real subject of literature. This man was Sir Joshua Reynolds, first President of the Royal Academy, and a member of Dr. Johnson's Literary Club. His *Discourses on Art* are the first example of literary treatment of art in the English language. Later still, the study of art began anew when

Englishmen began to revisit the continent in the early years of the nineteenth century. Then the new Romantic poetry, with its vivid and fresh descriptions of nature, while not being exactly description of 'art', is really a step in the same direction. But Ruskin extended all this in a wonderful manner. In his three early books, and especially in the first, he described almost every aspect of natural scenery, and nearly every great example of pictorial and architectural art in Europe, with such minuteness and such warmth of imagination as had hardly ever even been dreamt of before his time. Also, to make this the more striking, he did all this in a style such as had never been known before. In this way he brought art and literature so closely together that they can never more be separated.

The style is necessarily the most important factor in this. This style is a little difficult to explain clearly, as there is no very obvious detail in it which can be seized upon and illustrated in words. There is in it, as there must be in all great prose, rhythm, which is to prose what metre is to verse. It is in fact sometimes present in too great a degree, and the prose becomes in effect blank verse. This fault is, however, usually hidden by the extreme length of his sentences, and even becomes sometimes a virtue by helping to sustain the lengthy structure. The great length of the sentences is also usually justified by the fact that with them the writer is endeavouring to build up a picture into one complete whole. With all this, his style makes a great contrast to that of many other writers of the time in that he does not use unusual words, is sparing of adjectives unless they are strictly needed, and does not seem to search for unusual or unnatural modes of expression.

Chapter XIII.

VICTORIAN POETRY AFTER 1850.

About the middle of the century, while the powers of Tennyson and Browning were still at their greatest, a change came over English poetry. This change produced poetry which is at times very little in quality below that of the best of the second 'Romantic' period at the beginning of the century. At the same time, however, it shows with only one exception, sources of interest outside its own period, and in this way really exhibits a want of real confidence or independence. These outside interests were, in the case of Matthew Arnold, a return to the classics, and, with the Pre-Raphaelites, the Middle Ages and Early Renaissance; others returned to science or went back to the earliest times of English literature; all, with this one exception, Swinburne, who is hardly after all to be called a Victorian, had something, as it were, on which to lean or build their poetry.

The most interesting of these are Matthew Arnold himself, the Pre-Raphaelite group, and one or two individuals of the "excursionist" type, if we may so call them: those who seemed to make frequent journeys into the past to find their subjects or style.

The main facts of **Matthew Arnold's** life were recorded in the last chapter with reference to his achievements in criticism. As there noticed, he obtained the Newdigate prize at Oxford, and his first poems were published as "By A" in 1849, followed by *Empedocles on Etna* three years later, and another collection of poems in 1853. In the *Preface* to this volume, his first real effort in criticism,

he gave his theory of poetry, which stated that verse depends entirely on the choice, imagination, and working out of its subject. He was, however, like Wordsworth, never really successful except when he disregarded his own theories. His ideas really denied the aid of metre in poetry, although he never actually said this, yet he nearly always used a strict and severe verse-form, almost in the style of Wordsworth.

His chief publications after the volume of 1853 were: a second series of poems in 1855 and *Merope* in 1858. From that date he was mainly concerned with prose until 1867, when the *New Poems* appeared. After that time he wrote little verse although what he did write included some fine things.

The best things included in his various volumes of poetry (it may be noted that Arnold — in direct opposition to his own theory that poetry must be judged on the conception and full conduct of its idea, — is a poet of 'fine fragments', of passages which often appear at their best when separated from the rest of the poem from which they may be taken), appear to be the following: parts of the two blank verse poems *Mycerinus*, and *Sohrab and Rustum*; the description of "Isolation" from *Switzerland*; the beautiful, short, poem *Requiescat*; *The Scholar Gypsy*, *Thyrsis*, *Westminster Abbey*, the musical *A Summer Night*, and, above all, *The Forsaken Merman*, his one completely successful work as regards his poetic feeling and art combined. To these should be added the sonnet *Shakespeare*, and in view of the fact that this form of verse meets his theories perhaps better than any other, it is surprising that he did not use it more.

His longer works *Merope*, a Greek play, *Empedocles on Etna*, *Balder Dead*, and *Tristram and Iseult*, all contain

short passages of superb poetry, but are not really successful in themselves.

The **Earl of Lytton**, usually known in literature as **Owen Meredith**, was born in 1831 and educated at Harrow, but did not study at either University. He entered the diplomatic service at an early age, and saw many parts of the world in the discharge of his duties. He became Vice-roy of India in 1876 and fifteen years later died at Paris, where he was at that time Ambassador.

The volume of his work is rather large, the chief pieces being: *The Wanderer* (1859), *Orval* (1869), *Fables in Song* (1874), and *After Paradise* (1884), all of which were published under the name of "Owen Meredith". In addition to these he collaborated with his friend Julian Fane in a poem on *Tannhäuser*, and after his death two remarkable volumes of Poems, *Marah*, and *King Poppy*, appeared. In this great bulk of work many fine lyrics are to be found, and the longer poems contain many passages of beautiful poetry. The two good points of his work are his passion and power of satire, and the two great failings a tendency to imitation, and the entire inability to practise self-criticism. In this, and in his unwillingness for the correction of his work, he is the direct opposite of Tennyson.

This poet, however, and others who cannot be mentioned here, are not to be compared with the group which arose shortly afterwards. This group, to give it its most usual and indeed most convenient name, is known as the Pre-Raphaelites, the term being connected with a new school of painters who arose during this period. It is a direct development of the great Romantic revival in England. The chief points of this style of poetry are its medieval tone of thought, colour and subject, and a further growth of the poetical method of Tennyson and Keats — a double appeal

to the imagination by means of vivid description and musical suggestion of sound. In this the Pre-Raphaelites were in a much more fortunate position than their predecessors, for they found an instrument ready to their hands, and a public quite prepared for the reception of their work. They also had the advantage of being more fully acquainted with medieval literature, art and thought; knowledge which came to them to a great extent through the activities of the Oxford Movement.

The eldest poets of the school were **Dante Gabriel Rossetti** and his sister **Christina**. They were the children of Gabriel Rossetti, an Italian political refugee who settled in London, and later became Professor of Italian at King's College, London.

Charles Dante Gabriel (he rearranged his names for literary use) was the eldest son of the family, and was born in London in 1828. He was educated at King's College School, where he did not distinguish himself in any way, and which he left at the early age of fifteen in order to study painting, the greatest interest of his life. In the same year (1843) appeared his first poem, *Sir Hugh the Heron*, which does not show any great merit. In 1846 he entered the Royal Academy of Art, and two years later the Pre-Raphaelite Brotherhood came into existence. Rossetti was one of the leading spirits of the movement, and his pictures, with their magnificence of colour, show the same characteristics as his poems.

In January 1850 the first number of *The Germ*, the official organ of the Pre-Raphaelites, appeared. Its editor was William Michael, the brother of D. G. Rossetti, and amongst its contributors was also included their sister Christina. To this opening number Dante Gabriel contributed *The Blessed Damozel*, one of the most beautiful, and

almost certainly the best-known of his poems. *The Germ* only lasted until April 1850, but this short career was a wonderfully brilliant one. The poet by this time had become the centre of a gifted circle of painters and authors, and the period was perhaps the most successful of his life. In 1853 he was betrothed to Elizabeth Sidall, a poor but very beautiful girl, but the pair could not marry until seven years later. Their married life only lasted two years, as Mrs. Rossetti died in 1862. In the year before this sad event he had published a volume of verse translations from the Early Italian poets. His next publication was in the year 1870, when his *Poems* appeared. These were well received in some quarters, but savagely, and in some cases foolishly, criticised in others. He was deeply mortified by these criticisms, but answered them so modestly as to win good opinions from many people. A further volume, *Balads and Sonnets* (1881), appeared in the year before his death, which occurred suddenly in 1882.

The public was in some manner prepared for the work of Dante Rossetti by means of poems published earlier by his sister, and by his friends Morris and Swinburne, but undoubtedly his work was perfectly original. Through the nature of his profession, it is natural that he put into his work great descriptive power. This cannot, however, account for his wonderful mastery of verbal music, and this may be accounted for to some extent to the general tendency of the time, but more greatly to his mixed nationality, which gave a facile use of the stately harmony of the English tongue to a genius familiar through his ancestry with the sweet, if at times monotonous, melody of the Italian.

While his work cannot be easily classified, special notice must be taken of his very remarkable sonnets, written

in the Petrarchan form. As may be expected, he was here again more successful on the "pictorial" side, and the "sonnets for pictures", included in the first volume of his poems, have rarely been equalled in English. However, his work in the 'meditative' class of sonnet was very little inferior, and his sonnet-sequence *The House of Life* is especially to be noticed, as some critics place it second only to the work of Shakespeare himself. He has also many single examples of very great merit, and of these *Refusal of Aid between Nations* and *Monochord* are typical.

In the ballad and ballad-romance he also showed a high degree of art. Fine examples of the latter class are *Rose Mary*, *The White Ship* and *The King's Tragedy*, while the former are ably represented by the shorter poems *Troy Town* and *Sister Helen*. But the same characteristics are present in all — sonnet, ballad or romance — a wonderful display of musical and descriptive power different from that of any other poet. He showed that he could also write in a simple direct way, without the use of this colour and music in the poems *The Burden of Nineveh* and *Jenny*, but he seldom used this style. His chief note is one of mystical and often melancholy Romanticism, and his poems are a curious parallel to his pictures, the brilliance of which could never be criticised with regard to their superb colours, but which often showed faults in the accuracy of their draughtsmanship.

The most typical of all his works may be taken as *The Blessed Damozel*, which has often been described as "painting in words". This, with many other poems of the same type, stands as the furthest achievement of English poetry in this particular direction.

Christina Georgina Rossetti, a younger sister of the poet, had an uneventful life, which may be summed up in

a few words. She was born in London in 1830, was all her life a fervent member of the Church of England, and died unmarried in 1894. Her early work shows very obviously the influence of her brother, but much of her work, and indeed most of the best of it, is quite distinct from his in many ways. In the sonnet, as perhaps is only natural, they are much alike, although they wrote on very different subjects, but her lyrical work shows no resemblance to her brother's. It has a lighter movement, and a metre which is not so definitely regular.

Her first published work was *Goblin Market and Other Poems* (1861), which was followed five years later by *The Prince's Progress* (1866) and after a longer interval by *A Pageant and Other Poems* (1881). During her lifetime her poems were several times collected, and a new volume was also published after her death. Most of it is to be found however in two books, written partly in prose and partly in verse, which she herself published: *Time Flies* (1885) and *The Face of the Deep* (1892).

The poem which gave the title to her first volume, *Goblin Market*, while being very pretty, shows too much of the fantastic manner into which the early Pre-Raphaelites were apt to fall in their endeavour to be 'different'. This fault is, however, altogether absent from several other beautiful poems in the same volume, of which the best examples are *Dreamland* *Winter Rain*, *When I am dead, my dearest* and above all, *Sleep at Sea*. These struck a new, beautiful note of poetry, which remained through all her later work. Her sonnets, in which her work equalled that of her brother, must also be noticed. Two beautiful examples of these are those beginning "Remember me when I am gone away", and "O Earth, lie heavily upon her eyes".

William Morris is by far the most popular and most prolific writer of this school. He was born in 1834, the son of a wealthy merchant, and educated at Marlborough and Oxford. He took up no profession, although he later founded a shop or school of decorative art which practically caused a revolution in the interior decoration of English houses. His first work, *Defence of Guenevere and Other Poems*, appeared in 1858, and attracted little public attention, although it later became famous. It is perhaps his best poetical work though he later improved on it in some ways. It shows again the excessive 'quaintness' of the earlier work of the Pre-Raphaelites, but its charm, both of description and music, is astonishing, and some of the pieces, notably "The Blue Closet" and "The Wind" still remain alone in their special style. Eight years later appeared *The Life and Death of Jason* (1866). This, being from its subject more likely to appeal to the public, was more successful. Its tone, though still archaic, was more easily to be understood, and its metre, a new kind of rhymed heroics, had the attraction of freshness as it was entirely different from most of the poetical work of his contemporaries. It was more appreciated than any long narrative poem which had appeared for many years, and also helped to prepare the public for the poet's next work, which is certainly his most ambitious performance, and may perhaps be recognised as his masterpiece, while not being the highest effort of his poetical feeling. This is *The Earthly Paradise*, published in four volumes between 1868 and 1870. This book consists of twenty-four stories, twelve each of Classical and Romantic origin which follow in pairs, each pair being allotted to one of the months. The whole is introduced by a stirring narrative of adventure, and bound together in a frame of great beauty. He used several dif-

ferent metres, in most of which a distinct resemblance to Chaucer may be traced, and showed himself a master of all of them. Many of the stories show more brilliance than any verse-narratives which had appeared since the beginning of the century, and of them all *The Lovers of Gudrun* and *The Ring given to Venus* are specially to be noticed. The next work *Love is Enough* (1873) was not successful, though it contains some beautiful passages, while the poet's versions of the *Aeneid* (1875) and the *Odyssey* (1887) displeased many classical scholars, and did not greatly please those who went to the works merely in quest of romance. In 1877 the magnificent version of the legend of *Sigurd the Volsung* showed that his poetical power was by no means exhausted. He used in it a swinging anapaestic measure which he made all his own in its definite originality. This was really the last great effort of his poetical art, although he later published *Poems by the Way* (1891) and other volumes. His later years were given up to prose work.

In his earlier years he had done some prose translation, and had written *The Story of Grettir the Strong* (1869), *The Volsunga Saga* (1870), and other Icelandic legends. His earliest published work in the *Oxford and Cambridge Magazine* had been a romance, *The Hollow Land*, along with other stories in a similar style which were never reprinted. Then towards the end of his life he wrote a number of similar things, of which the more important are: *The House of the Wolfings* (1889), *The Story of the Glittering Plain* (1891), *The Wood beyond the World* (1894), *The Water of the Wondrous Isles* (1897), and *The Sundering Flood* (1898). The last two were published after his death, which occurred in October, 1896.

In all these prose works he revived the romantic charm of his verse. He used a dialect which may be described

as fifteenth century English, with many words entirely his own. This, like the dialect of Spenser three centuries earlier, was strongly condemned by many, but it was exactly suited to his purpose and style. After Scott, Morris is undoubtedly the chief romantic writer of the century, and none is superior to him in individuality and charm.

Arthur Edward O'Shaughnessy (1844—81) published quite early in his life three volumes of remarkable verse, the promise of which he did not later fulfil. These volumes were: *The Epic of Women* (1870), *Lays of France* (1872), and *Music and Moonlight* (1874). A further volume *Songs of a Worker* was published after his death, but it contains little of his best work. Much of it is indeed translation and paraphrase, and the same may be said of the earlier work, *Lays of France*. "Colibri", his only attempt at a long poem, may be compared in its remoteness of feeling to Shelley's *Alastor* and for this reason is not altogether a success. The same fault characterises much of the work of the last volume, and in addition he was at times too prone to introduce his own personal sorrow, beliefs and disbeliefs into his poetical work. *Songs of a Worker*, however, contains some beautiful sonnets and some lyrics, notably "Love, on your grave in the ground", and "When the Rose came, I loved the Rose", which may be counted among his best work. But the greater proportion of his finest poems are to be found in the first and third volumes. The best of them may be taken as the following: "Exile", "Barcarolle", "The Fountain of Tears", the 'ode' beginning "We are the music-makers", and "Has summer come without the rose". The chief characteristic of them all is their soft sweetness, but they also have mystery and a little magic.

The other writers of this period need only a few remarks. **Sir Francis Doyle** (1810—88) showed real poetic

power in a few short patriotic pieces, of which *The Red Thread of Honour* and *The Private of the Buffs* may be singled out for special mention. Lord de Tabley (1835—95), who wrote under the name of **W. P. Lancaster**, became known to poetry only in his last years with the publication of two volumes of *Dramatic and Lyrical Poems* (1893—95), although he was much earlier well-known for his writings on Greek coins and other similar subjects. His poetical work evidences the influence of Keats in a great degree, and two earlier tragedies *Philoctetes* (1866) and *Orestes* (1868) are by some recognised as masterpieces of their kind. The chief work of **William Johnson** or **Cory** (1823—92) is *Ionica*, a classical piece of great originality and charm.

Charles Stuart Calverley was the first and greatest of a line of brilliant writers of parody. He was born in 1831 and distinguished himself at Harrow and at both Oxford and Cambridge, firstly through his great talents and also through his clever and witty sayings and writings. His earlier parodies were not anything out of the ordinary style of such things, but later on his laughable imitations of the style of the two Brownings showed a very great advance in this direction. In particular he exactly caught the eccentricities of Robert Browning's style in the *Cock and the Bull*, a parody of the *Ring and the Book*. His work always contains the touch of scholarship which is necessary to save this kind of composition from vulgarity.

Charles Lutwidge Dodgson (1832—98) was a learned mathematician who published several clever works on mathematics under that name, but who for the purpose of fiction used the pseudonym of **Lewis Carroll**. In *Alice in Wonderland* (1865) he reached the highest point of what may be called the 'nonsense' story, in which the most absurd things seem to be given for the moment almost the semblance of

truth. This book (1871), and others, notably *Through the Looking-Glass* and *The Hunting of the Snark* (1876), remain to this day among the favourite books of English children. So strong a hold have they, indeed, that some of the words invented by 'Lewis Carroll' have found a place in the language.

In this way the Victorian Age moved on towards its end. It had been altogether a time of reform; an age of striving for social justice. In the struggle to realise its ideals it was often narrow, prejudiced and hypocritical, but the two attitudes only too often accompany each other. The Victorians never attempted to analyse or dissect themselves or their ideas, but tried to understand and to interpret the world as a whole. However, as was almost inevitable, towards the end came a period of decadence, and it is noticeable that then foreign influence became more distinct than at any other time of the period. The poets began to imitate; old ideals began to be disregarded and novelty was sought in every direction, with the usual cry of "art for art's sake". Verse became again elaborate in form, musical to a high degree — its music most often exceeding in a great degree the value of the thoughts it contained. This decadence, this falling away from the spirit of the Victorian period, may be said to have its beginning in the work of Swinburne, who may, if only for the sake of definitely classifying him, be called "the last of the Victorians".

Algernon Charles Swinburne (1837—1909) was born in London, and belonged to an ancient family with a seat in Northumberland. He was the son of Admiral Charles Swinburne, with whom he usually passed the winter in the Isle of Wight, his summers mostly being passed at the family seat in the north, the home of his grandfather. He received his early education at Eton and in France, and proceeded

to Oxford at the age of twenty. He left the University three years later, however, without obtaining a degree. He then travelled for a time with his parents in France and Italy, and on his return joined the Pre-Raphaelites and for a time lived together with D. G. Rossetti, Morris and George Meredith. By this time he had proved himself a fine Greek scholar, and a lover of all things classical, and had also shown a deep hatred of Christianity and everything connected with it.

His first great work was the lyrical drama *Atalanta in Calydon* (1865), which fully reveals his love of the ancient Pagan ideals. This and *Tristram of Lyonesse* (1882) are the best-known of his longer works, and the dates of their publication may be said to show the beginning and end of the period in which his genius was at its height. In 1866 appeared the first volume of *Poems and Ballads* which caused a great moral outcry on account of their sensuality, and may in a sense be said to mark the beginning of the decadence from the Victorian spirit. Whether they really contained any echo of personal experience is doubtful, but they certainly are in many respects imitative of the work of the French poet Baudelaire. Most certainly the metres employed are copied from the works of other French poets or from the Pre-Raphaelites. This style did not last long, however, for with the publication of *Songs before Sunrise* (1871) he showed himself quite independent and emerged as the poet of revolt — revolt against Rome, against the Church, and against tyranny in any shape or form. In some of these poems he shows a hate against authority of all kinds which is almost without equal in the whole of literature, and the language in which he expresses that hate is at times almost unique in its blasphemy. During this time he was also busy with a great dramatic tri-

logy which seems to have little connection with the remainder of his work. The three dramas — on the subject of Mary Stuart — which compose it are *Chastelard* (1865), *Bothwell* (1874), and *Mary Stuart* (1881). They are pure "literature-drama" and were never written for the stage, being, as the poet himself said, intended "for an ideal theatre and an ideal audience fitted to comprehend them".

Later came a second change in the poet's attitude towards life. From the champion of wrongs he became what was in effect an ardent Imperialist, poems like *The Armada*, *A Word to the Fleet*, *Trafalgar*, etc. showing this spirit to the full. In some poems and prose he bewails some of his earlier work, and one great example of this is the change of his attitude towards France.

The chief points of Swinburne's work are his wonderful command of verse-forms and the richness of his vocabulary. His highest work, the poems which produce the greatest effect upon the ordinary reader, is to be found especially in his descriptions of sea and storm, where he reaches a level never surpassed by any other English poet; in the poems where he sings of freedom and where he celebrates England and England's greatness. The *Songs before Sunrise* are especially those which seem to show him as he really was. He seems almost always to have written down his thoughts just as they came to him, with no thought of definite form before he began writing. This accounts for the fact that so much of his work is so very unequal. Thus, much of his work shows a wonderful, usually stormy, beginning; then the fire leaves it and it is dragged out to an end quite unworthy of its beginning. Above all, the music of his verse is something quite new in English literature. In this he is nearly related to Shelley, and the resemblance is carried further in the likeness of the two poets' revolu-

tionary ideas. He is, however, very often obscure and difficult to understand, the reason of this often being unfamiliar allusions and far-fetched similes. Although he was master of several languages, and could without difficulty reproduce their spirit in English, he seems often to have been unable to withstand the temptation of imitating some of his contemporaries. He did actually show his skill in style-caricature in *The Heptalogia* (1880), but in other works, an example of which is *Rosamund* (1899) in which the style is almost that of Robert Browning, he seems to have imitated perhaps without being aware of the fact. As a dramatist he failed almost completely in the delineation of character; he seems to have been practically incapable of projecting his ideas into the character of another person.

Chapter XIV.

PHILOSOPHY, THEOLOGY, AND SCIENCE.

A characteristic of modern English writing has been the way in which literary treatment has been extended to subjects on which it had never previously touched, and on the other hand a contraction of literary effort in connection with some subjects in which it was once very busy. To the latter category belong philosophy and theology.

In connection with philosophy of the 'wide' kind the chief writers of the second half of the 19th century were John Stuart Mill, and his opponent Dean Mansel.

John Stuart Mill was born in London, and educated in a rather eccentric fashion under the eye of his father. He quite early entered the East India House, but from the

first his mind turned towards philosophic and literary work. He was for a time editor of the *London and Westminster Review*, and his purely literary efforts in the essay are not to be ignored; logic, ethics, and political discussion, in which he was a follower of Locke and Hume, were, however, what attracted him most. In 1843 he published his celebrated *System of Logic* and five years later a work scarcely less celebrated, the *Political Economy*, a subject which has contributed a very great share of English philosophy which is literature. He entered parliament in 1865, but during his three years in the House was never by any means a conspicuous figure. Five years after his political defeat, in 1873, he died at Avignon. Among the remainder of his works may be noted the following: *Liberty* (1859), *Dissertations and Discussions* (1859—75), *The Subjection of Women* (1869), and an interesting *Autobiography* (1873—74) which was posthumously published.

With Mill's philosophical ideas as such we are not here concerned, but the style into which he put them deserves almost the highest praise. That style was clear, popular without being at all vulgar, and precise without any of the technicalities of the kind which so often disqualify philosophical writing from being regarded as literature.

Henry Longueville Mansel (1820—71) was a younger man than Mill, died before him and wrote very much less, while his subjects were the more technical departments of philosophy. He, however, like Mill, never used what may be called scientific 'jargon', and, when he wrote of subjects of interest to the general reader, became literary in the finest sense. He was educated at Merchant Taylors' School and Oxford, became a Fellow of St. John's College, and later Professor of Moral and Metaphysical Philosophy in the University. He was for some time leader of the Tory party

in Oxford, and was made Dean of St. Paul's in 1868. This post he held for only three years, as he died suddenly in 1871.

His published work is not great in extent. A volume of lectures which appeared in 1858, and which were violently attacked by freethinkers and others, are really among the great examples of philosophic theology of recent times. A dissertation on *Metaphysics* (1860), *Prolegomena Logica* (1851), and some few other *Lectures, Letters, etc.*, complete the total of the works published during his lifetime. Since his death have been added some essays reprinted from the *Quarterly Review* and a volume on *The Gnostic Heresies* (1875). His literary worth may be summed up in the words of a well-known critic of the time: "Mansel's works illustrate the literary beauty which there may be in closeness, and with obvious repression or economy of a fine rhetorical gift".

Theology has contributed even less than philosophy to the permanent literary work of the century, and most of what was produced was due to the Oxford Movement. This brought out the scholarship and striking style of the great leader **E. B. Pusey** (1806—82), the beautiful Christian verse of **Keble** (1792—1866), and was responsible as a matter of reaction for some of the work of the historian Froude, already mentioned, and the strange but characteristic work of **Mark Pattison** (1813—89), Rector of Lincoln College Oxford, who wrote a great — if small in bulk — book on Milton, and left an autobiography of great literary finish which shows the trials of a wounded soul.

The greatest theological writer, however, of the second half of the century is the lost leader of the Oxford Movement, **John Henry**, later **Cardinal Newman**, who is placed by many of the most competent judges among the greatest

masters of English prose, and whose great skill in verse is shown by *The Dream of Gerontius* and many poems and hymns, the greatest of the latter being *Lead, Kindly Light*, perhaps the most popular hymn in the English tongue.

Newman was born in London in 1801, educated at a private school, and went to Trinity College, Oxford, quite early. He was not at first successful, but after obtaining a Fellowship at Oriel College he became vicar of St. Mary's, the University Church in 1826. Then for some twenty years he delivered from this pulpit sermons quite unlike anything else of their kind and he took also the greatest literary part in the discussion of the Oxford Movement. His resignation of St. Mary's and his withdrawal from the Church of England were the most important events in his career. During his connection with the Roman Church, where he rose to be a Cardinal, he wrote much, but except the *Apologia* (1864), written in answer to an attack by Charles Kingsley, not much of great importance. He died in August 1890.

Newman's work is very great in volume, and cannot possibly be taken in detail here. The *Apologia*, mentioned above, and *Plain and Parochial Sermons*, may be cited as examples of his style, though nothing which he wrote was by any means superfluous. In the greatest part of his work, however, he represents the plain Georgian style, which may be taken as the best, for all purposes, in English. It is by him written very correctly, flavoured in some cases with quaint, though never affected, turns of phrase, strongly dashed with a powerful individuality.

The theological school directly in opposition to Tractarianism was never distinguished by any great literary merit; but it so happens that one of the most remarkable figures of the century was violently Anti-Tractarian and indeed wrote one of his books, and part of another, in direct

opposition to the Oxford principles. This was **George Borrow**, a novelist, who was born in Norfolk in 1803 and died in the same county in 1881. He was the son of an Army officer and, after some strange experiences in search of literary work, became an agent of the Bible Society, in whose service he travelled much in Spain. These travels led to the publication of *The Gipsies in Spain* (1840), and the *Bible in Spain* (1843), the latter one of the most brilliant books of travel ever written. His experiences in England itself, his knowledge of gipsy life, his feelings on many subjects and especially his anti-tractarian sympathies, were all woven together into his two novels *Lavengro* (1851) and *The Romany Rye* (1857) which are delightful at their best. A later work, *Wild Wales*, is again travel, and completes the sum of his published original work. He was also responsible for much translation, philological work, etc., very little of which was ever printed. As a man he was very unreasonable, and probably his eccentricity had something of affectation in it, but below all this affectedness there is a certain genius which makes his style and manner unique.

The literary treatment of physical science also developed to some degree, but the increase of technical and specialist terms prevented it from becoming definitely literary. The writers on it did however include some who had real literary talent, and even one or two who possessed something like genius. The most important of these were Charles Darwin and Thomas Huxley, with as an example of the writer of popular science, Hugh Miller.

Charles Robert Darwin was born at Shrewsbury in 1809, educated at the Grammar School of his native town and at Edinburgh and Cambridge. By a fortunate chance he was appointed naturalist to H. M. S. *Beagle* during her scientific cruise to the South Seas between 1831 and 1836,

and he took full advantage of the opportunities offered him for investigation and research. On his return, being under no necessity of undertaking any profession, he gave himself up entirely to experiment and a literary description of his views on biology, especially in regard to the famous theories of Selection and Evolution. His most famous book, *The Origin of Species*, appeared in 1859, and was quickly followed by others. With his views we are again little concerned, but only with the manner and style in which he expressed them. He never seems to have strained himself to be definitely literary, but he attained an absolutely clear style, quite sufficient for his own needs, which can never be passed over as a matter of literature, and which seems to intimate a literary power in reserve, which could have been called upon in case of necessity.

Fifteen years before Darwin's *Origin of Species* had appeared a book on the same subject, *The Vestiges of Creation* (1844), the author of which was Robert Chambers, a well-known Edinburgh publisher. The work was more literary but considerably less scientific than Darwin's, and it had been hotly opposed by many. Among its critics was an interesting self-made man of science, **Hugh Miller**. He was born in Cromarty, Scotland in 1802, began life as a stone-mason, became a journalist, and died in 1856. His principal work is *Old Red Sandstone* (1841), which is of high merit both as regards science and literature and was highly popular. He reaches the same standard in most of his works wherever they admit of really literary treatment. The most important of the remainder from a literary point of view is *My Schools and Schoolmasters* (1852).

However, the greatest man of science from the literary point of view during the whole of the century was **Thomas Henry Huxley**, born at Ealing in 1825. His prose

is such that he must have made himself remarkable regardless of the subject on which he wrote, and it is only to be regretted that those subjects on which he did write most freely were physical science and anti-theological argument, two of the least suitable for real literary exercise. He entered the Navy as a doctor and visited the South Seas, but soon left the service. He was then responsible for a great number of lectures, reviews, essays and biographies, mostly defending science by means of attacking its opponents strongly, always curiously alive, and displaying a vivid and forcible style whose one great fault is its frequent lack of courtesy. With regard to this style, one great literary writer gives it as his opinion that if the good points of Huxley's style and that of Matthew Arnold's could have been combined, "the best literary manner of the nineteenth century, and one of the best of all times, would have resulted".

Chapter XV.

THE TWENTIETH CENTURY.

The Novel.

In making distinction between Victorian novelists and those of the twentieth century the only point here taken into account is whether the writers did or did not live on into the twentieth century. Thus, although the work of Stevenson, with its return to the novel of pure adventure, represented a very great change from the work of earlier writers, that writer's name was included with the Victorians merely because he did not survive into the twentieth century. There is otherwise no really definite reason why his

works should not be classified "twentieth-century" if we wish to show a difference from the Victorian spirit. In the same way, the first writer of whom we propose to speak here, George Meredith, whose chief work was all performed in Victorian times, is placed here because he lived on until 1909. Indeed, in one way he is Victorian — he tried to do for the novel what the Pre-Raphaelites did for poetry — while on the other hand he is absolutely free from the sentimental attitude of the Victorians towards love, life, and religion. He is almost always Pagan in his attitude towards all three, with Pan as his chief deity.

George Meredith (1828—1909) was born at Portsmouth. At the age of fourteen he was sent to Neuwied on the Rhine, where he received his early education. This stay in Germany later had some effect on his style and his general attitude towards life. On his return to England he began to study law, but soon turned to literature. He married in 1849, but the union was an unhappy one, and the couple parted in 1858. In 1851 his first work, a volume of poems appeared, and poetry continued to be for him a characteristic means of expression all his life. His first novel *The Shaving of Shagpat* (1856), an Eastern phantasy, really strikes the note of all his novels in its elaborate structure and elaborate language. In the next year appeared *Farina, A Legend of Cologne*, a book written in the spirit of German Romanticism, and then two years later his first really great novel *The Ordeal of Richard Feverel* (1859). This was a brilliant study of the life of a young nobleman whose career is really ruined by the system under which he had been brought up. It showed, however, faults which appeared in much of the writer's work. He represents as a rule the cultivated and aristocratic life of his time, but he often presents it very narrowly and with an energy which goes beyond

the truth. His next work was *Evan Harrington* (1861), and then four years later *Rhoda Fleming* (1865). With *The Adventures of Harry Richmond* (1871) and *Beauchamp's Career* (1875) it may be said that Meredith entered on the period of his greatest success. With *The Egoist* (1879) he produced his first real popular success (in spite of its brilliance, *Richard Feverel* took twenty years to reach a second edition). In the next year came the *Tragic Comedians* (1880) in which the hero is generally recognised as a picture of Ferdinand Lasalle, and then five years later what is generally nowadays recognised as his most successful work and his masterpiece, *Diana of the Crossways* (1885). Of his remaining works, the only one which attracts much attention at the present day is *The Amazing Marriage* (1895), exactly forty years later than *Shagpat* but still showing the same elaborate structure and expression.

Meredith's attitude towards life was shown clearly in his earliest work, the poems of 1851, and he really followed out the same idea in the best of his novels. The note of these first poems is exquisite tenderness and sympathy with nature, and they also evidence pagan feeling, vigorous speech, and in some cases obscurity. All this can be said also of his novels. His work may in some respects be compared to that of Browning. The writers resemble each other greatly in the analytic representation of their characters, and both are, unfortunately, only too often difficult to understand. Meredith's psychological analysis is often too detailed, and often leaves the reader in doubt as to the true solution of the problem presented by that character. This is especially noticeable in *The Egoist*, where the hero, in spite of the author's many attempts to clarify his character, remains a real problem to the end. The whole figure is somewhat incredible, and practically forces one to believe that such a

person could not possibly have lived. In others of his books he is hardly true to life; as an example of this, the Sir Austin Feverel of the 'Ordeal' is overdrawn, and it would be difficult to find any real resemblance between him and the typical English country gentleman of the period. Above all, Meredith often fails from want of simplicity. He is obscure by means of what might be called intellectual vanity, and this accounts to a great degree for his later success, for the closing years of the Victorian age constituted a period when this same intellectual vanity was very highly esteemed. The time for that has now passed, and those works which are most free from this fault — *Richard Feverel*, *Evan Harrington*, and *Harry Richmond* — are most probably those on which his fame will rest in future times. To these may be added *Diana of the Crossways*, although this work, and those which followed it, is so overloaded with epigram as to give great doubts of its survival.

Thomas Hardy was a close follower and younger contemporary of George Meredith. He was born in 1840 near Dorchester in the south-west of England. He was for a time an architect, but on the advice of his wife took to literature. His first works *Desperate Remedies* (1871), *Under the Greenwood Tree* (1872), and *A Pair of Blue Eyes* (1873) did not attract much attention, but with *Far from the Madding Crowd* (1874) he at once achieved a great success, although his name remained almost unknown to the general reading public. It strikes at once the general note of most of his work: tragedy arising from the mixture of town and country life. In this book, the title of which is a quotation from Gray's "Elegy", the chief figure is a shepherd whose unhappiness begins on his acquaintance with a town-bred girl, the niece of one of his neighbours. His next important

work was *The Return of the Native* (1878) in which almost the same idea is shown. The same pessimism comes to the fore in *Tess of the D'Urbervilles* (1891), and as at this time it happened that a wave of dark-hued realism had reached England from France, this was his first real popular success. This idea is still the same; the conflict between town and country life, and in this instance a simple, innocent country girl is deceived and ruined by a "gentleman" of the neighbourhood, most of whose life has been passed in cities. In *Life's Little Ironies* (1894) the position is in a way reversed, and the city man is deceived by the country-woman. A London barrister, on 'circuit' in the west of England, is attracted by a country girl whom he sees by accident at a country fair. He wins her confidence and then leaves her without a thought, except that he once writes to thank her carelessly for what was to him merely almost an everyday incident. The girl, a servant unable to read or write, begs her mistress to answer in her stead, and during the correspondence which ensues the barrister is surprised by the beautiful thoughts which reach him from the simple country girl. In the end he returns and marries her, and then, when he asks her to write his mother one of her wonderful letters, she confesses the truth, and he finds he has really fallen in love with the mistress — and married the servant! In his next work *Jude the Obscure* (1895) Hardy reached the depths of his realistic pessimism, and then his next book *The Well-Beloved* (1897) seems to show a great loss of power. After that came what seems a great and wonderful transformation, and the novelist changed into the most modern of modern poets, entirely fresh and original. In effect it was not such a great change. The writer's early love had been lyric poetry, and in a certain sense even the deepest of his prose work has a touch

of the lyric about it. The verse he published at this time was contained in the two volumes *Wessex Poems* (1898), and *Poems Past and Present* (1901). He was in these more modern than the very youngest of his contemporaries, and his poetry, strong and musical, may easily outlive his prose. Perhaps the most amazing of all his later work is the epic drama of Napoleonic times *The Dynasts* (1904—8), in which can be recognised a depth of vision almost without equal in modern English literature. Of late years his work has been confined to short stories and poems written at odd times and published in various magazines, although a volume of verse was published so lately as October 1925. He was some years ago honoured with the Order of Merit, and early this year had the pleasure of witnessing some scenes from the dramatised version of his *Tess of the D'Urbervilles* in the drawing-room of his own house in the West of England.

Hardy's field of action is always south-west England, a country for which he revived the name of the old Saxon Kingdom of "Wessex", the realm of Alfred the Great. So great was his success in this respect that many of his volumes carry a map of the district with his "towns" and "villages" marked on it.

As Hardy in this way celebrated "Wessex" in his novels, so other writers created other regions of art. One of the earliest of these was **Richard Blackmore** (1825—1900). He was born in Berkshire, but educated in Devonshire, a county the beauty of which greatly attracted him and which he afterwards celebrated in his work. After leaving Oxford he studied law, but soon gave himself up to literature. His earliest publications were several volumes of poetry which are of little literary importance. It was not until 1869 that he tasted real success with the publication of *Lorna Doone*,

the novel by which he is principally remembered at the present day. In this work he faithfully described the landscape of Devonshire and its customs in a manner somewhat reminiscent of Sir Walter Scott, and like that great writer showed deep feeling for the dialect, customs and songs of the people. Of the remainder of his works, the following may be taken as the most important: *Cripps the Carrier* (1876), *Tommy Upmore* (1884), *Springhaven* (1887), and *Perlycross* (1894).

A. T. Quiller-Couch, known to literature as "Q", was born at Bodmin, Cornwall, in 1863, and came of a family which had been settled in that district for some generations. He was educated at Clifton and Oxford, and for a time gave a series of philological lectures on the classics, became then a journalist in London, and then returned to his native country and settled at the little town of Fowey. His first published work was *Dead Man's Rock* (1887), and this was followed by *Troy Town* (1888). This 'town' with descriptions of its inhabitants and their customs, all typically Cornish, appears in several of his works. Most of his novels and short stories deal with the same county of Cornwall, which he has in effect raised to the dignity of a literary 'district'. The chief of his other works are: *I Saw Three Ships*, and *Other Tales* (1892), *Green Bays; Verses and Parodies* (1893), *Ia, and Other Tales* (1896), *The Ship of Stars* (1899), *The Adventures of Harry Revel* (1903), and *From a Cornish Window* (1906). Of late years he has devoted himself more and more to criticism, and work of a collective kind, as the preparation of encyclopædias etc.

In his poetry "Q" shows great inclination towards symbolism, but in his prose he is, on the contrary, always direct in his expressions. In some ways he may be compared to R. L. Stevenson, notably in his love of conflict, and

quite certainly "Lorna Doone" had some influence on his style. As before mentioned, Cornwall is most usually his scene of action and his material is usually taken from the time of Napoleon. He is above all chiefly successful in the short story, especially with regard to his style and power of description.

Scotland is represented in this department of literature by two writers. The first of these is **John Watson** (1850—1903) whose works appeared under the *nom de plume* of **Ian Maclaren**. His works are only three: *Beside the Bonnie Brier Bush* (1894), *The Days of Auld Lang Syne* (1895), and *A Doctor of the Old School* (1897), but in them he described the spirit and feeling of the people of the Scottish Highlands, and the overwhelming influence of the 'kirk' upon their lives as no other writer has done, before or since. His novels describe the life and surroundings of the mythical Highland village of Drumtochtie. On weekdays its inhabitants are mere 'beasts of burden' carrying out their daily tasks in a blind, mechanical way. Sunday, with its unfailing attendance at the village 'kirk', changes them into idealists and philosophers. All life centres in the church, and everything connected with it is of absorbing interest for the villagers.

The second, and greater, of the two is **James Matthew Barrie**. He was born in 1860 at Kirriemuir in Scotland, and was educated at the University of Edinburgh. In his books he most faithfully describes the life and the inhabitants of the small Scottish town. His descriptions are always humorous, with an underlying gravity and sentimentality that is almost always true to life. He describes his people faithfully: their strength and weaknesses are treated alike, but with the pride of the true Scotsman he adds that

their faults and absurdities do not make him love them any the less. His chief works are: *A Window in Thrums* (1889) (Thrums is the small Scottish town he has 'created' as the scene of several of his books); *The Little Minister* (1891); *Sentimental Tommy* (1896); *Margaret Ogilvie, by her Son* (1896), *Tommy and Grizel* (1901). Of these, *Margaret Ogilvie* is generally recognised as his masterpiece or, in any case, certainly his most widely read work. In addition to these novels he has made some contributions to the contemporary drama, which may be spoken of later.

As will be seen from the nature of their works, all these writers were practically untouched by the two great movements which agitated England in the closing years of the 19th and the opening years of the 20th centuries. Two dangers arose from the great growth of English commerce in the nineteenth century; hostility abroad with regard to commercial relations, and trouble at home between employers and employed. What may be called the Imperialist movement, with its idea of a protective federation of the British dominions, sought to counteract the first of the dangers; a second movement which may well be called Utopianism, with its idea of universal brotherhood, sought to counteract both of them. These two movements affected literature greatly. The most important Imperialist writer is **Rudyard Kipling**. He was born in the last days of 1865 at Bombay, where his father was a teacher of drawing. According to the usual Anglo-Indian custom, he remained in India until he was about six or seven years of age — old enough to have learnt something of the many languages of the country, and to absorb some of the spirit of its inhabitants —, and was then sent to England to be educated. His school was in Devonshire, the landscape of which he has wonderfully described in a school-story which is in some measure auto-

biographical. His success at school was by no means great, but he early showed great talent in the making of stories and verse. Soon after he left school he returned to India, and turned to journalism, becoming assistant editor on the "Military Gazette" at Lahore. He held this post for about seven years, and during that time studied the life of the country in all its many varied aspects. He was welcome in the officers' mess, and at the same time knew how to win the confidence of the private soldier in the canteen; he knew intimately the British engineers on the roads and railways, and also their native labourers, and was as much at home in the narrow alleys of the town as in its better-class quarters. The result of all his experiences was his first great work *Plain Tales from the Hills* (1887), which showed at once that a new genius in the art of story-telling had arisen. With this volume Kipling really gave the "short story" a definite place in English literature, and at the same time brought it to perfection. Each story contains at least one sharply-defined character under the stress of some special event, and usually points a moral.

Two years after "Plain Tales" appeared *Soldiers Three*, a collection of stories giving clear pictures of the life of the British soldier in India. Kipling's deep pessimism of this early time appears also here. The picture he gives of the soldier is by no means an agreeable one, but is doubtless correct, for the soldier in barracks, and especially under the climatic conditions of India, is never by any means an angel. At the same time we are allowed to see the true admiration of the writer, and his appeal for the better consideration of 'Tommy Atkins'. This comes more distinctly to the front in *Barrack-Room Ballads* (1892), a series of highly realistic poems, written for the most part in soldiers' slang, to the accompaniment of swinging, if rough, metres.

Before this he had also published in 1889 *Under the Deodars* and *Phantom Rickshaw and Other Stories*. *Many Inventions*, a collection of poems and allegories, appeared in 1893, and in the two following years the work which is by many regarded as Kipling's greatest success. This was the *Jungle Book* (I — 1894; II — 1895). It is the story of a young native boy, Mowgli, who grows up among the animals and who is trusted by them as their friend and later as their champion. This work may be said to end the first part of the writer's literary activity. After this time his ideas seem to change greatly, and he becomes in effect the Imperialist poet of Great Britain.

The first work which definitely shows this change is *The Seven Seas* (1896), a volume of poems in which Kipling endeavours to arouse in the minds of his countrymen a feeling of responsibility for, and pride in, the British Empire. In the next year appeared *Captains Courageous*, a novel concerning sea-life. The same year, on the occasion of Queen Victoria's Diamond Jubilee the writer published a magnificent hymn, *The Recessional*, which shows to the full the Puritan ideas always to be met with in Kipling's work. This hymn has become tremendously popular, and at the present day usually forms a part of any national religious service. The next volume was *The Day's Work* (1898), a series of stories of adventure by land and sea. *Stalky and Co* (1899) a school-story, is probably the least pleasing of all the writer's works. It portrays what may most probably be a true picture of one side of English public school-life, and ignores all others, while its characters are most certainly the exception rather than the rule among English school-boys. It is, however, interesting as being partly autobiographical, the character of "Beetle" being a portrait of the writer himself.

His next important work was *Kim* (1901), the story of a young Britisher, orphan of a former non-commissioned officer in the army, who grows up among the natives, and whose identity is established by his coming into contact with the old regiment of his father. His early talent for disguise, which, with the help of his early life among the natives, allows him to take his place as an accepted member of any caste whose manners and dress he cares to adopt, leads to his appointment to the secret service, where he is entrusted with several delicate missions and is invariably successful. Apart from the story, the wonderfully clear description seems to transport the reader into the very atmosphere of India. His remaining works are as follow: *Just So Stories for Little Children* (1902); *The Five Nations* (1903), a volume of poems similar in treatment to *The Seven Seas*; *Traffics and Discoveries* (1904), a collection of stories and allegories; and *Puck of Pook's Hill* (1906), a collection of stories from English History written almost in the manner of fairy tales. Since 1906 the author has only issued a number of short stories and poems at odd intervals, notable examples of which appeared during the Great War in various newspapers and periodicals. Examples of his very latest work have been a new story of 'Stalky and Co', an after-the-war story which was enigmatical for no very obvious reason and a short poem on those French roads which became so familiar by their numbers to the British soldier of 1914—18. All these appeared in the *Strand Magazine*.

Kipling did not create any new kind of literature, either in prose or verse, but he may be said to have changed the method of writing with regard to patriotic stories and poems. His most definite characteristics are throughout all his work his realism and attention to detail. With

regard to the latter, its perfection is always the result of personal experience.

The most typical Utopian writer is **Herbert George Wells**, who was born in 1866, as the son of a professional cricketer. His early life was a struggle to lift himself out of the 'dead-end' in which his life appeared to be set. After the usual scanty education of the time he was for a time apprentice in a draper's shop and this period of his life was obviously a hateful experience, as he has shown in several of his works. Later, by great efforts and much hard work, he won for himself a university education and was for a time a school-master, but never seems to have been happy in that profession, in which he was also handicapped by bad health. After some years of study at the Royal College of Science, he found his true pursuit in life, and in 1895 published his first literary work in his own peculiar style, and with it recorded also his first success. This was a kind of scientific novel entitled the *Time Machine*. It describes the adventures of an elderly scientist who has invented a machine in which he can move backward or forward through time as he wills. His first journey, thousands of years into the future, shows him a people living on the earth, indolent, simple and joy-loving as children who only wish to dance in the sun and play with flowers. But, underneath the earth, lurk the workers. All necessary labour is done by them without their ever seeing the light of day. They pay for their seeming slavery, however, at nights when they creep up among the terrified people above, and carry off numbers of them for their food.

This book is characteristic of much of his later work. The story is usually founded on science, and has as its background some social or philosophical idea.

In the same year as the *Time Machine* appeared a volume entitled *The Stolen Bacillus and Other Incidents*, and *The Wonderful Visit*. These, with *The Invisible Man* (1897) are typical of the first of his three periods of writing, for he definitely has three. The second period, in which he produced realistic novels of everyday life, may perhaps be regarded as his best. During a little less than a decade (1900—09) he published four works which show at its best his undoubted gift of characterisation and powers of description. These are *Love and Mr. Lewisham* (1900), *Kipps* (1905), *Tono Bungay* (1909) and *Ann Veronica* (1909). After 1909 his sociological theories intruded more and more into his stories, with the result that in some cases they practically cease to be novels at all, and they inevitably show a decline in ease of manner and the portrayal of character. Admittedly he is always true to his own theory of the novel, which gives the idea that the narrative will render his opinions more clear, but in reality the weight of the opinions usually smothers the narrative, and the worth of both is too often lost. The chief works of this time are: *The New Machiavelli* (1911), *Marriage* (1912), *The World Set Free* (1914), *Mr. Britling sees it through* (1916), and *Joan and Peter* (1918). One of the latest of his books *Christina Alberta's Father* seems almost a return to his earlier style as it is practically a plain and straightforward study of the modern girl, although his didactic tendencies show greatly once more in the character of the father who believes himself for a time to be the re-incarnation of Sargon, King of Kings, and wishes to unite the world into a universal brotherhood.

As before noticed, the work of Mr. Wells as a true novelist must really be judged on the work of the period 1900—09. In these his opinions on life and the world are

never hidden, but they never obtrude to any great degree on the story. The characters are well drawn while never being intimate and the movement of the plot always evidences skilful handling. Some characteristics have remained with him during the whole of his literary life in spite of his changes of style. Incident is always cleverly handled and narrative, where it exists, is always easily and vividly presented.

Another novelist who uses the novel as the vehicle of his social opinions is **John Galsworthy** (born 1867). At the present time he is perhaps of more importance as a dramatist, but his work in that sphere may be spoken of later. The chief of his works of fiction are: *The Island Pharisees*, *The Man of Property*, *The Country House*, *The Patrician*, and *The White Monkey*. His style in novel and drama is the same, except that in the latter he has expressed himself better and more fully, as is perhaps only natural. In each case he describes people collectively and not individually, and his characters are types rather than definite human beings. However, with all his deep sympathy with suffering in any shape or form, and indignation against the wrongs suffered by some sections of society, he has somehow failed to reproduce these feelings in his work, and his novels and plays remain hard glittering pictures of contemporary life, without any touch of the softer and more sympathetic attitude towards their subjects.

The same tendency to use the novel as a means of instruction or admonition has been used of late years by many women. The earliest of them, who perhaps really belongs to an earlier age than the present was **Mrs. Humphry Ward** (1851—1920). She was born in Hobart, Tasmania, being the daughter of Thomas Arnold, Professor of English Literature at the University of Dublin. After the family's

return to England she lived for a time in Cumberland and then later at Oxford, where she studied theology and philosophy, this period having a great influence on her later life and work. Her earliest efforts in literature were of little importance, but in 1888 she made a decided success with the novel *Robert Elsmere. Helbeck of Bannisdale* (1898), and *The Case of Richard Meynell* (1911) are mainly concerned with religious problems, while *David Grieve* (1892), its sequel *Marcella* (1894), *Sir George Tressady* (1896), and *The Coryston Family* discuss social and political questions. Some others of her works were more directly concerned with the portrayal of character and among these may be noticed *The Marriage of William Ashe* (1905), and *Fenwick's Career* (1906).

As already mentioned, her life and work were greatly influenced by the period of her studies at Oxford and this influence appears strongly in her novels. So her books are in reality true reflections of contemporary life but seem to lack originality and naturalness. There is in them little emotion and no humour, and they give the idea of a scholar's work rather than that of a close student of everyday life.

Later women writers have discussed these same social and religious problems, together with that of the relations between the sexes, in a more realistic fashion — in a way which seems definitely to stamp them as belonging to a later age than Mrs. Ward. In 1883 appeared a book which may be said to date this new style. It was *The Story of an African Farm*, and its writer **Olive Schreiner** (*Mrs. S. C. Cronwright*). Her other works are by comparison unimportant. The book is in reality a study of a mind in the difficulties of religion, while the question of woman's rights and her relationship to man is also fully discussed.

The narrative is simple and unaffected and the character-drawing clever and accurate.

Joseph Conrad (1857—1924) is a strange and interesting figure in the history of English literature. He was born in Poland and knew no word of English until he was about 20 years old. At that age he went to England and joined the mercantile marine, in which service he was later a captain, his chief field of action being the South Seas. His stories are naturally nearly all of sea life and its adventures. They are surrounded always by an atmosphere of romance, but he is much more than a writer of the ordinary romantic story. His works, and especially the longer novels, are high examples of psychological study. The most important of his works in this respect are the novels *Lord Jim*, *Under Western Eyes*, and *Chance*. The method adopted by the author in his presentation of the story is a rather curious one, as the reader is almost forced to gather together a number of different impressions of the same actions and incidents, but in spite of this the story is always fully alive and touched with romance and mystery. The descriptive passages are wonderful in their vividness and wealth of colouring, and in particular no writer of English has ever surpassed Conrad in description of the sea in all her varied aspects. Perhaps the highest point in this respect was reached in the short story *Typhoon* as this is most certainly the best description in English of a storm at sea.

From the method of his writing, it is almost inevitable that Conrad's short stories will live longer than his novels. In them he has less room for his psychological discursions, and for his descriptive passages, although these latter are so beautiful in themselves. The chief among these short stories may be taken as: *Tales of Unrest*, *Youth*, the above-mentioned *Typhoon*, and *Twixt Land and Sea*. They may,

in fact, with some justice be placed among the best of all short stories in English. At the time of his death he was engaged on a novel *Suspense*, a story of Napoleonic times, which has inevitably been hailed by some critics as likely to have been his greatest work and has been belittled by others. As with all unfinished works, speculation is unprofitable.

Most probably Joseph Conrad will never be greatly popular. His work will only appeal to the minds best suited to understand it. The reader who wishes for a plain, straight-forward story (and at this day the novel-reader is almost always such a one) will not turn to him often. What will happen in the future cannot be foretold, but the "hurry-up" methods of life will probably increase rather than diminish, and the ordinary reader will demand more and more action, and less thought. The writer's short stories conform more to this 'ideal', however, and will most probably bring him the greater part of the popularity which falls to his share. That he is a master of style is undeniable and that the writers of the modern 'best-sellers' could learn much from him is equally true.

Arnold Bennett is one of the most definitely realistic writers of the age, his realism being decidedly a matter of temperament, and not the result of unfortunate circumstances in his life. He was born in 1867 at Newcastle and became a journalist in London. He is also another of the writers who have created a definite 'literary district'. In stories of this district, the Potteries in Staffordshire which appear under the name of the 'Five Towns', he may perhaps be said to have produced his best work. The first of these was *Anna of the Five Towns*, but he considerably improved on this with *The Old Wives' Tale*, *Clayhanger* and *Hilda Lessways*, the first of which may be regarded as a

successful resurrection of the long novel of the 19th century. In all of these he has produced a forcible picture of the life and manners of the people of this district: a picture whose colours are almost always drab and uninviting. He writes always with wit and humour, and his characters are always fully alive and representative of humanity as a whole in spite of their lives being placed in the narrow groove of existence in a small provincial town. Another of the 'Five Towns' series is *The Card*, and *The Regent* continues the adventures of the same character in London. Much of Mr. Bennett's life has been lived outside England, and his familiarity with Paris is shown in the sketches of *Paris Nights*, although this work can by no means be considered as among his important efforts. Of late years he has also passed much time in Italy, where much of his later work has been performed. Other works which he has published are: *The Truth about an Author*, *The Plain Man and His Wife*, *How To Make the Best of Life*, *Riceyman Steps*, a powerful study of the life of a miser and his wife, and *The Loot of Cities*. In addition to these he has written innumerable short stories and articles for various magazines and newspapers, and at the moment of writing he is reported to be at work on two further novels.

It may be said that Arnold Bennett's pictures of life, true as they appear, are only real within certain limits. He is almost always concerned with the individual and not with the general view of life, and there is little of either poetry or idealism in his work. Above all, his writing seems nearly always to be devoid of sympathetic feeling, but from the point of view of literature this is perhaps counteracted by the fact that much attention has been paid to style, and in some respects his prose is a model of what English writing should be.

The remaining writers of the time, while being, or having been, popular authors, are perhaps of little real importance, and not destined to leave any definite mark in literature. **Sir Arthur Conan Doyle**, world-famous as the creator of *Sherlock Holmes*, was born in 1859, and after studying medicine was for a time a practising physician. His first important literary work was *Round the Red Lamp*, a volume of short stories describing uncommon incidents in the life of a doctor. His first detective romance was *The Sign of Four*, and two years later *The Adventures of Sherlock Holmes* (1893) made him well-known. Other works introducing the same character were *The Memoirs of Sherlock Holmes* (1894), and *The Return of Sherlock Holmes* (1905). He has on two occasions attempted historical writing with *The Great Boer War* (1902) and *The Great War 1914—18*, but with no very great success. Of late years he has changed his style greatly and produced two semi-scientific romances *The Lost World* and *The Poison Belt*, and his latest work, *The Land of Mist*, published this year, is a novel written with the definite purpose of attempting to show the real truth concerning Spiritualism, of which the author has been a devoted adherent for more than thirty years.

Maurice Hewlett (1861—1923) was a writer of historical romance, and of romantic comedies of modern life. *The Forest Lovers*, a medieval love romance, is beautifully and tenderly written, while the splendid pictures of *The Queen's Quair* conform more nearly to the spirit of the correctly historical romance. *New Canterbury Tales* and *Brazenhead the Great* are more fantastic, while still making interesting reading. Of the novels of modern life perhaps *Bendish* may be regarded as the best. He is a master of style and is always able to infuse a glow of romance into his

narrative and a fine historical sense always gives his stories an appearance of truth.

Stanley Weyman (born 1855) presents a great contrast to Mr. Hewlett, although both were writers of historical romance. Mr. Weyman as a rule keeps close to the facts of some well-defined historical event and invests the occurrence with romance, usually by the introduction of a love-interest. His first success in this respect was *The House of the Wolf* (1890) in which the historical incident concerned is the night of St. Bartholomew. The writer was educated at Oxford, was for a time a teacher of the classics and then became a solicitor. Following the success of the 'Wolf' he published *A Gentleman of France* and *Under the Red Robe*, both of which added to his reputation. After other works of the same kind he also treated events of English history in the same manner in *Starvecrow Farm* and *Chip-pinge* without attaining the same success as with his French historical romances, although these works are to some extent still popular.

W. W. Jacobs (born 1863) was educated at a private school and was later an official connected with the Post Office Savings Bank. He has almost formed a 'world' of his own on the Thames-side among the wharves and the docks, and his works may almost be said to be caricatures of the romances of the sea which have always been deservedly popular in England. His productions — mostly short stories — show the seaman ashore, or else give pictures of life on the small coasting vessels which trade from port to port. The stories are for the most part written in a kind of illiterate English which represents the speech of the ordinary sailors, and are on this account often understood only with great difficulty by a foreign student. Their humour is, however, almost always true and unaffected, and as they

happen to have found a suitable illustrator they are known to the greater part of the English reading public. The chief collections of stories are as follow: *Many Cargoes*, *The Skipper's Wooing*, *Light Freights*, *Odd Craft*, and *Captains All*.

Jerome K. Jerome (born 1859) began his literary career with *Idle Thoughts of an Idle Fellow* in 1889. For some time his work was derided by all the critics, but his humour slowly won recognition, and he became fairly popular. *The Idle Thoughts* was followed by *Three Men in a Boat* and *Three Men on the Bummel*, which increased his popularity somewhat, but he then changed his style and with *Paul Kelver* (1902) he produced a kind of didactic novel which did not receive much attention. In addition to these he wrote a very successful comedy *The Passing of the Third Floor Back* which has enjoyed much popularity and is often revived at the present day. His later works include *All Roads Lead to Calvary*, a psychological study of the war-years, and *Anthony John*, the life-story of a boy who disregards all sentimentality and concentrates all his thoughts on the idea of making himself a successful business-man.

Of the multitude of other writers of the present day there is no space here to speak. Of 'popular' writers there seem to be hundreds and their numbers continually increase so fast that it is practically impossible to keep track of all, or even of a small portion of them. The novel with its "strong, silent hero" and that of the "sheikh" type, so popular with feminine readers, cannot possibly hold their place for long, so of them it is unnecessary to speak. The sex-novel increases in popularity and will perhaps continue to do so until a wave of reaction sets in against it. As with most countries, England is still seeking to recover the ef-

fect of the war-years and this is undoubtedly reflected in its literature and especially in the novel. There is a restless craving for excitement, for speed of action and economy of thought, too great attention to the personal, individual view of things. The years to come may change this and — someone else may write of it.

Poetry.

By about 1890 the most important poetical work of the later Victorians was already finished. Some of them lived for a time after this but added nothing of great importance to what they had already written. After this time there came a great change. However, as it is almost inevitable, one or two poets may be said to belong to both periods as their work takes on a little of the character of both. The first of these in point of time is **Oscar Wilde** (1856—1900). He was born in Dublin, his father being a well-known doctor. In spite of the fact that during his childhood he was treated by his mother almost as if he were a girl, he had a brilliant career at Oxford, and it was also during his undergraduate life that he seems to have first received the aesthetic ideas which afterwards influenced his character so greatly. His first poetical work, a selection of youthful pieces, appeared in 1881 as *Poems by Oscar Wilde*. In these he imitated many poets, and the chief pieces in the volume are "The Burden of Itys", a beautiful little song "Requiescat", and some of the sonnets, especially "Madonna Mia".

In December of the same year he visited America to lecture on the aesthetic movement, but met with little success, and then after his return he in 1883 visited Paris to try to make an impression there. This period saw the ap-

pearance of the poem 'The Sphinx' which was much more personal than anything he had written before. While in Paris he found himself in straitened circumstances and was forced to return to England. Soon afterwards he made a rich marriage, but still continued to earn money by journalism. At this time appeared what is by far the pleasantest of all his work, the fairy tales and allegories under the name of *The Happy Prince and Other Stories* (1888). Two years later he published the novel *Dorian Gray*, and this time was the most successful period of his life, the time when his very successful comedies were written and produced. For some time he lived a very wild life, and in 1895 was accused of a discreditable offence and sentenced to two years' imprisonment. After his release from prison he wrote *The Ballad of Reading Gaol* which is by far the greatest of all his writing, either prose or verse. It is pure poetry of the highest kind, and describes all of his emotions during his imprisonment. With all this, however, Wilde is not greatly important in the history of English poetry. His true province undoubtedly was the drama, and he may be spoken of more fully in that connection.

Lord Tennyson died in 1892, but it was not until 1896 that the vacant post of Poet Laureate was filled. The choice then fell on **Alfred Austin** (1835—1913). He was a very prolific writer, but much of his work is already forgotten. He published several poetic dramas, philosophic poems and volumes of lyrics, idylls and love poems, but none of them reveals him either as a very original thinker or as by any means a great poet. He was the exact opposite of his predecessor, believing always in the true fitness of the words and images which came first to his mind, and disdaining anything which would tend to the improvement of a poem once written.

His successor as Poet Laureate, **Robert Bridges** (born 1844) is again a direct contrast, with his deliberate and beautiful word-music. He is important among living English poets not only by reason of his own verse work, but also for his critical and research work, especially in the way of English versification. A fine example of his work here is *An Account of Milton's Prosody* (1893). In addition to this and other similar essays he has published eight plays in verse, a long and beautiful poem *Eros and Psyche* (1885), and most important of all his poetic work, the sonnets *The Growth of Love* (1889), and five books of *Shorter Poems* first issued in a collected form in 1914.

It is in these *Shorter Poems* and a few other lyrics that the poet's art appears at its best. The verse is always musical, with a melody, and deliberately sought for each word well-chosen both to express sense and to carry on the melody of the poem. Taken altogether, these poems are the most perfect efforts of real poetry since the seventeenth century, and compare most favourably with the work of Robert Herrick, the most musical of the Caroline poets. This is, however, really the end of his distinction. In thought or in imaginative power he takes no distinct place. His work is always that of the scholar and somewhat withdrawn from the life of the world, and true feeling finds little place in it. He has made many experiments in metre, only some of which have been successful, and all of which were earlier unhesitatingly condemned by the critics.

Of late years he has added little to what may be called his best work. The simple, though still deliberate, word-music of his earlier verse seems now to have become too conscious of itself. This is not always the case, however, and his latest published work *October and Other*

Poems (1920) has one very fine piece in "England to India" and a few others almost of the same high level.

Mr. Bridges is typically English. For the most part the subject of his verse is always the joy to be found in the everyday things of life, and especially the beauties of nature. His portrayals of nature are always simply descriptive and nothing more, and the chief points of his work are his beautiful melodies and the quiet simple happiness which always appears to radiate from his thoughts.

Laurence Binyon (born 1869) published in collaboration with his cousin Stephen Phillips a book of verse entitled *Primavera* in 1890. The volume was a success, but critics were divided as to the direction in which his talent lay. On the publication of *Porphyron* (1898) he was hailed as an epic poet, but has not since that time really attempted or produced anything which can be put under that heading. Later works have really shown him to be a poet of a dreamy lyricism. His first really distinctive work was in the *London Visions* (1896—99) which show individuality both in style and expression, but which fail in realistic observation where that is attempted. The best poems here are an ode *The Threshold*, and a poem in lyrical form 'Trafalgar Square', while by far the best of the realistic poems is *The Little Dancers*. His work again showed improvement in the *Odes* (1901), of which 'The Dryad', 'Amasis' and 'The Bacchanal of Alexander' all demand notice, the last in particular being considered by some critics the highest effort of his genius up to the present time. After the publication of some relatively unimportant work, he again reached a high level in *England and Other Poems* (1909), the best of which may be taken as 'Ruan's Voyage' and 'Milton', and after that time the most important of his work

has been the poems inspired by the war, collected and published under the title of *The Four Years* (1919).

It is almost always obvious that Mr. Binyon's poetry springs from the study of books rather than from the study of life, and this is most probably the reason of his failure in realistic work. Thus it is that his best work appears when he moves away from the real facts of life into the region of myth or imagination, and his most successful poetry appears in *Porphyryon*, the *Odes*, some parts of *London Visions*, *England*, and the war poems.

The earlier poems of **John Masefield** (b. 1874) are characteristic of the years before the war, when to write noisily appeared to some to be a perfect way of gaining strength in their work. Masefield's work is the highest example of this 'noise', but his undoubted talent has saved his work from any suspicion of ridicule. His earliest work was some nautical poems, *Salt Water Ballads* (1902), and *Ballads* (1903). Ten years passed, however, before he began to publish the series of long poems which made him famous or notorious, according to the state of mind he produced in his readers. The poems show an utter disregard for form or beauty, but while the greater part is mere dialect of the slums, they are saved as a whole by various passages which are of real poetic beauty. Of these poems those to be noticed are: *The Widow in the Bye-Street* (1912), *Dauber* (1912), *Daffodil Fields* (1913), and *The River* (1913). Considered as a complete poem, 'Dauber' is the best of these, while 'Daffodil Fields' is specially noticeable for several passages of really high poetry. The weakness of the whole is the roughness of the language and in some cases the rhythm of the lines, while occasionally the rhymes are also in fault.

The higher proportion of beauty in *Daffodil Fields* indicated a change which was shown to a greater extent in *Philip the King and Other Poems* (1914). When it was published, Europe was already in the grip of war, and with the war came a great change in the poet's attitude. In this volume was included the simple but beautiful 'August 1914', up to that time the poet's highest effort in true poetry. The collection also included a stirring poem of the sea, 'The Wanderer', and a moving piece 'Biography'. A collection of sonnets *Lollingdon Downs* (1917) fell a little below this level, but *Reynard the Fox* (1919) was again much better. Written almost in the style of the earlier narrative poems, its pictures of English landscapes and the flow of the story make it greatly superior to those poems.

Sir Henry Newbolt (born 1862), after practising for some time as a barrister, turned to literature, and became popular on the appearance of a volume of stirring sea-songs *Admirals All* in 1897. This was followed in the next year by *The Island Race*, which increased his reputation. He is another typical example of the 'Imperialist' poet and his pieces, with their free and easy swing, show delight in strength and courage. In the first volume the best poem is 'Vae Victis', which is more than a mere ballad, and 'Drake's Drum' is a beautiful poem paying homage to a dead hero and showing pride in his accomplishments. Two later volumes *Sailing of the Long Ships* (1902) and *Songs of Memory and Hope* (1909) show a great loss of strength, and the poems are commonplace and sometimes even dull. The same thoughts could perhaps have been better expressed in prose. He showed again something like a flash of his old spirit in six new short poems in the volume *Poems New and Old* (1912), and among these the *Song of the Sou' Wester* is especially worthy of commendation.

Sir Henry Newbolt can hardly lay claim to the title of a great poet. His verses are popular, and deservedly so for the high ideals of which they breathe and the sentiments they contain, but he shows little real imaginative power, and his mastery of metre is by no means pronounced. Some of the songs and ballads are really excellent, but, with 'Vae Victis' as the sole exception, they never approach the level of great poetry.

Alfred Noyes (born 1880) is essentially a 'popular' poet, and his popularity is easily to be understood. His poems express thoughts not beyond the intelligence of any ordinary individual, and the music of his lines may be appreciated by anyone. While still in the early twenties, he published four volumes in rapid succession — *The Loom of Years* (1902), and *Poems* (1904), miscellaneous collections, and two long fairy-tales in verse, *The Flower of Old Japan* (1903), and *The Forest of Wild Thyme* (1905). The first of these is a pretty allegory of the 'willow pattern' — a pattern of blue on white which one often sees on plates and dishes in England. The simple melody which is characteristic of most of his verse is here perfectly in keeping with the subject.

Mr. Noyes turned to more ambitious work when he attempted the writing of an English epic in twelve books of blank verse. The result was *Drake* (1906—8) which is in more than one respect an unqualified success. The verse is of a high order, the narrative handled in such a way that the Elizabethan sea-hero and his story live again, and the imaginative idea of the sea as the spirit of destiny is finely carried out.

With *Forty Singing Seamen* (1907), and *The Enchanted Island* (1909), he practically returned to the spirit of the

'Poems' of 1904. They are good readable poetry, while not being in any sense really great. These two were his last works of any great importance.

The chief characteristics of his work are a ready and correct use of a wide vocabulary and a use of simple melodies, and his poetic strength is shown by the success of the two poems in such widely different forms, the fairy allegory of *The Flower of Old Japan* and the epic drama, *Drake*.

Two poets who stand in direct contrast to each other are **W. H. Davies** and **John Drinkwater**. The former, who was born in 1870, is a true poet of nature. His earliest works *New Poems* (1907), and *Nature Poems* (1908), showed a simple delight in the beauty of nature and an easy gift of song in which that delight might be expressed. He writes on many subjects with equal facility and his verse always seems easy and unforced. The next two volumes, *Farewell to Poesy* (1910) and *Songs of Joy* (1911), have these same characteristics in an even greater degree and the word-music approaches again to within measurable distance of that of the Elizabethan masters of song. *Foliage* (1913) shows some little loss in ease of versification, but in style and imagery the former high level is kept.

John Drinkwater (born 1882) is above all meditative and intellectual. His first important work was *Lyrical and Other Poems* (1908), and the next two volumes, *Poems of Men and Hours* (1911), and *Poems of Love and Earth* (1912) showed a great advance on the first. The 'Prayer' of the volume of 1911 is striking in its earnestness, and this is true of most of the other poems. Examples of a happier spirit are 'The Vagabond' and 'Feckenham Men'. 'The Fires of God' is a philosophic poem of some success, while per-

haps the only fault of the elegy to Tolstoi is that it is a little too short. The volume *Cromwell and other Poems* (1913) shows some loss of poetical power in the effort to gain strength. The series of poems, 'Cromwell', shows the fine use of a wide vocabulary and a mastery over various kinds of metre, but many lines are stiff and unnatural.

Of later years Mr. Drinkwater has produced several dramas, or rather what may be really called epics cast in a dramatic form, a typical and successful example being the drama *Abraham Lincoln*. In his poetry he always shows more power in meditative verse and his lyrics are rarely very successful. However, he writes simply and expresses his thoughts in easy and natural language. His style is usually formal and classical and in his later volumes his verse has reached a very high level of success.

Walter de la Mare (born 1873) is a writer of romance, sweet, pretty, and in a manner almost fairy-like. *Songs of Childhood* (1902) is representative of his genius, and contains poems almost of the type of nursery rhymes, fanciful poems, and beautiful lyrics. Poems more charming still followed in *The Listeners* (1912), *Peacock Pie* (1913) and *Motley and Other Poems* (1918), verses for children, fanciful fragments, happy or dreamy lyrics recur in them all. Always is the music tender and sweet, and few poets have ever been more successful in this respect. Grace and charm are his chief characteristics, but one is often startled by the deep thoughts hidden in what appear to be a few artless melodious lines. A high example of this is the eight-lined poem 'An Epitaph', which might almost be described as the essence of compressed thought. The volume 'The Listeners' is astonishing in its variety. Two poems, 'Never More, Sailor' and 'The Stranger', are deeply pathetic; 'The Scarecrow' is almost grotesque in its fancifulness; 'All

'That's Past' is full of a haunting sadness, while 'The Three Cherry Trees' is as full of grace and charm as the sight of those trees in bloom in an English orchard. The examples could be multiplied from the other volumes, and anyone who reads without appreciation must lack all ear for music.

Ralph Hodgson (born 1871) may be well compared to Mr. de la Mare. His first volume was *The Last Blackbird and Other Lines* (1907) which was bright and charming, but ten years later *Poems* showed a great advance. His best work appears in the shorter poems of these volumes, and *The Song of Honour* is perhaps the only real success among the longer ones. A poem of a few lines, the expression of a simple thought or passing emotion in beautiful words, display his talent at its best, and in this way his work is chiefly done, sometimes, but not frequently, with a flash of humour.

The verse of **Rupert Brooke** (1887—1915) is the personification of youthfulness: youth with its feeling of the romantic, and here in particular the romance of the present, and the search after the joy of life. His first volume, *Poems* (1911) attracted much attention on account of its unconventionality, and contained much true poetry. In the three short years which then remained to him, much happened to the young poet. In 1913 he became a Fellow of King's College, Cambridge, and in the same year left England to travel in the South Seas *via* the United States and Canada. This journey was important in his short life and practically accounts for the great difference between his earlier and his later writing, although obviously other influences, and notably that of the war, must be taken fully into account. His second and last volume *1914 and Other Poems*, was published in 1915, a short time after he had given his life

for his country. It has the same youthfulness, but is at the same time wiser and graver. The pieces most worthy of notice are several beautiful sonnets, including 'Unfortunate', 'Tiare Tahiti', and 'The Great Lover'. The two last are especially arresting in their melody. 'The Old Vicarage: Grantchester' is almost beautiful, and well exhibits his skill in metre. Altogether the contents of this volume may well be placed among the best English poetry of recent years.

The closing years of the nineteenth century saw the beginning of what is usually known as the Celtic Revival, in this case indicating the rise of a literature peculiar to Ireland. The leading spirit, by means of the influence, which he exerted upon others, was **William Butler Yeats** (born 1865). Other writers have produced better work than he, but for lack of space to present the whole, he may be taken as characteristic of the whole movement.

Mr. Yeats's literary work began with the publication of *Irish Folk and Fairy Tales* (1889), which was followed by *The Wanderings of Oisín* in the same year. The former was not remarkable, but with the second he achieved something quite definitely original in every respect. *Countess Cathleen* (1892) is beautiful in every respect, and stamps its author as a poet of very great gifts. After some other less important works, he reached what is now usually regarded his highest point in the collection of short lyrics published under the title *The Wind among the Reeds* (1899). The most noticeable poems of the volume are 'The Host of the Air', 'Into the Twilight' and 'The Song of Wandering Ængus'. In the same year the poet was busy with the management of the affairs of the Irish Literary Theatre. In 1904 appeared *In the Seven Woods*, a volume which shows some loss both of poetical art and also of individuality. It does, however, contain some really fine work, and in particular

'Red Hanrahan's Song' clearly shows the deep love for Ireland which is the poet's chief characteristic. *The Green Helmet* (1910) is a short series of love poems, written in a metaphysical manner, and of little distinctive merit, but *The Wild Swans at Coole* (1919) approaches more nearly to the poet's earlier lyrical work, the poems being melodious and skilfully drawn.

While Mr. Yeats has done the best of his poetical work in the short lyric, he has produced in his longer poems something which is definitely and peculiarly his own. The three poems in dialogue, *The Wanderings of Oisín* (1889), *The Land of Heart's Desire* (1894), and *The Countess Cathleen* (1892) are in a way a preparation for his later dramatic poetry. The first two of these are pagan in character, and a notable characteristic of the first in particular is the atmosphere of the supernatural with which the poet has surrounded his story. The third is a contrast as being Christian in character. It is the story of a countess who sells her soul in order to help the poor people of her country, but who is received into Heaven because the purpose of the act is studied by God rather than the act itself.

When the poet turned to the writing of drama in verse, he did not fully succeed, although the beauty of many passages in his plays cannot be denied. These are specially noticeable in *The Shadowy Waters* (1900) and to a slightly less degree in *Deirdre* (1907). Their failure as drama was almost inevitable, for even in prose drama Mr. Yeats lacks real dramatic force. Whether his effort to write drama caused a declension of his powers in the lyric, of course, cannot be known, but in any case the best of his poetry belongs to the years 1889—99. The three long poems of this decade and the shorter poems of *The Wind among*

the Reeds give him a unique place among the poets of his generation.

Drama.

It may be said that the drama, considered definitely as literature, for almost a century was dead in England. The last dramatic writer of any importance was Richard Sheridan, who died in 1816, and he had no worthy successor until almost at the end of the century. Attempts, all unsuccessful, had been made to revive the poetic drama, in particular by Tennyson, Browning and Swinburne, but all of their plays fail in a dramatic sense, and are now only interesting as poetry which may be read, but not acted.

In the middle of the nineteenth century the lack of original English drama was especially noticeable, and during this time melodrama and farce adapted from the French altogether held the stage. At last a writer did arise, in the person of Oscar Wilde, and later on foreign influence, especially that of Ibsen, helped a number of younger writers to give style and form to their ideas. The plays written at this time showed a great change in that they depended directly upon the matter or style within them and not upon the producer or actor, as is always the case with melodrama.

The plays of Oscar Wilde in one sense had greater influence than they really deserved. In the handling of exits and entrances, in what may be called in a word, "stagecraft", they are never by any means strong, and they contain little true character-drawing. An example of this is the flash of brilliant epigram between four characters at the same time which occurs in *Lady Windermere's Fan* (1892), although perhaps in other respects this is almost the best of Wilde's comedies, as it certainly is the most human. A

Woman of No Importance (1893) shows very little dramatic action and the action of the play moves very slowly on to its crisis. *The Importance of Being Earnest* (1895) is brilliant and always sure of success whenever and wherever it may be acted, but the same fault lies here again in the character-drawing. Any speech in the play might almost be directly transferred from one character to another without the change being noticed. *An Ideal Husband* (1895) is more dramatic. The story is that of a well-known man who fears that the story of an early folly may become known, but the plot is not well conducted, and in addition it lacks much of the brilliant wit of the early plays. While this play was being performed, the tragedy of Wilde's life came to him, and with his conviction and sentence he ceased to exist as a literary man.

Wilde's comedies were instantly successful in London and brought their author fame and riches. They are not, however, comedy of a really high order. Wilde's theory of life was not a deep one, and his plays are consequently a little artificial, and, as before mentioned, fail especially in the character-drawing. But they did work a great and lasting change in one respect: they dismissed from the stage the intolerable, 'flowery' language in which writers had for a long time dressed their thoughts, and substituted for it ordinary spoken English. After his plays it was almost impossible for any writer to fall back into theatrical manner which had ruled the writing of plays for nearly a century.

Wilde may be compared in some ways to Sheridan; the same epigrammatic style is common to both, together with a kind of cynicism which covers deeper thoughts. These are distinctly individual characteristics, so that it is not surprising that Wilde did not have a direct following.

The only successful writer in the same manner is **Somerset Maugham** (born 1874). His earliest play, and one of his greatest successes, was *Lady Frederick* (1907). The characters resemble those of Wilde in their wit, although the wit itself is not so free and sparkling. Later he improved in the writing of comedy, and both *Penelope* (1909) and *Caroline* (1916) show a distinct advance in this direction. The characters are better and the plays as a whole more natural and unforced. In some of his later plays, of which *The Land of Promise* (1914) may be taken as an example, Mr. Maugham has become a little didactic, and writes against the manners and vices of modern life. He has, however, also been successful here, and this play in particular is a fine and truthful comedy.

Mr. Maugham's work is better, however, when he restrains himself from any appearance of moralising, and he is especially successful in the farce. In this he is able to rely for effect solely upon his dialogue, which is always witty and humorous, and in the construction of this dialogue he has at the present day few equals.

By far the most important influence upon the English drama of late years has been the growing hold which Ibsen gained in England. He was introduced into England about 1870 by Mr. Edmund Gosse, who explained his plays and endeavoured to point out the greatness of his genius. His plays were translated and published in England, but for almost twenty years he awakened only a very grudging interest. It was then that Mr. William Archer, an excellent critic of the drama, began to write in support of Ibsen, and was mainly instrumental in producing his plays at the Independent Theatre, so that in 1893 six of Ibsen's works were performed in London. Ibsen's influence in England

consists mainly of three things: — a simpler handling of scenes, a bare dialogue, and a representation of whatever is most colourless and monotonous in life. These influences had their effect in different ways upon different authors, but upon one point at least the effect was almost the same upon all. Romance practically disappeared, and the play became above all realistic and intellectual. There came then a number of new dramatists, and even some of the older writers began to produce plays in the new style. **Sir Arthur Pinero** (born 1855) had been a writer of what for want of a better word must be styled melodrama. He excelled in stage technique but all his earlier plays portrayed a life which was in reality that of the theatre and had little relation with life outside it. In 1893 he startled the public by daring to write a play with a tragic ending — *The Second Mrs. Tanqueray*. **Henry Arthur Jones** (born 1851) another of the old 'school' followed the new spirit in *Mrs. Done's Defence* (1900), and both these writers succeeded in attracting audiences, and it was obvious that the public, after the earlier plays of Ibsen had been condemned by many as dull and immoral, were gradually being affected by the intellectual drama. These two dramatists, however, did not hold long to the new ideals but fell back again into their own old manner of writing. Other writings conscientiously tried to follow the model of Ibsen, the object of which seemed to be absolute realism in every way. Again the influence had different effects on individuals, and in some it took the form of making them believe that the chief purpose of the theatre was to instruct the nation in manners and morals. This has been held to be the chief characteristic of Ibsen's work, and, despite the protest of the dramatist himself, the undercurrent of poetry and mystery in his plays has gone almost undetected.

The chief of the dramatists who arose in this way was **Bernard Shaw**, undoubtedly the most dominating figure in the literature of the present day. He was born in Dublin in 1856 and at the age of twenty went to London to seek his fortune in literature. After some time of inaction he began to write for various newspapers, and was at different times a critic of art, music, and the drama. His earlier works, which were prose, are not important, and he was not really well-known until the publication and performance of his earliest plays. With regard to his dramas, his conversion to socialism in or about 1882 was of very great importance. After it he has always shown a most earnest desire to teach the world and reform it. At the same time romanticism and idealism became for him words of a by-gone age.

In the matter of the play itself, Shaw definitely holds that the chief thing in it is the lesson which it attempts to teach. Literary expression and characterisation are secondary matters.

One of the earliest of his plays, *Widowers' Houses* (1892) shows clearly the line which he intended to pursue from the first. It is in reality a strong attack upon those people who live quietly and comfortably upon unearned incomes without troubling to inquire how the money is procured. The question is raised but by no means answered, and the point of it remains a 'problem'. In the same volume appeared *Mrs. Warren's Profession*, which in a way may be compared to the former play. A young girl is horrified when she learns of her mother's past. The idea underlying the subject is good, but was too advanced for the time when it was written, and, after being banned for about thirty years, the play has been produced for the first time in England only during the present year.

These two plays appeared in a volume entitled *Plays Unpleasant* which were published together with *Plays Pleasant* in 1898. In the latter volume appeared *Arms and the Man*, one of the most successful of Mr. Shaw's plays. In effect it is a witty satire upon the empty glory of war and the idealism of women, but this view has generally been disregarded, and by most playgoers the piece has been taken for farcical comedy and most thoroughly enjoyed under that aspect. Perhaps the success of it lies in this very attitude, for a good play is left when the author's moral lessons are disregarded.

Included in the *Plays Pleasant* was what is probably the author's greatest literary success. This is the play *Candida* which reaches a high level in technique and character-drawing, and is also very direct in the lesson it is meant to teach. Its chief characters are among the best of any which Mr. Shaw has produced. The whole play is sincere and truthful, and as drama it is evenly balanced and well carried out. Another point is the success of the two chief female characters, for it is in this direction that the dramatist has failed only too often.

It may be said that since *Candida* Mr. Shaw has allowed his fondness for talking to grow too greatly. In 1900 he published *Three Plays for Puritans*, which contains *The Devil's Disciple*, a sketch of the American War of Independence, *Caesar and Cleopatra*, which gives a distinctly new rendering of those two characters without being greatly convincing, and *Captain Brassbound's Conversion*.

Man and Superman (1903) is a play which cannot be adequately presented on the stage, and when it is presented, the third act, which consists of an imaginary argument be-

tween Don Juan, the Devil, and the Statue, is usually omitted. The play is actually a presentation of a favourite idea of the author that it is the woman who pursues the man and not *vice versa*.

After 1903 Mr. Shaw's plays tended for a time to fall into one of two classes — satires or farces liberally sprinkled with wit. *John Bull's Other Island* (1904) belongs to the former, and satirises the attitude of the Englishman towards Ireland, and in consequence naturally pokes fun at the English character also. *Major Barbara* criticises the working of the Salvation Army, and *The Doctor's Dilemma* (1906) is a satire upon the whole medical profession. *Fanny's First Play* (1911) is by contrast much more delightful as it is for the most part just plain comedy with no touch of bitterness in it. The satire is here contained in an induction and an epilogue, and dramatic critics are the victims of it. *Pygmalion* (1914) is an amusing farce. *Heartbreak House* (1919), which is supposed to be almost a picture of after-the-war Europe, is very much weaker than earlier plays. Mr. Shaw's next effort was a long drama piece which might perhaps be called a chronicle play. This was *Back to Methuselah* (1920), which in reality consisted of five divisions each a little longer than the usual play of to-day. It goes back in time to describe the Creation, forward again into the present day, in which section some well-known politicians are caricatured, and then goes forward again to give an imaginative picture of the future and some of its scientific developments. The last play of all *Saint Joan* was first acted in America in 1924, and was then presented to the English public in the following year. It was a brilliant success in each country, and has since been translated into various other languages and acted with success in countries so different from each other as Germany and Italy.

Whether it will prove to be the author's greatest play is perhaps nothing more as yet than an idle speculation. The figure of Saint Joan herself is decidedly original, differing as it does from all former dramatic conceptions of the Maid of Orleans. The English of the play is at times rather free, but still these passages retain a certain kind of dignity which saves them from any suspicion of vulgarity. Joan's rough peasant speech is, for instance, perfectly in keeping with her character as presented at the beginning of the play, and as she becomes accustomed to the cultivated speech around her, her own roughness disappears.

Bernard Shaw was really a long time in finding recognition in England. While some of his earlier plays were successful abroad, he was still condemned in England by the critics, and his audiences were either shocked or refused to take his ideas seriously. His first actual recognition in England was as late as 1905 when a series of his plays were presented in London. Since then, he and his theories have become well-known to everybody. Opinions still vary as to how far he is really in earnest, but the meaning of his writing is always obvious. In everything he has written there is an attempt at converting his hearers or readers to his own opinions, in particular to the idea of a community governed solely by intellect and disregarding everything romantic and sentimental.

It is this which has caused the failure of many of his plays when considered simply as drama. His characters are merely mouthpieces of his ideas, and often the dialogue loses all trace of character or individuality, and merely resolves itself into an argument between some advanced idea and the opposition which it might raise against it. In many cases the introductions which precede the plays, and state

the theory contained in them, are much better than the plays themselves. This has become more obvious still in the later plays.

Mr. Granville Barker (born 1877) was for a time a theatre-manager, and produced at various times the plays of most of the modern writers of Europe. His own output of dramatic work has not been great, but it shows every sign of having been thoughtfully and conscientiously carried out. His plays may be compared in one way to those of Shaw as being a kind of dramatised novel of a didactic kind. *The Voysey Inheritance* (1905) describes how the Voysey family inherited the debts of their father, and gives an interesting picture of the feelings of the various members of the family. *Waste* (1907) has for its theme the discovery of an intrigue which wrecks the career of a rising politician, and *The Madras House* (1910) is a picture of middle-class life in connection with a large drapery house.

The author here would in all probability have been more successful if he had put his stories into the form of the novel. The plays are frequently without movement or passion, and the attitude towards the characters too coldly critical to make them living persons.

The dramas of **John Galsworthy** are of practically the same type as his novels. They describe and denounce, above all, class distinctions and the animosity between labour and capital. In many ways he is a direct follower of Ibsen, without the latter's continual and unexpected flashes of poetry. He is the writer of realistic drama and nothing else. The importance of his work lies really in the manner in which his ideas are presented. He always strives to present a moral, but in a manner very different from that

of Shaw. He presents facts faithfully and realistically, and leaves the moral to be deduced by a thoughtful reader or listener. The 'moral' never appears like a lesson which he is trying to drive home to his audience but some undefined thing which could cause improvement, but has no practical purpose for the moment. The best of his plays are *The Silver Box* (1906), *Strife* (1909), and *Justice* (1910). The facts are in all of them coldly and impartially presented, and, while one realises the opinions of the author, these ideas never obtrude upon the notice. *Strife* shows how the poor must always suffer during any industrial trouble, and *Justice* shows how under present conditions the laws can never be impartial in the relations between poverty and wealth. These ideas are, as it were, presented as a mere shadow, but are definitely seen by anyone who cares to think.

The chief characteristic of Galsworthy is his sincerity. He wishes to reform but perhaps a little destroys his effect in seeming to hold out no hope of improvement in the world. He is never hopeful, and what is perhaps his greatest dramatic triumph, the last act of *Justice*, ends on a note of the deepest misery and pessimism. Another great point of his work, as mentioned before, is the definite realism of all of it, and the absence of all theatrical effect.

The three dramatists just discussed are the most typical examples of the influence of Ibsen; an influence which in the end tends towards making the drama treat always of the social and economical questions of modern life. The tendency is also to reject every stage 'contrivance' which earlier dramatists had thought absolutely necessary to the drama, and the furthest point of this tendency is in the plays of John Galsworthy. His people are the men and

women who may be met with anywhere, in street, office or home, and their lives and actions are presented as they would actually happen. However, some signs appeared, which seemed to indicate a change. Younger writers appeared who began once more to busy themselves with the individual rather than with the community at large. The didactic element lessened once more, and the ordinary problems of individual life were dealt with. Another tendency was an attempt to provincialise the drama, and this was in some ways successful. The most important of the 'provincial' writers was **Stanley Houghton** (1881—1913), who wrote a number of excellent studies of Lancashire life, the best of which is *Hindle Wakes*. His early death was a loss to the theatre, for his pictures were always true to life, his humour always natural. He was a realist, but one who could also appreciate the moment of comedy which occurs even in the darkest life.

Sir James Barrie is a rather strange figure in present day drama. His significance cannot perhaps be defined unless he be called a visionary who sees life with the freshness of a child. His plays are poetic and fanciful, and the best example of his skill is the beautiful play for children *Peter Pan* (1904). Since its first performance this play has been regularly revived every Christmas, and was as popular in the year just past as it was in the beginning.

Of plays which are actually being written and produced at the present day it is too early to write. Some have been tremendously successful, filling the London theatres for long periods without a break, but the question of their survival only time can decide. The tendency is, as with almost all modern literature, towards the problem play with its questions of sex psychology and the like, and in the

theatre itself the decorations and scenic effects become more and more elaborate. In one play a tropical rainstorm is reproduced with great faithfulness, and in another, which deals with the story of a phantom train, the noise of the train in passing is reproduced by a special 'orchestra'. Elaborate scenic effects of this kind usually hint at some weakness in the plays themselves, but once more "time alone will show".

Chapter XVI.

AMERICAN LITERATURE.

As these words are written, it is almost exactly a hundred and fifty years since the United States of America really came into existence on the Declaration of Independence, July 4th 1776. What followed that declaration does not concern us here, except to note that the ensuing war lasted until 1783, and ended with the recognition of the new states by their former mother-country, and that during this time George Washington became a national hero and the new republic's first president.

The history of American literature really begins with that of the United States, for the English colonies in America produced no writer of any great importance. The first American author may be best introduced by the words of Thackeray: "He was the first ambassador whom the New World of letters sent to the Old. He was born almost with the Republic. He bore Washington's name; he came among us bringing the kindest sympathy, the most artless, smiling goodwill. His new country could send us, as he showed

in his own person, a gentleman, who, though himself born in no very high sphere, was most finished, polished, easy, witty, quiet; and, socially, the equal of the most refined Europeans". The man whom these words concern was **Washington Irving** (1783—1859). He was born in New York, where his father was a merchant. He studied for the Bar, but never practised, and then turned to journalism. He first visited Europe in 1804, when he made a tour through England, France, and Italy, and shortly after his return to America published his first work, *A History of New York, by Diedrich Knickerbocker* (1809). This is a serio-comic account of the early Dutch settlers, and reveals from the first the charming style, which is characteristic of all his work; a style which may be compared without loss to the grace and beauty of that of Goldsmith and Addison. The book made him well-known, and when next he visited England, in 1815, he was warmly welcomed by Sir Walter Scott and other authors, his impressions and experiences being set down in *Recollections of Newstead and Abbotsford*, published soon after his return to America. While in England he wrote *The Sketch Book of Geoffrey Crayon* (1819—20) which gives some charming and highly interesting sketches of English life in the early years of the 19th century. In this volume are also some American sketches including *The Legend of Sleepy Hollow* and what is perhaps the best-known of them all, *The Story of Rip van Winkle*. Most English people are familiar from childhood with the story of the man who met the ghosts of Hendrick Hudson and his companions, and who after a lapse of time which seemed to him only a single night, returned home to find he had been absent for 20 years, and events had occurred which changed him from a subject of King George III into a citizen of the United States of America.

Irving was away from his native land for most of the period 1815—32, and travelled in Germany and Spain in addition to England. His books during this time include *Bracebridge Hall, or The Humourists* (1822), an historical work *The Conquest of Granada* (1829), and a biography, *Columbus* (1828). In 1842 he was appointed ambassador to Spain, a position he held for four years. He then returned to America where he lived a few happy years at his beautiful country home 'Sunnyside' in the State of New York. These last years were chiefly passed in the compilation of a work he had long contemplated, the *Biography of George Washington* which was published in 5 volumes during the period 1855—59. In 1859 he died and was buried near his home, overlooking the place which he made famous as the 'Sleepy Hollow'.

The name of **James Fenimore Cooper** (1789—1851) is well-known to boys of most nations in the world. His chief works describe the life of the earlier colonists in America and their adventures with the Red Indians. They portray these stirring times in exciting fashion, and the pictures given are usually true to life. He fails however in character-drawing to a certain extent. The *Leather-Stocking Tales* constitute the greater part of his best-known novels, the series including such famous stories as *The Deerslayer*, *The Last of the Mohicans*, and *The Pathfinder*.

Edgar Allan Poe (1809—49) was born in Boston, Massachusetts. He became an orphan when only two years old, and was shortly afterwards adopted by a family named Allan. During his childhood he was badly spoilt by Mrs. Allan, who herself had no children of her own, while her husband showed no great liking for the boy. He was sent to school in England and later, at the age of seventeen,

entered the University of Virginia. After the death of Mrs. Allan, Poe led a very wild life and was finally disowned by his foster-father. He then turned to literature in his efforts to obtain a living. He was at this time attacked with fits of deep depression which were later accentuated on the early death of his wife. He gradually began to drink very heavily and in 1849 died in great misery and unhappiness.

Poe's best work was done in the short story, of which he early showed himself a master. The best-known collection of his stories is *Tales of Mystery and Imagination*. They are all in a manner rather gruesome, and seem to partake of what must have been the general colour of his thoughts. Of his longer works the best is *The Fall of the House of Usher*. He was also very successful as a poet, his verse being very musical and suggestive of supernatural or mystic themes with which they usually deal. The most important of them are: *The Raven*, *Ulalume* and *Annabel Lee*, the last of which is most probably reminiscent of his wife.

Ralph Waldo Emerson (1803—1882), whose writings are often compared with those of Carlyle, was also born in Boston. He entered Harvard University in 1817 and after studied for the Church, being ordained a minister in 1827. Five years afterwards he visited England and met among many other eminent men of letters Thomas Carlyle, with whom he formed a lasting and intimate friendship. When he returned to America, he settled near his native town and became a lecturer on various subjects, mainly moral and philosophical. Some of his lectures were afterwards published in addition to several volumes of essays on various themes. The chief of these are: *Nature*, *A Book of Essays*, *Representative Men*, and *English Traits*.

Henry Wadsworth Longfellow (1807—1882) is perhaps the American poet whose writings are most familiar to English readers. He was born at Portland, Maine, and after a happy childhood entered Bowdoin College at the age of fifteen. He was so successful there that only four years later he was offered a professorship of modern languages, and he then travelled for three years in Europe in order to add to his qualifications for the post. He took up his duties at the college in 1829 and six years later accepted a much more important post at Harvard. He then again visited Europe, travelling in England and then going first to Sweden and later to Holland. Not long afterwards he published his first volume of poems, which was at once successful. This first collection contains such well-known favourites as *Excelsior* and *The Village Blacksmith*.

In 1847 appeared *Evangeline, A Tale of Acadie*, which was quickly followed by *The Courtship of Miles Standish*, and these two finally stamped him as a real great poet. The latter poem is a tale of the early colonists and has to do with one of the earliest settlements in New England.

Longfellow's masterpiece is the poem *The Song of Hiawatha*, a picture of Indian life, written in an idealised manner. The verse is wonderfully musical, and in particular the way in which the many proper names are handled shows its author to be a poet of the highest degree. His last work of any importance was a series of seven tales in verse collected under the name of *Tales of a Wayside Inn*. All his work reveals him as a deep lover of beauty and a man of true and noble character.

Nathaniel Hawthorne (1804—1864), one of Longfellow's most intimate friends, is almost certainly the greatest of the

earlier American novelists. He was a fellow-student of the poet at Bowdoin and lived during one part of his life at Concord near Boston, the scene of Emerson's literary work. While he is probably better known and more successful as a novelist, his collections of short stories are fine examples of that style of writing. Among the volumes which he published, *Twice Told Tales* and *The Snow Image* are especially to be noticed. Of his novels, *The Scarlet Letter* is the best example, while others which cannot be overlooked are *The Marble Faun* and *The House of the Seven Gables*.

John Whittier (1807—1892), was the son of a poor farmer and worked in the fields as a boy. From his earliest years he worked for the abolition of slavery and in consequence a great part of his work deals with this subject and as a natural consequence with the Civil War which resulted when the question was brought to an issue. The poem *Barbara Fritchie*, which deals with an incident in the Civil War, is known to most English readers and rarely fails to be included in any collection of American poems. In *Snow-bound* Whittier turns away from this subject and describes farm-life in Massachusetts during the winter. The title *Voices of Freedom* shows at once the subject of this collection of poems, and then among the verse which is merely descriptive of nature *Telling the Bees* is to be noticed as a most beautiful example.

Walt Whitman (1819—92) and his work are what the present-day citizen of the United States would call "100 per cent American", for he is the most definitely American writer of his time. All his work is uncompromisingly original, and this has resulted in a style which is much more robust than classically correct. It is saved, however, by

flashes of what is little less than poetical genius and an evidence of tender and gentle thought. His best work is concerned with events of the Civil War, during which he served as a hospital-orderly. The most famous of his poems are the collections *Leaves of Grass* (1855) and *Drum Taps* (1865). Of his later work the two beautiful lyrics, finely descriptive of the great love which he, in common with most of his countrymen, felt for Abraham Lincoln, *When Lilacs Last in the Doorway Bloomed*, and *My Captain*, are the best and will probably survive much of his earlier verse.

John Lothrop Motley (1814—1877) is the most famous of the American historians. He was educated at Harvard and Göttingen and early conceived the idea of which the fruit was to be his greatest work. This was *The Rise of the Dutch Republic*. The theme is nobly worked out, and the result is a well-balanced historical work which does not fail in comparison with what are acknowledged the greatest specimens of this kind of writing in English.

The remaining two of the earlier American writers are both humourists. The first, **Francis Bret Harte** (1839—1902) was born in Albany, New York, but quite early in his life went with his mother to California. He lived a varied and interesting life, being in turns a teacher, a miner, and a journalist. He came to know every aspect of the life in the gold-mines of California, and seems to have studied very carefully the characters of the people who lived there. It is thus it happened that his chief work was done in describing life in the gold-diggings. His productions are especially brilliant in the form of the short story and a slightly longer type of narrative which he called a prose idyll. Among the best of his short stories may be noted *The Luck*

of *Roaring Camp* and the volume *Drift from Two Shores*, and the best 'idylls' appear in the collection *Idylls of the Foothills*. He also wrote some romantic narrative poems, which are rough in their language but still do not fail to be musical and which frequently show great poetic skill.

Samuel L. Clemens (1835—1910) is well-known to most of the world under his pen-name **Mark Twain**. He was born in the state of Missouri and was during his early life a pilot on one of the great Mississippi steamboats. He also turned to journalism and later became a newspaper proprietor. His first book *The Innocents Abroad* gives a humorous account of his experiences as a traveller on board the "Quaker City" during a voyage round Europe to the Holy Land. He is really more definitely humorous in a book now familiar in many countries, *The Adventures of Tom Sawyer* and others of his most important efforts are *A Tramp Abroad* and *Huckleberry Finn*. He is also greatly successful in a number of short humorous sketches among which *The Jumping Frog* is said to have pleased its author best of all he wrote in that style.

American literature has developed and is developing on much the same lines as that of England, and has also grown with huge strides until novels, short stories and every form of literature are literally showered upon the public. From the multitude of writers it is difficult to pick out those who are, or may be later, the most important, but among those who cannot be ignored is **Sinclair Lewis** with his realistic descriptions of American town and city life in *Main Street* and *Babbitt*, and a brilliant sketch of the life of a young doctor and scientist in *Arrowsmith*. **Zane Grey**, though his books cannot perhaps be called really great, has

described life in the west of the United States, in particular during the period when it could still be called the 'Wild West'. In this style may be noted *The Roaring U. P. Trail*, which is an imaginative description of the building of the Union Pacific railway. **Joseph Hergesheimer** has written some fine romantic novels among which *The Bright Shawl* and *The Three Black Pennys* may be noticed.

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