

one of the best biographies in English literature. In September, 1854, his *Essay on Foote*, and in March, 1855, his *Essay on Steele*, appeared in *The Quarterly Review*. The *Essay on Steele* was the first serious attempt to rescue from misinterpretation one of the manliest of English writers. Fonblanque wrote of it, "I read your *Steele* with admiration, not so much for the scholarly writing and fine criticism, but chiefly for the wise and, because wise, tender humanity." Forster had chosen from among the writers of Queen Anne's time, Jonathan Swift for special study, and was during many years collecting materials for a *Life of Swift*. In 1855 he withdrew from *The Examiner*, on being appointed Secretary to the Lunacy Commission, and at that time he married. In 1858 his articles in the *Quarterly* and *Edinburgh Reviews* were published, in two volumes, as *Historical and Biographical Essays*, one of them including *An Essay on the Debates on the Grand Remonstrance*. In 1860 he published a volume containing special study of the attempted *Arrest of the Five Members by Charles I.* Then he resolved to give his latter years, with failing health, to a full reconstruction of his *Lives of the Statesmen of the Commonwealth*, written in early life. *The Life of Sir John Eliot* appeared accordingly in 1864. The death of his friend, Walter Savage Landor, turned him aside to the writing of a *Life of Landor*, published in 1869. The death of his nearest friend, outside his home, Charles Dickens, turned him aside to the fulfilment of an old promise that if he survived he would be Dickens's biographer. The volumes of this biography, in which Forster lived his old life again with his dead friend, appeared in 1872-4. The death of his friend Alexander Dyce, in 1869, imposed upon Forster another office of love. As his own days of faithful labour drew to a close, he was producing a third edition of Dyce's *Shakespeare*; also an edition of Landor's works; the last volumes of both being edited, after Forster's death, by another old friend, the Rev. Whitwell Elwin. At the beginning of 1876 the first volume of Forster's *Life of Swift* appeared, containing much new and suggestive matter. It remains a fragment. Forster died within a month after the book appeared. Ill health had withdrawn him in his last years from society, in which he had once taken a keen delight; and he had always a loud important manner that puzzled strangers and amused his friends. But he was full of kindliness. No successful man of letters ever used his influence more

steadily for the prompt recognition of the worth of others. Many who now are firm in reputation heard the first voice of emphatic welcome to the ranks of literature from John Förster in *The Examiner*, and liked the voice for being loud. He had enthusiasm. Some say that enthusiasm has gone out of fashion. But the mind can no more live in health without it than the body without fire.

47. Enthusiasm gave warmth to the work of the three daughters of the Rev. Patrick Brontë, who married Maria Branwell, and, in 1820, went to live in the Vicarage at Haworth, in Yorkshire, with his wife and six children. The children were—Maria, born in 1814; Elizabeth, born in 1815; Charlotte, born in 1816; Patrick Branwell, born in 1817; Emily, born in 1818; Anne, born in 1820. The mother died in 1821, and her place was taken by her sister, Miss Branwell, who, being afraid of cold, kept much to her own room. In July, 1824, Maria and Elizabeth were sent to a School for Daughters of Clergymen, at Cowan Bridge. Charlotte and Emily followed in September. In the spring of 1825 low fever broke out in the school; Maria (the Helen Burns of *Jane Eyre*) was taken home, and died in a few days. Elizabeth, also consumptive, was sent home, and died early in the summer. Charlotte and Emily returned to the school after Midsummer, but were removed before the winter. Charlotte was sent, in January, 1831, to a school at Roe Head, between Leeds and Huddersfield. She left school in 1832, sixteen years old, and taught her sisters. In 1835 she went for three months to Roe Head as a teacher. Emily, sent to school there, became home-sick, and Anne was sent in her place. Then Emily went as a teacher to a school in Halifax, while Anne and Charlotte were in situations.

In 1841 there was a project of school-keeping in partnership with the mistress at Roe Head. In 1842 Charlotte and Emily, to qualify themselves in French, went as pupils to the *pensionnat* of Madame and Monsieur Héger, at Brussels. In 1843 Charlotte Brontë returned to Brussels as English teacher, with a salary of £16 a year. Estrangement arose with Madame over religious differences. At home the three girls and their brother Branwell had lived their own lives together from early childhood, little observed by their aunt or by their father, who lived chiefly in his study. They wove fictions and dreamed dreams, with sensitive child natures and a kindred gift of genius in all. But

now Branwell had fallen out of the little company that once looked on him as cleverest and best. He had become dissipated. He took opium. And there was grief in the girls' hearts.

In 1846 the three girls ventured to print, at their own cost, a slender volume of *Poems by Currer, Ellis, and Acton Bell*, taking a name for each that agreed with her proper initials. They could venture also to spend £2 in advertising it. The little book, now full of literary interest, had no attention from the public. Each of the sisters was also at this time writing a novel. Charlotte's tale was *The Professor*; Emily's, *Wuthering Heights*; Anne's, *Agnes Grey*. They have all been since published, and there is an interesting likeness in their differences; thoughts and experiences common to the three sisters are to be found in all. They had ill fortune among the publishers; but Charlotte Brontë fearlessly began another novel. This was *Jane Eyre*, begun in August, 1846, at a time when she was lodging in Manchester with her father, who had gone thither to be operated upon for cataract, and when she was nursing her father in the dark room to which he was then confined. Next year Messrs. Smith and Elder declined *The Professor*, a novel designed for one volume, in kind terms that promised attention to a longer work from the same hand. In August, 1847, Charlotte Brontë sent them *Jane Eyre*. It fascinated two publishers' readers, and then Mr. Smith himself. It was heartily believed in by the firm, and promptly published. The reviewers gave only doubtful signs of appreciation. Alone, at first, John Forster, who knew genuine work when he met with it, spoke out in his hearty and decided way. As Mrs. Gaskell wrote, in her *Life of Charlotte Brontë*, "*The Examiner* came forward to the rescue, as far as the opinions of professional critics were concerned. The literary articles in that paper were always remarkable for their genial and generous appreciation of merit; nor was the notice of *Jane Eyre* an exception; it was full of hearty, yet delicate and discriminating praise."

In the next year, 1848, her brother Branwell died, and then her sister Emily. In the following year, 1849, Charlotte Brontë was left alone, by the death of her other sister, Anne. These griefs all came upon her while she was writing her second novel, *Shirley*, which had been begun soon after the publication of *Jane Eyre*, and was published in 1849. In this year also, the author's name, which Charlotte Brontë had succeeded thus far in concealing, became known. *Villette*, the pleasantest of her

books, including recollections of the old school life in Brussels, appeared in 1853. In June, 1854, Charlotte Brontë married Mr. Nicholls, who had been for more than eight years her father's curate. On the 31st of March, 1855, she died. When staying with her kindly publishers, she observed one day the absence of *The Times* from the breakfast table, and suspected that it had been put aside because it contained an unfavourable review of *Shirley*, then just published. She persisted in desire to see it, found that it condemned her for indelicacy, and, though she hid her face behind the ample pages, her tears were to be heard falling on the paper. The review was honestly meant, and the reviewer was not alone in taking a man of the world's view of imaginings that trespassed through the very innocence of the lone woman who wrote while brother and both sisters were dying by her side. Mrs. Gaskell's life of her friend, published soon after Charlotte Brontë's death, made all this clear.

Elizabeth Cleghorn Gaskell, wife of the Rev. William Gaskell, of Manchester, was born in 1810. She was the daughter of the Rev. William Stevenson, and spent much of her girlhood with an aunt at Knutsford, in Cheshire, of which place memories abound in her *Cranford*. She married in 1832, and her first book was, in 1848, a novel, *Mary Barton*, suggested by questions concerning factory labour, which told a tale of factory life with blended pathos and humour, and with a keen feminine perception of character that won for it immediate and great success. Charles Dickens, in 1850, when he was establishing his *Household Words*, looked immediately to Mrs. Gaskell as a fellow-worker who would touch with fine imagination and with depth of feeling the realities of life. More novels followed. In 1850 the Christmas tale of *The Moorland Cottage*; in 1852, *Lizzie Leigh*, and other tales, that had been written for *Household Words*. In 1853 followed *Ruth*, a novel, and *Cranford*, re-published from *Household Words*. *Cranford* is a short tale, or series of connected sketches, representing, with a delicate and playful humour, society at its narrowest among maiden ladies and their friends who practise elegant economies, and seem only to vegetate in a small country town. But with the tenderness of a true wisdom, the whole impression given is but another reading of the lesson that "the situation that has not its duty, its ideal, was never yet occupied by man." "Here in the poor, miserable, hampered actual" of *Cranford*, Miss Matty, with her limited view of life and its economies, shaped her ideal. Mrs.

Gaskell, under all her playful humour, makes us feel that souls may be heroic and poetic with the narrowest surroundings, *North and South* followed in 1855, *The Life of Charlotte Brontë*, in 1857; and among other books, *Sylvia's Lovers*, in 1863. *Wives and Daughters*, her last novel, was appearing in *The Cornhill Magazine*, and not quite completed, when Mrs. Gaskell died suddenly, while reading to her daughter, in November, 1865.

48. Let us now pass rapidly along a line of writers who were twenty or thirty years old at the beginning of the reign of Queen Victoria. **Charles Reade**, a novelist and dramatist of high mark, was twenty-three; he died in April, 1884. **Anthony Trollope**, another of our old favourites, who died in 1882, was twenty-two; **Marmion Savage**, a lively novelist, of Irish family, who died in 1872, began his career with a clever sketch of Irish society, *The Falcon Family; or, Young Ireland*, in 1845. In 1847 followed *The Bachelor of the Albany*; and in 1849, *My Uncle the Curate. Reuben Medlicott; or, the Coming Man*, appeared in 1852, for the first time with the author's name upon the title-page. A short tale by Marmion Savage, called *Clover Cottage*, was dramatised by Tom Taylor, as *Nine Points of the Law*.

Elizabeth Missing Sewell, born in the Isle of Wight in 1815, published *Amy Herbert* in 1844, and this was followed by a long series of religious novels, and books helpful to the spread of religious education by the Church of England.

49. Of the Churchmen, **Dr. Liddell**, Dean of Christ Church, who died in 1898, was twenty-six; **Dr. Colenso**, Bishop of Natal, who died in 1883, was twenty-four. It was in 1863-4 that **Dr. Colenso** produced the *Critical Commentary on the Pentateuch*, that raised a storm in the Church by pointing out discrepancies inconsistent with faith in the verbal inspiration or the single authorship of the books ascribed to Moses. **Henry Alford**, Dean of Canterbury, who died in 1871, and edited the Greek Testament in sections published between 1841 and 1861, was twenty-five years old; **Frederick William Robertson**, whose Brighton sermons represent the pure spirit of religion freed from all sectarian hatreds, was twenty-one years old at the beginning of the reign, and died in 1853. **Arthur Penrhyn Stanley**, who sustained long battle for the advance of civilisation in the same good cause, was twenty, and died as Dean of Westminster, honoured and beloved by all his countrymen, in 1881.

50. In History there was **John Hill Burton**, twenty-eight at the beginning of the reign. He died in 1880, leaving, among other books, a *Life of David Hume*, published in 1846, and a *History of Scotland from Agricola's Invasion to the Extinction of the last Jacobite Invasion*. This appeared in successive volumes between the years 1853 and 1870, and is the best History of Scotland that has yet been written. There was also **John Sherren Brewer**, born in 1810, who took orders, became Reader at the Rolls, Professor of English Literature at King's College, London, and died in 1879, soon after presentation to a Vicarage in Essex. Professor Brewer distinguished himself by historical research in many forms, and chiefly as editor at the Record Office of the Calendar of State Papers for the Reign of Henry VIII. In this labour he is succeeded by a younger historian, who has done sound work of his own, **James Gairdner**, born in 1828; editor, in 1858, of *Memorials of the Reign of Henry VII.*, and of other pieces of History; author also of a *History of Richard III.*, published in 1878, and of *Henry VII.*, published in 1889. Papers contributed by Professor Brewer to the *Quarterly Review* were published in 1880. **Sir Edward Shepherd Creasy**, born in 1812, died in 1878, published in 1851 a popular history of *The Fifteen Decisive Battles of the World*. **Charles Merivale**, Dean of Ely, born in 1808, died in 1893, published, in 1850-62, a *History of the Romans under the Empire*; and in 1875 a *General History of Rome from the Foundation of the City to the Fall of Augustulus*. **Connop Thirlwall**, who died Bishop of St. David's in 1875, and whose *History of Greece*, published first in *Lardner's Cyclopædia* (1839-44), was the best before Grote's, was but three years younger than Grote. He was born in 1797. His *History* retains its place among the best books of the reign.

Sir Arthur Helps, born in 1817, died in 1875, wrote a history, *Conquerors of the New World and their Bondsmen*, published in 1848-51, and his *Spanish Conquest in America*, which followed it in four volumes between 1855 and 1861; but he is, perhaps, best known for his thoughtful essays and dialogues upon questions of the time: *Essays written in the Intervals of Business*, 1841; *Claims of Labour*, 1844; and *Friends in Council*, 1847-51. *The History of the Five Great Monarchies of the World* is among the writings of the **Rev. George Rawlinson**, who was born in 1815, and is still living. **Austen Henry Layard**, born in 1817, died in

1894, delighted all readers in 1840 with his account of researches in Nineveh.

51. **Thomas Wright**, who was born in 1810, and died in 1877, supplied readers in the reign of Victoria with many valuable studies of past life and literature. He was educated at Ludlow and at Trinity College, Cambridge, where he graduated in 1834. Already as an undergraduate he had begun to write, and he was honoured by many learned societies of Europe. He was, in 1842 and 1856, the first editor in this reign of *The Vision of Piers Ploughman*, since edited with the most exhaustive care by the present Professor of Anglo-Saxon at Cambridge, the **Rev. W. W. Skeat**, who has also edited the works of Chaucer and done much admirable philological work. **Thomas Wright** edited also, in 1839, *The Political Songs of England from John to Edward II.*; *The Latin Poems of Walter Map*, in 1842, and his *De Nugis Curialium*, in 1850; *The Chester Miracle Plays*, and the *Owl and Nightingale*, in 1843; Occleve's *De Regimine Principum*, in 1860, and other important pieces of our early literature; besides giving to the general public several useful and amusing books.

Peter Cunningham, third son of Allan Cunningham, the poet, was born in 1816, became a Clerk in the Audit Office in 1834, and was Chief Clerk from 1854 to 1860, when he retired. Of many books by him illustrative of the past, the most widely known was his *Handbook of London*. He died in 1869. Among other students of the past there were, at the beginning of the reign, **Sir Edward Augustus Bond**, then aged twenty-two, afterwards Chief Librarian of the British Museum, who died in 1898; **Henry Octavius Coxe**, then aged twenty-six, among whose valuable services to English literature was an edition of Gower's *Vox Clamantis*, in 1850. He succeeded Dr. Bandinel as Chief Librarian of the Bodleian in 1860, and held that office until near his death, in 1881. **Samuel Birch**, Keeper of Antiquities in the British Museum, born in 1813, died in 1885, was author of valuable works in his own department of study. **Sir Thomas Erskine May** (Lord Farnborough), born in 1815, died in 1886, should rank rather with the historians than the antiquaries, for his *Constitutional History of England since the Accession of George III.*, a continuation of Hallam, published in 1861—63. He wrote also a work of highest authority upon *Law, Privileges, Proceedings, and Usage of Parliament*. **Henry Reeve**

and **Dr. William Smith**, who for many years edited one the *Edinburgh*, the other the *Quarterly Review*, were young men twenty-four years old at the beginning of the reign; and **John Thaddeus Delane**, who edited *The Times* after the death of Thomas Barnes, in 1841, and himself died in November, 1879, was twenty.

52. **William Edmonstone Aytoun**, who was born in 1813, became Professor of Rhetoric in the University of Edinburgh in 1845, and died in 1865. He produced, in 1848, his *Lays of the Scottish Cavaliers*, which have passed through about twenty editions. His *Bon Gaultier Ballads*, written by Aytoun and his friend, Theodore Martin, were hardly less popular; and when a young poet, **Alexander Smith**, who had a touch of genius injured by overstraining for effect, found imitators, **Professor Aytoun** wrote, in 1854, a whimsical parody on the spasmodic style, called *Firmilian, a Spasmodic Tragedy*. Aytoun married the youngest daughter of John Wilson (Christopher North), and among his friends was Theodore Martin, whom he joined in the work of translating the *Poems and Ballads of Goethe*. Aytoun died in 1865.

Theodore Martin—now Sir Theodore—born in 1816, practised law in Edinburgh, and settled to law business in London in 1846. He distinguished himself by the work done with his friend Aytoun, by metrical translation of his own from *Horace* and *Catullus*, and from German poets. He has translated Goethe's *Faust* and Dante's *Vita Nuova*, and he has written, by Queen Victoria's command, from papers and letters placed at his disposal, the *Life of the Prince Consort*, which appeared between the years 1874 and 1880. Wide as is the knowledge of the worth of the laborious and earnest man who used the utmost influence of character and position for the well-being of his adopted country, yet this closer study of his life deepens the prevalent impression. The reign of Victoria has aided life and literature by highest example of a queen who was at all points womanly, and against whom the one complaint of the thoughtless was that she remained devoted to the memory of a husband who was a pattern of true manly worth. It is well that in such a reign womanhood has been worthily represented also in our literature. Life speaks through literature with its true voice in the works of Charlotte Brontë, Mrs. Gaskell, "George Eliot," and Mrs. Browning. The strength of one true writer overweighs the weakness of a tribe of triflers.

53. Monckton Milnes, afterwards **Lord Houghton**, who died in 1885, was twenty-eight years old at the beginning of the reign. His *Poems*, in two volumes, were published in 1839; *Poetry for the People* in 1840; *Palm Leaves* in 1844. Other workers who belong to this group of men were **John Stuart Blackie**, born in 1809, died in 1895, Professor of Greek at Edinburgh, who blended poetic instincts with his scholarship; and **Dr. John Brown**, of Edinburgh, born in 1810, whose *Horæ Subsecivæ*, published in 1858-61, contained much good matter, besides the often-reprinted *Rab and his Friends*, delightful alike to dogs and men, unless dogs cannot read. **Martin Farquhar Tupper**, author of *Proverbial Philosophy*, was twenty-seven at the beginning of the reign; the Rev. **William Barnes**, author of *Poems in the Dorset Dialect*, who died in 1886, was twenty-seven; **Alexander William Kinglake**, who published, in 1844, a delightful book of Eastern travel, called *Eothen*, and afterwards a full *History of the Crimean War*, and died in 1891, was twenty-six. **Sir John William Kaye**, who published, in 1851, the *History of the War in Afghanistan*; in 1853, *The Administration of the East India Company*, and other pieces of Indian history and biography, died in 1876. The Rev. **Mark Pattison**, born in 1813, who became Rector of Lincoln College, Oxford, and author of a scholarly life of *Isaac Casaubon*, published in 1875, died in 1884, leaving *Memoirs of himself* that were published in 1885. The Rev. **Benjamin Jowett**, Master of Balliol, who was born in 1817 and died in 1893, has enriched the literature of the reign with standard translations of the *Dialogus of Plato* (1871), the *History of Thucydides* (1881), and the *Politics of Aristotle* (1885).

To the same group belonged **William Ewart Gladstone**, born in 1809. Early in the reign he published (in 1838) a work on *The State in its Relation to the Church*. In 1851-1852 he called strong attention, in two pamphlets, to the arbitrary imprisonment of 20,000 of his subjects by King Ferdinand of Naples for political reasons. In 1858 he published *Studies of Homer*, and in 1869 *Juventus Mundi: the Gods and Men of the Heroic Age*. (See also p. 1109).

54. **Charles Robert Darwin** went farther back for the *Juventus Mundi*. He was born at Shrewsbury, on the 12th of February, 1809. His father was Dr. R. W. Darwin, F.R.S., son of Erasmus Darwin, poet-physician, and on his mother's side Charles Darwin was a grandson of the great artist-potter,

Josiah Wedgwood. Charles Darwin was educated at Shrewsbury School, and went from school to the University of Edinburgh, in 1825, to study medicine, the family profession. It was not made attractive to him, and, giving up medicine to study for the Church, he left Edinburgh for Christ's College, Cambridge, in 1827, at the age of eighteen. There he came under the influence of **John Stevens Henslow**, a true naturalist, born at Rochester in 1796, who had become Professor of Mineralogy at Cambridge in 1822, and was transferred to the Professorship of Botany in 1825. The touch of Henslow's mind awakened the genius of **Charles Darwin**, who graduated as B.A. in 1831, proceeded to M.A. in 1837, and, as Professor Henslow's friend and foremost pupil, was recommended by him, in 1838, as naturalist to accompany Captain Fitzroy on the Voyage of the *Beagle*. In 1839 he published *Researches into Natural History and Geology during the Voyage of the Beagle*. He had acquired much knowledge on that voyage, and permanent indigestion. In 1842 Charles Darwin married, and settled for life at Down, in Kent. In the same year, his book on *The Formation of Coral Reefs* was suggestive of grand operations of nature in the work of the small coral builders. His next study was of *Volcanic Islands* (1844). Then came, in 1845, *A Naturalist's Voyage round the World*. In 1851 his *Monograph on Cirripedes* was published by the Ray Society. In 1859 Darwin published the book that gave a new point of departure to scientific thought, *On the Origin of Species by means of Natural Selection; or, the Preservation of Favoured Races in the Struggle for Life*. He had been working at it since the days when he was a naturalist on board the *Beagle*. Its suggestion that the continuity which former naturalists had observed in the scale of nature was, in the case of animals, produced by gradual development from lower into higher forms, appeared to some people an argument against belief in a Creator; but it in no way interferes with faith in a First Cause. In 1862 followed a work *On the Contrivances by which Orchids are Fertilized by Insects*; in 1865 another, *On the Movements and Habits of Climbing Plants*. In 1871 Charles Darwin wrote on *The Descent of Man, and Selection in relation to Sex*; in 1872, *On the Expression of the Emotions in Man and Animals*; and his last book, published in 1881, was on *Earth Worms*. Charles Darwin died, in his seventy-fourth year, on the 19th of April, 1882.

55. Of the writers who were between ten and twenty years old at the beginning of the reign, **Florence Nightingale** was seventeen. Of her *Hints on Hospitals*, in 1859, and *Notes on Nursing*, the result of devoted care of the sick soldiers in the Crimea, more than a hundred thousand copies were diffused. Miss **Charlotte Mary Yonge** was fourteen. She published, in 1853, *The Heir of Redclyffe*, and, like Miss Sewell, has been since generously busy in using her pen, as a novelist and otherwise, in aid of religion and religious education. She died in 1901. **James Anthony Froude**, historian of the Reigns of Henry VIII. and Elizabeth, and biographer of Thomas Carlyle, was at the beginning of the reign nineteen years old ; he died in 1894. **Edward Augustus Freeman**, who died two years before Froude, was five years his junior. Besides other works, Professor **William Stubbs**, afterwards Bishop of Oxford, born in 1825, died in 1901, produced, in 1875-78, the best extant *Constitutional History of England*. The most important of many accurate and thorough books by Professor **Freeman** is his *History of the Norman Conquest of England*, in five volumes (1867-79). He published also, in 1881, an *Historical Geography of Europe*. To the best historical literature of the reign belongs also the series of works in which **Samuel Rawson Gardiner** has studied the reigns of the two earlier Stuart kings of England, the Commonwealth and the Protectorate, beginning with the accession of James I. In 1901 appeared the third volume of the history of the *Commonwealth and Protectorate*, which brings the story down to 1656, leaving only four years yet to be dealt with. Henry Thomas Buckle, Matthew Arnold, David Masson, and Henry Morley, were all, at the beginning of the reign, fifteen. **Henry Thomas Buckle** died in 1862, having produced, in 1858 and 1861, two volumes introductory to a projected *History of Civilisation in Europe*. Buckle's view of history was the reverse of Carlyle's, for he ascribed no influence to the independent force of character, and pleasantly startled readers by extravagant statement of the half truth, that all events depend on the action of inevitable law. He said also that the moral element was of less consequence than the intellectual in a History of Civilisation, because moral principles are the same as they were a thousand years ago, and all the progress has been intellectual. Steam also is what it was a thousand years ago ; and intellect has developed the steam-engine. But where lies the motive power to which every ingenious detail has been

made subordinate? **Matthew Arnold**, son of Dr. Arnold, of Rugby, born in 1822, died April 15th, 1888, took a chief place among English critics, but is now remembered even more by his poetry than by his criticism. He aided the advance of education, and touched questions of religion. The chief work of **David Masson**, Emeritus Professor of Rhetoric and English Literature in the University of Edinburgh, is his *Life of Milton*, told in connection with the *History of his Time*, in six volumes, begun in 1859, and finished in 1880. It is a storehouse of information, laboriously sought, carefully weighed. **George Macdonald** and **William Wilkie Collins**, two novelists of high mark, and George Macdonald, poet also, with a long list of works to his credit, were both born in 1824. Wilkie Collins died in 1889. **Sydney Dobell**, who gave much promise as a poet, and died in 1874, was also thirteen. Wilkie Collins's *Woman in White*, published in 1860, remains, perhaps, the most famous example of that skill in the construction of a peculiar form of plot which excited, at last, the emulation of Charles Dickens. Among men of science, **John Tyndall** (died 1893) was aged seventeen, and **Thomas Henry Huxley** (died 1895) twelve, both of them brilliant men of letters as well as able men of science. **Edward Hayes Plumptre**, divine and poet (died 1891), was nineteen. **William Hepworth Dixon**, who died in 1879, after an active literary life, was sixteen. **Philip James Bailey**, who published, in 1839, the remarkable poem of *Festus*, was twenty-one at the beginning of the reign. **John Westland Marston** (died 1890), a dramatic poet, who produced several good plays on the stage, was seventeen; and **James Orchard Halliwell-Phillips**, one of our ablest and most patient students of Shakespeare, was seventeen. Charles Kingsley and "George Eliot" were eighteen.

56. **Charles Kingsley** was born in 1819 in the vicarage of Holne, on the border of Dartmoor. After being at school in Clifton and Helston, he was sent to King's College, London, and went thence, in 1838, to Magdalene College, Cambridge. He graduated with high honours, took a curacy at Eversley, in Hampshire, where in 1844 he became rector. In that year he married. In 1847 he first made his genius known by publishing a dramatic poem, *The Saint's Tragedy*, upon the story of St. Elizabeth of Hungary. In 1848 he was stirred deeply by the

events of the new Revolution in France. There was a menacing Chartist movement in England, and Kingsley, joining himself with F. D. Maurice, whose books had strongly influenced his mind, laboured to put Christian life into the masses, while showing sympathy with their best hopes, and knowledge of the evils that then cried for remedy. Kingsley's *Alton Locke*, in 1850, and his *Yeast*, in 1851, represented the stir of the time, and showed what it meant in the long struggle towards a better life on earth. Other novels and poems followed: *Westward ho!* in 1855; *Two Years Ago*, in 1857; *Andromeda, and other Poems*, in 1858; *The Water Babies; a Fairy Tale for a Land Baby*, in 1863; *Hereward the Wake*, in 1866. There were books also that helped to diffuse his love of nature, as *Glaucus; or, the Wonders of the Shore*, in 1857; with writings upon social history and volumes of sermons. In 1859 Charles Kingsley was appointed Regius Professor of Modern History at Cambridge, and also Chaplain in Ordinary to the Queen. In 1869 he obtained a Canonry in Chester. In 1873 he became Canon of Westminster. In January, 1875, he died. A fitting biography was published by the companion of all his thoughts, his widow, in 1879.

57. "George Eliot" was the name taken by a novelist of rare genius, whose maiden name was **Mary Ann Evans**. She was born in November, 1819, at Griff, near Nuneaton, in Warwickshire, where her father was land agent and surveyor to several estates. When she was about fifteen her mother died, and she was youngest daughter in the house. She went to a school at Nuneaton, and removed with her father, in 1841, to Foleshill, near Coventry. The elder children then were all married, and at Foleshill she was alone with her father, from whom she took some features for her Caleb Garth, in *Middlemarch*. The head master of the Coventry Grammar School gave Miss Evans lessons in Greek and Latin. She taught herself Hebrew; learnt French, German, and Italian from another master; and music, in which she took intense delight, from the organist of St. Michael's Church, at Coventry. Her chief friends at Coventry were a gentleman and his wife, of high intellectual and personal character, who both wrote useful books, and in whose house she found the intellectual society she needed. But her friends had put aside the Christianity to which at Nuneaton she had been strongly attached. The society at the house of her friends was intellectual and sceptical. Another friend was

found, whose influence was yet stronger in the same direction. Taking up the unfinished work of a daughter of her new friend's, Mary Ann Evans completed a translation of Strauss's *Leben Jesu*, which was published in 1846. Such work brought her at times to London, and into the society of thinkers like those whom she had learned to respect at Coventry. In 1849 her father died, and she left Foleshill. Her home then was with her Coventry friends till 1851. She next removed to London, to assist Mr. John Chapman in editing a new series of the *Westminster Review*. This brought her into relation with George Henry Lewes.

George Henry Lewes, born in 1817, had begun the world as clerk in the house of a Russian merchant. He had an active, eager intellect, with equal appetite for literature and science, but none for the counting-house. He left business, studied in Germany for a year or two, and then began to write, producing many books and contributing to many journals. He wrote *A Biographical History of Philosophy*, of which there was an enlarged fourth edition in 1871. In 1846 he wrote two novels: *Ranthorpe*; and *Rose, Blanche, and Violet*; in 1847 and 1848, a tragedy, *The Noble Heart*, which was acted at Manchester in 1848; *A Life of Robespierre*, in 1849. He was enthusiastic for the Positivism of Auguste Comte, and published a book on *Comte's Philosophy of the Sciences*, in 1853. The philosophy of Comte has also strong supporters in a few able and earnest English thinkers, subject to impulse originally received from some enthusiastic students of Wadham College, Oxford, who have carried out their ideal in after-life. Its aim is generous and just. It is, indeed, little more than the French crystallisation into a single and harmonious theory of the main thought of our time, that only by the fidelity of each one to the highest sense of duty we advance Humanity. To most people this is a part of religion; to Comte it was the clear and perfect whole, expressed in formulas, and shaped into a science, of which the worst enemy can only say that it is a truth, but not the whole truth; and a truth that, rightly acted on, can only work for the well-being of the world.

What was fascinating in this doctrine Miss Evans felt. She was obscure, and without sense of responsibility to others, when she joined her life to that of Mr. Lewes by a faithful bond, though there were reasons why it could not have "the social sanction." It was he who caused her to try her strength in writing tales.

In 1856 the first work of **George Eliot**—*Scenes of Clerical Life*—was offered to *Blackwood's Magazine*, and the first of the three stories, *Amos Barton*, began to appear in 1857. In January, 1859, *Adam Bede* was published, and "George Eliot" took her place in the front rank of English novelists. *The Mill on the Floss* followed, in 1860; *Silas Marner*, in 1861; *Romola*, in 1863; *Felix Holt*, in 1866; *The Spanish Gipsy*, a poem, in 1868; *Middlemarch*, in 1872; *Daniel Deronda*, in 1877; and in 1879, *Impressions of Theophrastus Such*. Mr. Lewes had founded in 1865 the *Fortnightly Review*—afterwards made monthly, without change of name—for the purpose of bringing within one journal both sides of the discussion of all matters that concerned the general well-being. The conception was a noble one. It was followed by the establishment, in 1866, of the *Contemporary Review*, with like purpose, but with a religious bias, as in the *Fortnightly* the bias would be Positivist. These were followed yet again by another monthly, in 1877, the *Nineteenth Century*, which vigorously labours also to bring the best minds, of all forms of thought, into council with the public. In May, 1879, Mr. Lewes died. In May, 1880, "George Eliot" was married to an old and devoted friend, Mr. John Walter Cross. On the 22nd of the following December she died, after a short illness.

"George Eliot's" novels are admirably various in their scenery. They now paint Methodist life in the days of Wesley; now Mediæval Catholicism in the days of Savonarola; now the whole range of the Jewish nationality. They are alike in their rich play of humour and pathos, in sympathy with the varieties of human character, in the spirit of humanity that is allied with every honest aspiration; they are alike also in the steadiness with which every one exalts the life that is firmly devoted to the highest aim it knows. Again and again there is the type of the weak pleasure-loving mind, too easily misled, and of the firm spirit, capable of self-denial, true to its own highest sense of right. "George Eliot's" novels will cloud no true faith; they are the work of a woman of rare genius, whose place is, for all time, among the greatest novelists our country has produced.

58. **John Ruskin** was born in 1819, only son of a successful wine merchant, who had fine taste in higher things than wine. Beginning his teaching when, as a graduate of Christ Church, Oxford, he published his *Modern Painters*, in 1843—46, he in all his writings used his genius as faithfully.

Starting with the warning to painters that they should show truly the forms of clouds, and trees, and mountain ranges, he enlarged his teaching from the first by application of it to sincerity of life. The second volume of *Modern Painters* was followed in 1849 by *The Seven Lamps of Architecture*, and the three volumes of *The Stones of Venice* were published in 1851-1853. The stress laid by Ruskin in his *Modern Painters* upon fidelity of expression and purity of colour, of both of which he found illustrations in the painters before Raffaele, influenced many young artists, who followed the counsel given and formed what was known as the Preraphaelite School, which Ruskin justified and interpreted, in 1851, with a pamphlet on *Preraphaelitism*. In 1857 John Ruskin published *The Political Economy of Art*, with a plan for discovering and fertilising all seeds of artistic power in the country. *The Two Paths*, in 1858, contrasted the barren results of an art based on mechanical principles with the fruitfulness of an art based on living observation. *Unto this Last*, in 1862, enforced need of the development of the individual in the State. In these and other writings the antagonism to sound doctrines of political economy comes of antipathy to every word or deed that seems to treat masses of men as parts of a human machine. The main consideration that must never be left out of sight, can only be true life in each of us. What error there may be in Ruskin's teaching comes of deep perception of the main truth, with a prophet-like insistence upon that alone as the one truth to be enforced directly upon men. In 1865 appeared *Ethics of the Dust*, ten lectures on the Elements of Civilisation; in the same year *Sesame and Lilies*, two lectures on the Reading of Books. In 1866 followed *The Crown of Wild Olives*, three lectures on Work, Traffic, and War. In 1867 John Ruskin obtained the honorary degree of LL.D. from the University of Cambridge, and he was elected at Oxford Slade Professor of Fine Art. *The Queen of the Air*, in 1869, was a Study of the Greek Myths of Cloud and Storm. On the 1st of January, 1871, he dated the first of a series of occasional letters entitled *Fors Clavigera*, of which the last was dated Christmas, 1884. Through this series there has been a continuous setting forth in his own way of his own ideas as a Reformer. A sketch of his own life, published in short sections, and called *Præterita*, followed in 1885-86. He lingered in his home among the Lakes until the last year of the century.

There was a like sense of life in **Mrs. Browning's** *Cry of the Children*. The first book of poems to which that true poetess set her name, *The Seraphim*, represented voices of the angels as they looked at Him who yet hung dying on the cross at Calvary. Out of the depths of Christianity came her plea for the higher life of man. Her call for union of the thinker with the worker, the idealist with the man eager to provide for each day's bitter need, gave to her poem of *Aurora Leigh*, published in 1857, a tone blending with the thoughtful music of her husband. Robert Browning, in his *Paracelsus*, showed the failure of one who desired at a bound to reach the far ideal ; in *Sordello* showed the poet before Dante, seeking his true place in life, and finding it only when he became leader of men in the real battle of life, and poet all the more. If there be no full civilisation to be won on earth by those who shall come after us in distant years, yet we must labour on, not dreaming, but doing. And to the poet we must go for utterances of the soul of action ; for no true poet is "an idle singer," and no day "an empty day." Yet let us not wrest unduly from their sense these words from the prelude to *The Earthly Paradise* of **William Morris**, who was three years old at the beginning of the reign. His poems have their own great charm, though not the greatest. Born in 1834, the son of a rich merchant, after education at Marlborough and at Exeter College he studied painting, turned to poetry, and published in 1858 some short Arthurian pieces, *The Defence of Guenevere*, with "King Arthur's Tomb," "Sir Galahad," "The Chapel in Lyonesse," and other poems. In 1863 he applied his genius as an artist to the founding of an establishment for the supply of refined household decorations. In 1867 he published a long poem on *The Life and Death of Jason* ; and from 1868 to 1870 the series of tales in verse, drawn chiefly from the old legends of Greece and Scandinavia, entitled *The Earthly Paradise*. This book, in four volumes, the delight of painters, established William Morris's high reputation as a poet. It passed through five editions before the end of the year in which its last volume appeared. *Love is Enough ; or, the Freeing of Pharamond*, followed in 1873 ; then in 1876 *The Æneid of Virgil in English Verse*. William Morris then drew freely from the stores of the old Scandinavian literature, which is second only to the ancient Greek in freshness and vigour of life. He joined Mr. Eiríkr Magnusson in giving English form to the tales of *Grettir the Strong*, 1869 ;

the *Story of the Volsungs and the Niblungs*, 1870; *Three Northern Love Stories*, 1875; and produced in 1877 a poem on *The Story of Sigurd, the Volsung, and the Fall of the Niblungs*. In 1882 William Morris published five Lectures, which had been delivered in 1878-81, on *Hopes and Fears for Art*; and in 1884 a little book on *Art and Socialism*, turning with deep sincerity from poetry that he had been treating, perhaps, too much as an ornament apart from the real work of life, to verse and prose applied directly in aid of the socialist view of its chief problems, as *The Dream of John Ball*, in 1890. He died in 1896.

Thomas Hughes, aged fourteen at the beginning of the reign, was a boy under Dr. Arnold at Rugby, and afterwards helped to quicken a new generation with the spirit of his teacher, in the most popular of his books, *Tom Brown's Schooldays*, first published in 1856. It was followed, in 1861, by *Tom Brown at Oxford*. In the same year appeared his *Tracts for Priests and People*, republished in 1868 as *A Layman's Faith*. In aid of a colony that was to share the energies of cultivated life, the Rugby spirit, planted in new soil, Thomas Hughes published, in 1885, *Gone to Texas*, letters from our boys. The good spirit of Frederick Maurice and Charles Kingsley lived on through all the work of Thomas Hughes. He died in 1896.

59. **Alfred Tennyson** (ch. xiii., § 27), in December, 1883, was raised to the peerage as Baron Tennyson, of Aldworth, Sussex, and of Freshwater, Isle of Wight. He published in 1885 *Tiresias and other Poems*; in 1886, *Locksley Hall, Sixty Years After*; in 1889, *Demeter and other Poems*, with the old life strong at the close of an active career of sixty years, dating from the volume of *Poems, chiefly Lyrical*, by Alfred Tennyson, first published in 1830. Tennyson's verse has shown the way from death to life through the sustained song of immortality, his *In Memoriam*; has once more spiritualised our national romance hero, and associated tales of Arthur with the Conscience, the King within the human breast. Among poets of the reign of Victoria, he, too, wore his laurel as a "blameless king." He died on October 6th, 1892.

Lewis Morris, born in Carmarthen in 1834, educated at Sherborne School and at Jesus College, Oxford, was called to the Bar in 1861, and was in practice as a conveyancing barrister when his *Songs of Two Worlds* appeared, in 1871, followed by two more volumes under the same title in 1874 and 1875. In 1876 and 1877 his reputation was confirmed and

extended by the *Epic of Hades*, which applied the wisdom of old classical mythology to those higher interests of life that are to-day as they have ever been. In December, 1878, Lewis Morris published *Gwen*, a drama in Monologue; in 1880, *The Ode of Life*; in 1883, *Songs Unsung*; in 1886, *Gycia, a Tragedy*; in 1887, *Songs of Britain*; in 1896, *Idylls and Lyrics*. In 1890 his *Works*, which had passed separately through many editions, were collected into a single volume. He was knighted in 1895.

Algernon Charles Swinburne, whose verse is alive with music, was born in 1837, son of an admiral by the daughter of the third Earl of Ashburnham. He was for a time at Balliol College, Oxford, but left without graduation and went abroad, attaching himself in Italy to Walter Savage Landor, and coming, in France, under the influence of Victor Hugo. After publishing in 1861 two plays, *The Queen Mother and Rosamond*, and in 1865 the tragedy of *Chastelard*, Mr. Swinburne leapt to fame in the same year, 1865, by the great success of his play written in the form of a Greek tragedy, *Atalanta in Calydon*. His next book, *Poems and Ballads*, in 1866, was subjected to an immoderate attack on what were considered to be moral grounds. *A Song of Italy* followed in 1867; *William Blake, a Critical Essay*, in 1868; *Songs before Sunrise*, in 1871; *Bothwell, a Tragedy*, in 1874; *Songs of Two Nations*, and also *Essays and Studies* and *George Chapman, a Critical Essay*, in 1875; *Firechtheus, a Tragedy*, in 1876; *A Note on Charlotte Brontë*, in 1877; a second series of *Poems and Ballads*, in 1878; *A Study of Shakespeare*, in 1880, and in the same year, *Studies in Song*, *Songs of the Springtides*, and *Specimens of Modern Poets, the Heptalogia, or Seven against Sense*. In 1881 Mr. Swinburne published *Mary Stuart, a Tragedy*; in 1882, *Tristram of Lyonesse*; in 1883, *A Century of Roundels*; in 1884, *A Midsummer Holiday, and Poems*; in 1885, *Marino Faliero, a Tragedy*; in 1886, *Miscellanies*; in 1889, a third series of *Poems and Ballads*, and a *Study of Ben Jonson*; in 1890, *The Sisters, A Sequence of Sonnets on the Death of Robert Browning*, and *Sacred and Shakespearian Affinities*; in 1893, *Grace Darling*; in 1894, *Studies in Prose and Poetry and Astrophel*; in 1896, *The Tale of Balen*; and in 1899, *Rosamund*.

SUPPLEMENT.

TO THE END OF QUEEN VICTORIA'S REIGN.

I. AMONG older poets of the reign whom, by limitations of space, the author of this work was prevented from noticing at adequate length were the Rossettis; a remarkable family of whom the father was an Italian patriotic poet, who had to flee to this country from the kingdom of Naples, and the mother, English on the maternal side, was Frances Mary Lavinia Polidori, sister of Byron's travelling physician. **Gabriel Charles Dante Rossetti** (born in London in 1828, died in 1882), a man of rare genius, both as poet and as painter, was a leading spirit among the Pre-Raphaelites, and editor of *The Germ*, the first organ of that brotherhood. In 1861 he published a collection of translations of Italian poems, under the title of *The Early Italian Poets*. In 1870 appeared a volume of original *Poems*, which included several of the pieces by which he is best known, among them poems so dissimilar in spirit and treatment as *Dante at Verona* and *Jenny*,* as *Sister Helen* and the sequence of sonnets styled *The House of Life*, after one of those mystical metaphors of which Rossetti was fond. In 1874 he republished his translations under the title of *Dante and his Circle*, and in 1881 issued a second collection of original poems, *Ballads and Sonnets*. At the same time he re-edited the *Poems* and re-distributed the contents of the two volumes, the second volume containing those splendid ballads, *The King's Tragedy*, the *White Rose*, and *Rose Mary*, and also the completed *House of Life*. Subtle in thought and rich in phrasing, abounding in lines that cling to the memory, and breathing a tender and meditative melancholy, these sonnets would of themselves have sufficed to win for their author high rank as a poet. Many of his shorter pieces, too,

* There are curious traces of the influence of Browning in this poem, and also in *A Last Confession*.

such as *Sudden Light* and *A New Year's Burden*, have a haunting charm that defies analysis. But it is in the ballads that Rossetti is seen at his strongest and best. In the rest of his work, taken in the mass, while it has marks of high genius, there is a lack of spring and brightness, and a sweetness too unrelieved.

If the poetic gift of **Christina Georgina Rossetti**, the youngest of the family (b. 1830, d. 1894), has a narrower range than that of her brother, hers is none the less work of a distinguished order, with deep rather than high seriousness for its most salient quality. She, too, had to do with *The Germ*. Her first book, *Goblin Market and Other Poems*, appeared in 1862, and was followed in 1866 by *The Prince's Progress and Other Poems*. In both these volumes, mingled with poems full of delicate fancies, were pieces of unusual merit as religious poetry; and in 1874 Miss Rossetti issued *Annus Domini: A Prayer for Each Day of the Year*, the first of several books of devotion. In 1881 came *A Pageant and Other Poems*, preceded in 1875 by a collected edition of the poems. The story of Christina Rossetti's life has been told (1897) by **Henry Thomas Mackenzie Bell** (born 1856), himself the author of several volumes of poetry. The eldest of the family, **Maria Francesca Rossetti** (b. 1827, d. 1876), is known to literature chiefly by her *Shadow of Dante*. In her also the devotional bent was strong, and her last years were spent in an Anglican sisterhood. **William Michael Rossetti**, who in age comes between Dante and Christina, having been born in 1829, is a critic of art and literature, and has helped men to a right understanding of his brother's genius.

Other true poets who took part in the Pre-Raphaelite movement were Coventry Patmore and Thomas Woolner. **Coventry Kearsay Deighton Patmore** (b. 1823, d. 1896), contributed, as did Woolner, to *The Germ*. In 1853 he published *Tamerton Church Tower and Other Poems*, and in the following year appeared the first part of *The Angel in the House*, an exaltation of domestic love, pure though not lacking in rapture, which did not attain its final form until 1878. **Thomas Woolner**, who was born three years later than Patmore, and died four years earlier, expressed the poetry that was in him even more acceptably in sculpture than in verse. But *My Beautiful Lady* (1863), which has not a little in common with Coventry Patmore's best known poem, would have sufficed to

give his name distinction even if there were no other achievement to his credit. Yet another singer whose work was influenced by the Pre-Raphaelite movement was **William Allingham**, born in 1828, at Ballyshannon, died in 1889. To say that he was an Irishman is to say that much of his work had to do with Ireland, for was there ever an Irish poet to whom his native land was not a dearly-loved mistress? A poet of the same nationality still with us at the close of the reign, though born five years before Queen Victoria, is **Aubrey Thomas de Vere**, who has shaped into beautiful verse many of the legends of his country.

The pessimism which is the note of one group, happily not a large group, of recent writers, finds its most poignant expression in the work of a poet who until after his death was almost unknown outside a narrow circle. Born at Port Glasgow in 1834, **James Thomson**, who wrote as "B.V.," was the victim of a constitutional melancholy that found in his own wasted life only too much to reinforce its dark surmises. He died a victim of intemperance in 1882, two years after the publication in book form of his *City of Dreadful Night*. Not until he had been twelve years in his grave did a collected edition of his works appear. It is with his most powerful and most gloomy poem, this *City of Dreadful Night*, that his name is usually associated; but in some of his earlier pieces, such as *Bertram to the Most Noble and Beautiful Lady Geraldine*, the melancholy that lay in wait for him at birth is shot through with beams of radiance. Another poet of pessimism was **Philip Bourke Marston**, (b. 1850, d. 1887), son of John Westland Marston, the dramatist, author of *Song Tide* (1871), *All in All* (1875), and *Wind Voices* (1884).

In the translation of the quatrains of *Omar Khayyām* which we owe to the genius of **Edward Fitzgerald**, (b. 1809, d. 1883), we find a pessimism of a very different kind from that which broods like a black cloud over James Thomson's verse. Here, thanks in part to the translator, who has lent not a little of his own thought and feeling to his author, we have the pensiveness of an epicurean, something of a philosopher, and very much of a poet, who finds a zest for the pleasures of sense by reflecting upon their evanescence, and at once amuses and pleasantly saddens himself by toying with the riddle of existence. Fitzgerald published this work, and others as well, anonymously; and there can be no doubt that his diffidence and fastidiousness pre-

vented him from making the most of his fine gifts. His *Letters and Literary Remains* were edited by William Aldis Wright in 1889.

When Alfred Tennyson died, in 1892, it was hoped by many that the office of Poet Laureate, which in ordinary circumstances offers only the opportunity of creating an invidious distinction, would be allowed to lapse. For a time it seemed that this course would be taken, but in 1896 **Alfred Austin** was chosen for the post. Mr. Austin, who was born in 1835, is a fluent writer, and a long list of works, both in poetry and in prose, stands against his name. Among them are *The Human Tragedy* (1862 and 1876); *Savonarola* (1881); *Love's Widowhood* (1889); *Lyrical Poems* and *Narrative Poems* (1891); *Veronica's Garden* (1893); and *The Garden that I Love* (1894). In the closing year of the century appeared *Spring and Autumn in Ireland*, a book admirably calculated to promote the growth of good feeling between the sister islands. Born in the same year as the Poet Laureate, **Lord de Tabley** had to wait until just before his death, in 1895, for the due recognition of his work. It was not until the publication of his *Poems, Dramatic and Lyrical*, in 1893 and 1895, that justice was done to his poetic gift. Sir **Edwin Arnold**, born three years earlier than Lord de Tabley, has known better how to catch popular favour. So long ago as 1852 he won the Newdigate Prize with his *Feast of Belshazzar*, and from that day to this his facile pen has never failed to please. It was by his *Light of Asia* (1879), the fruit of sympathetic study of the literature and religion of the East, that he won his way into the ranks of the most popular poets of the later years of the Victorian era. He is still best known by this volume, though he has more recently (1891) issued *The Light of the World*, in which he essays, with less success, to give a poetic setting to the life of the Founder of Christianity.

Writers of verse of which the aim is mainly to amuse are **Charles Stuart Calverley** (b. 1833, d. 1884), who wrote little but wrote perfectly in a vein of refined humour and with enviable mastery of the lighter forms of verse; **Mortimer Collins** (b. 1827, d. 1876), who was novelist and journalist, as well as writer of *vers de société*; **Frederick Locker-Lampson** (b. 1821, d. 1895), author of the delightful *London Lyrics* (1857); and **William Schwenck Gilbert** (b. 1836), who began with his popular *Bab Ballads* in 1861, went on to write

comedies, and then expended his quaint and whimsical humour upon the libretti which Sir Arthur Sullivan set to music.

Of the older poets of the Victorian era two not yet noticed are **Jean Ingelow**, a writer of novels as well as of sentimental and didactic and religious verse, who was born in the twenties, and survived until 1897, and **Augusta Webster**, *née* Daviss, who died in 1894, aged 54. Among writers born some years after Queen Victoria's accession, **Frederick William Henry Myers** and **Ernest James Myers**, brothers, born one in 1843, the other in 1844, are both to be ranked among the poets of the era, though the elder of the twain, who died in 1901, was more widely known by his critical essays and his speculations on the future life. Of **Dr. Robert Bridges**, born in the same year as the younger Myers, the work has won the suffrages of good judges of poetry. It is inspired by true poetic feeling, and many of Dr. Bridges' pieces, suffused with a tender melancholy, abound in delicate and graceful fancies expressed in music rich and sweet. The first of his works, *The Growth of Love*, appeared in 1876; among the more recent is his *Ode to Purcell and Other Poems* (1896). He has also written with critical insight on *Milton's Prosody* (1893) and on *John Keats* (1895). Some of Dr. Bridges' work is not quite free from excess of subtlety, and the same admission must be made of the work of **T. E. Brown**, the Poet of Manxland (b. 1831, d. 1897), who may be noticed in this place, for although born before Queen Victoria ascended the throne, he was late in winning recognition as a poet. He wrote both in Manx dialect and in polished English, has deep pathos and deep humour, is peculiarly happy in his metrical effects and in his rhymes, which often have the effect of a "surprise chord" in music, and has breathed into his verse a religious feeling most winsome and impressive.

2. The last years of Queen Victoria's reign saw the advent of a group of poets of whom more than one has done work which, remarkable in itself, has in it the promise of yet higher things. All the verse of **William Watson** has been distinguished by a high degree of finish and restraint. His admirers, indeed, have feared lest his artistic conscientiousness should check his inspiration, and unduly limit his productiveness. That he has the genuine afflatus of the poet is placed beyond the reach of doubt by his splendid tributes to great singers of the past, to Shelley, to Wordsworth, to Burns, to Tennyson—for it is when hymning the praises of other bards that his genius has taken its

highest flights. He has also been inspired to fine work by his keen interest in public affairs. With him patriotism connotes not national aggrandisement and national glorification, but national duty and national honour; and his disappointment and indignation at the failure of his country to intervene effectively to make impossible a repetition of the Armenian massacres found splendid expression in *The Year of Shame* (1896). Mr. Watson, too, has made excursions into criticism, and no one has given more enthusiastic welcome to a still more recent accession to the band of Victorian poets—**Stephen Phillips**. In *Marpessa*, he has declared, Mr. Phillips “demonstrated what I should hardly have thought demonstrable, that another poem can be finer than *Christ in Hades*.” Mr. Phillips’s fame has advanced by leaps and bounds. After *Marpessa*, having a knowledge of stagecraft gained in work as an actor, he set himself to write poetic drama for the stage. First he treated with freshness and force and charm Dante’s story of *Paolo and Francesca* (1899), and then, in the last year of the century, he wrote a three-act drama in blank verse which was successfully produced at Her Majesty’s Theatre. *Herod* is a powerful study of a tyrant who, sinking into a state of semi-madness, as the penalty of the indulgence of every caprice and wanton desire, at last does that which kills within himself the capacity for joy. The subject chosen by the poet made it unavoidable that the atmosphere of the play should be heavy with gloom; but it has passages of radiant beauty, and the verse is always rich and sonorous. **John Davidson** (b. 1857), who published the first of many books in 1886, has written plays, but is best known by his ballads and songs, and especially by the *Ballad of the Making of a Poet* and the *Ballad of a Nun*. **Rudyard Kipling**, born at Bombay in 1864, owes a fame, which extends wherever the English language is spoken, as much to his poems as to his stories. Mr. Kipling is the laureate of the British soldier, and it cannot be pretended that his patriotic verse has always been pitched in the highest key. But the British race has been grateful to him for giving energetic expression to the growing pride of kinship which marked the closing years of Queen Victoria’s reign; and in his noble *Recessional*, inspired by the Diamond Jubilee rejoicings in 1897, he struck a note which chimed in with a loftier patriotism. In his tales, Mr. Kipling has shown himself to have imagination,

humour, invention, keen observation, and a rare command of vivid and pungent phrase ; and though his earlier attempt at a longer story, *The Light that Failed* (1890), was only a partial success, his *Kim*, which began to appear serially just at the close of the reign, encourages the hope that he may do great things in this kind also. His *Jungle Books* (1894 and 1895) illustrate the bent towards mysticism and apologue which is also to be seen in his poetry, and are suggestive of much that has bearing upon human life.

In **William Ernest Henley** we have another writer who has given energetic expression in poetry to patriotic sentiment. Mr. Henley is hardly to be counted among the younger writers of the Victorian era, for he was born in 1849, but it was only in the later years of the reign that he became widely known as a poet. His *Book of Verses* appeared in 1888 ; *The Song of the Sword*, etc., in 1892 ; *London Voluntaries*, etc., in 1893 ; *For England's Sake* in 1900. His muse has found inspiration also in the suffering which has entered into his own lot, and in the stir and clash of life around him ; and a biting realism is one of the "notes" of his poetry. He has done even higher service to literature as editor and critic. His *Views and Reviews* (1890) is full of vigorous and pungent criticism ; and no one among his contemporaries has been less influenced by the material rewards of literary work than he. **Henry John Newbolt**, again (b. 1862), has in *Admirals All* (1897) and *The Island Race* (1898) written verse that stirs the blood of a nation proud of its naval heroes. Another of the younger writers of the reign, **Richard Le Gallienne** (b. 1866), has in *English Poems* (1892) and in other volumes produced verse that teems with airy fancies ; and the same may be said of much of his prose, of which one of the best specimens is also one of the earliest—*George Meredith : Some Characteristics* (1890). In *Rudyard Kipling* (1900) he was less well inspired, for one who sets out to criticise an author to whom he is profoundly antipathetic can do justice neither to himself nor to his subject. **William Butler Yeats**, born at Dublin in 1865, has with a loving hand woven into rich and pregnant verse the dreams and fancies of his native land, and all his work has glamour and mystic beauty and tender feeling. Other poets of the later years of the reign are **Eric Mackay** (d. 1898), a son of Charles Mackay (p. 1046), and author of *Songs of Love and Death* (1865), *A Song of the Sea* (1895); and

Arthur Symons (b. 1866), who, besides verse of his own that has distinction, has produced an *Introduction to the Study of Browning* (1886), which is worth reading for its own sake as well as for the light it throws upon its subject. We must also mention **James Kenneth Stephen** (b. 1859, d. 1892), who wrote lighter verse of high quality; **C. L. Graves** (b. 1856), and **Owen Seaman** (b. 1861), both of whom have an enviable gift of parody.

Nor must this section be closed without reference to the women who have written poetry in these later days. In *The Ascent of Man* (1888), *Songs and Sonnets* (1893), and in other volumes, **Mathilde Blind** (b. 1847, d. 1896) produced verse that was both weighted with thought and winged with imagination. To **Michael Field**, which is understood to be a pseudonym that veils two ladies, are credited several volumes, of which the first, *Callirrhoe*, dates from 1884. **Agnes Mary F. Robinson** (Madame Darmesteter), born in 1857, has followed up *A Handful of Honeysuckle* (1878) with other volumes, all alike the product of a cultivated and refined fancy. **Katharine Tynan**, now Mrs. Hinkson, has written much pleasant verse; so too has **Alice Meynell** (*née* Thompson), who is also a writer of thoughtful prose, in which are treated some of the obscurer phases of life.

3. Among the older novelists of the later years of the reign a distinguished place must be reserved for **George Meredith**. Born in 1828, he began his literary career with a collection of *Poems*, and this volume of true poetry has been followed up at intervals by others, among the more recent of them a series of fine *Odes on France* (1898). Mr. Meredith has also written an illuminating *Essay on Comedy* (1897). But his surest title to enduring renown is his long series of great novels, packed with concentrated thought, sparkling with epigram, and charged with deep feeling, while in them all there flickers the mocking humour that would laugh sentimentality and egotism, and other vices of the mind, out of court. Between George Meredith's work in prose and Robert Browning's in poetry there are obvious resemblances, but in no respect is the parallel more striking than in their common gift for creating the finest and most charming types of womanhood. Mr. Meredith's earliest novel, *The Ordeal of Richard Feverel* (1859), is one of his masterpieces; and the radiant scene in which Richard first meets Lucy, and the later one, piercing in its pathos, in which, after his fall and

his self-imposed banishment, he returns to her, are among the finest things he has done. His other novels include *Evan Harrington* (1861), in which figures "old Mel," the first of several characters drawn on a colossal scale; *Emilia in England* (1864), afterwards published as *Sandra Belloni*, full of incident as well as of humour; *Rhoda Fleming* (1865), one of the simplest and least characteristic of his novels; *Vittoria* (1866), a sequel to *Sandra Belloni*, but hardly, as a story, on the same high level, though it has a special feature of interest in the introduction into it of Mazzini, "The Chief"; *The Adventures of Harry Richmond* (1871), which has for its real hero a greater "old Mel," a man of stupendous gifts and no conscience; *Beauchamp's Career* (1875), a fine exposition of generous idealism in politics set over against a high type of Toryism; *The Egoist* (1879), a merciless exposure of the selfishness and conceit of the human male; *Tragic Comedians* (1881), suggested by the love-story of Lassalle; and *Diana of the Crossways* (1885), which turns upon a legendary incident in modern politics. Mr. Meredith's later novels include *One of our Conquerors* (1891), a study of the complications arising out of an irregular union; *Lord Ormont and his Aminta* (1894), and *The Amazing Marriage* (1895); and if in these his eccentricities of style have become more pronounced or more prominent, there is at the same time much of the old strength and brilliance, and all the old capacity for the portraiture of delightful women.

Mr. Meredith is essentially a novelist of modern life; the great success of **Richard Blackmore** (b. 1825, d. 1900) is a pure romance, for which he went back to Stuart times. *Lorna Doone* (1869) is one of the books which everyone has read, and which deserve to be read by everyone. Blackmore wrote many other stories, but in none of them did he reach the high standard which he erected for himself in *Lorna Doone*. In most of them there are strong scenes, in all there is vivid characterisation; but the author too often mars fine work by the obtrusion of his own prejudices and angularities.

Thomas Hardy, another West-countryman, has ranged over the whole of Wessex, and there is scarce a place of note between Winchester and Barnstaple which is not to be found under some attractive *alias* in his books. Born at Dorchester, in 1840, and trained as an architect, he published his first novel, *Desperate Remedies*, in 1871, but it was only in his second book, *Under the Greenwood Tree* (1872), that he "found himself," and

won his place in the front rank of contemporary humorists. *A Pair of Blue Eyes*, lit up with many a flash of the rustic humour which is Mr. Hardy's finest quality, and gleaming also with the humour of comedy, but having a bitterly ironic *dénouement*, belongs to 1873, and *Far From the Madding Crowd*, his strongest and most brilliant work, to 1874. *The Mayor of Casterbridge*, hardly inferior in strength to *Far From the Madding Crowd*, though less brilliant, appeared in 1886, and *The Woodlanders*, notable, like *The Return of the Native* (1878), for its fine atmosphere, in 1887. These are among the best of Mr. Hardy's earlier works. His later ones, such as *Tess of the d'Urbervilles* (1892), *Jude the Obscure* (1895), and *The Well Beloved* (1897), and his collections of short stories, have not given unmixed satisfaction to many of his old admirers, for in them his sense of the irony of human life is apt to become unpleasantly insistent, and the two last of the three have not the vitality that throbs in the earlier books.

Another West-countryman who may be noticed here is the Rev. Sabine Baring-Gould, born at Exeter in 1834, a writer of amazing facility and versatility. Not content with the West as a setting for his stories, he has annexed East Anglia and other parts of his native land, and has also roved abroad. His first notable novel, *Mehalah*, a sombre story of fierce love and hate, belongs to 1880; but before this he had produced a long list of works on a great variety of subjects. He has also written a *Life of the Rev. R. S. Hawker* (1876), the vicar of Morwenstow, himself a man of remarkable endowment, both of mind and of character, a collected edition of whose poems was published in 1899.

Like Thomas Hardy, **William Black** (b. at Glasgow, 1841, d. 1898), owes not a little of his power to please to his faculty for painting scenery, though he laid his stories not in Wessex but in the Western Highlands. To his credit there stand many novels, delightful also by reason of their pleasant humour, their sympathetic presentation of character, their lightness of touch. The series begins with *Love or Marriage* (1867), ends with *Briseis* (1896), and includes *A Daughter of Heth* (1871), *A Princess of Thule* (1873) perhaps the least superficial of his works, *Sunrise* (1880), a story that grows out of the machinations of a secret society, and *Donald Ross of Heimra* (1891). *The Strange Adventures of a Phaeton* (1872) must also be mentioned, because, like Thomas Hardy's *Under the Greenwood Tree*, it succeeds in

interesting in spite of its having only the thinnest thread of story running through it. **William Edward Norris**, also, has written novels that yield delight without stirring the depths of feeling, beginning with *Heaps of Money* (1877). In them, too, there is plenty of humour, as enjoyable as William Black's, though of a slightly more acid kind, and they give pleasure also by their fidelity to truth and their finished craftsmanship.

James Payn, an earlier novelist (b. 1830, d. 1898), first attracted notice with *The Lost Sir Massingberd* in 1864, and though he poured out a quick succession of stories he never fell below a high standard. His salient qualities are rapid narrative, lively dialogue, bold and often daring invention, and a gift for the creation of eccentric types of character. His *Literary Recollections* (1886) and *Gleams of Memory* (1894) are charming pieces of autobiography. Another prolific writer of stories in which there is no lack of movement is Sir **Walter Besant**, who was born in 1838, and knighted in 1895. His first essay in literature was *Studies in Early French Poetry* (1868). Later came a string of capital stories—among them *The Golden Butterfly* (1871) and *Ready-money Mortiboy* (1872)—written in collaboration with **James Rice**, born in 1843, died in 1882. Since Rice's death, his collaborator has continued to produce novels year after year. One of the most popular of them is *All Sorts and Conditions of Men* (1882), which led to the establishment of the People's Palace in East London. Sir Walter Besant has also produced biographical works, and books on the history of London, and in every branch of his work he has written with freshness and enthusiasm. With him we may couple a novelist whose work has an exuberant vitality like unto his own. The fame of **Henry Kingsley** (b. 1830, d. 1876), has been unduly overshadowed by that of his brother; for his books have an abundance of action and animation and humour, and are interspersed with delightful irrelevancies that have a savour all their own. One of the best known of his novels is *Geoffrey Hamlyn* (1859), another *Ravenshoe* (1861), and yet another *The Hillyars and the Burtons* (1865), which has lent a charm to Chelsea Old Church.

Two writers of stories which have to do with the deep things of faith and conduct are **Joseph Henry Shorthouse** (b. 1834), author of *John Inglesant* (1880), of *The Little Schoolmaster Mark* (1883), and of other books suffused with an atmosphere of idealism and mysticism; and **William Hale White**

("Mark Rutherford"), born three years earlier, who with a diction at once precise and supple, has a quite peculiar faculty for imparting keen interest to stories even when, as in his earlier works, they are almost empty of action and of romantic sentiment. Nor does anyone know better how to make an autobiographical story read like real autobiography. His *Autobiography of Mark Rutherford* appeared in 1881; *Mark Rutherford's Deliverance* in 1885; *The Revolution in Tanner's Lane* in 1887; *Miriam's Schooling* in 1889; *Catherine Furze* in 1893; and *Clara Hopgood* in 1896. Mr. Hale White has also published, not pseudonymously, translations from Spinoza.

Lewis Carroll (the Rev. C. L. Dodgson), who was born in 1833, and died in 1898, will long be remembered as the author of *Alice's Adventures in Wonderland* (1868), *Alice Through the Looking Glass* (1872), and other stories that have given as much joy to adult readers as to the children for whom they were written. Another writer whose work stands by itself is **George L. P. B. du Maurier**, the accomplished Society caricaturist of *Punch* (b. 1834, d. 1896), who only two years before his death found multitudes of readers on both sides of the Atlantic for his *Trilby*. The vogue it enjoyed, though excessive, was by no means wholly undeserved, for the book has in plentiful measure wit and vivacity and feeling, and the characters are all brilliantly sketched. Another novel, *Peter Ibbetson*, published in 1891, had perhaps equal merit, though it was less fortunate in catching the favour of the public.

Successful novelists who have not yet been mentioned are Captain **Mayne Reid** (b. 1819, d. 1883), the author of many vigorous tales of adventure, and **George John Whyte-Melville** (b. 1821, d. 1878), who wrote dashing stories that have much to do with the hunting field. Still with us, and still busy with their pens, though born before Queen Victoria's accession, are **Hamilton Aïdé** (b. 1830); **Justin McCarthy**, born at Cork in the same year, who, though the author of many pleasant novels, of a highly popular *History of Our Own Times* (1878-80, and 1897), and like works, has found time to do a great deal of good journalistic work and to take a prominent part in politics; **George Manville Fenn** (b. 1831), whose invention seems to be inexhaustible; **B. L. Farjeon** (b. 1833), and **F. W. Robinson** (b. 1830), both of whom also have a long list of stories to their credit. Novelists born in the early years of the reign are **Joseph Hatton** (b. 1839), **R. E. Francillon** (b. 1841), **Robert**

Williams Buchanan, born in the same year, who besides having written powerful and picturesque novels dealing with elemental passions, such as *The Shadow of the Sword* (1874) and *God and the Man* (1881), is a poet and dramatist; and **William Clark Russell** (b. 1844), who shares with two younger writers, **Frank Thomas Bullen** (b. 1857) and **William Wymark Jacobs** (b. 1863) the distinction of having written some of the best sea-stories of the times.

4. Of the women who achieved popularity as novelists in the middle years of the reign, some have been noticed in the body of this book. Among the others reference must be made to **Dinah Maria Mulock**, afterwards Mrs. Craik (b. 1826, d. 1888), whose work, if sometimes it betrays too strenuous an effort after edification, has real merit. The aim at edification is salient also in many of the stories of **Mrs. Henry Wood** (b. 1820, d. 1887) but she is best known by her *East Lynne* (1861), of which the plot turns upon a crime. In the story-telling faculty few writers of the reign, of either sex, have equalled **Mary Elizabeth Braddon** (Mrs. Maxwell). Born in 1837, she scored a great success in 1862 with *Lady Audley's Secret*, and repeated it in 1863 with *Aurora Floyd*; and though she has written a long list of works in the interval, there is as yet little sign of flagging invention. Mrs. Hector (*née* French), who preferred to be known as **Mrs. Alexander** (b. 1825, d. 1897), was a dexterous weaver of stories that became popular. Another lady who chooses to use a *nom de guerre* is **Ouida** (Louisa de la Ramée), to whose imagination and emotional power and mental vigour less than justice has been done by critics who have dwelt too much upon obvious defects. Miss **Rhoda Broughton's** earlier books, such as *Nancy* (1873), have piquant humour and sprightly vivacity, as well as genuine feeling. She was born in 1840, began to publish in the sixties, and is still writing. Miss **Matilda Barbara Betham-Edwards**, who was born in 1836, has sometimes been confused with Miss **Amelia Blandford Edwards** (b. 1831, d. 1896). Neither of these ladies has limited herself to fiction, for the latter was an Egyptologist, and the former has done much to present French folk and French things to English eyes in an agreeable light. One of her most recent stories is *The Lord of the Harvest* (1899), an agreeable idyll of the Suffolk life that was familiar to her in bygone days. **Eliza Lynn Linton** (b. 1822, d. 1898), who was married to **William James Linton**, the engraver and author (b. 1812, d. 1898), was not only

a successful novelist, but also a brilliant essayist, with a witty and caustic pen; and in her the advocates of women's rights found a formidable opponent. Other women novelists not among the most recent group who have won a measure of popularity are Mrs. **George Linnæus Banks** (b. 1821, d. 1897), Mrs. **Amelia Barr** (b. 1831), **Annie Thomas** (Mrs. Pender Cudlip), born in 1838, Miss **Florence Montgomery** (b. 1843), Mrs. **Katherine Macquoid**, who began to write in the sixties, and Miss **Iza Duffus Hardy**, whose earliest novels belong to the next decade.

5. Coming now to the novelists who became famous in the later years of the reign, we must begin with **Robert Louis Balfour Stevenson**, who was born in 1850 at Edinburgh, and died in 1894 in Samoa. Him we may speak of as the founder of the English Neo-Romantic school of fiction. A figure of singular fascination, whose charm lay partly in temper and character, and partly in fine genius, he wielded a potent influence over the younger writers of the era, most of whom were proud to call him master. He began his long and varied tale of work with some volumes of travel and of essays, all of them charming in their quaint fancy, their delicate humour, their tender humanity, their felicity of phrase. *An Inland Voyage* and *Travels with a Donkey*, conceived somewhat in the vein of Sterne's *Sentimental Journey*, appeared in 1878 and 1879; *Virginibus Puerisque* and *Familiar Studies of Men and Books* in 1881 and 1882, and to the latter year belongs also *The New Arabian Nights*. Then, in 1883, with *Treasure Island*, Stevenson bounded into the ranks of the most popular writers of the day. Other adventure stories followed, among them *Kidnapped* (1886), *The Black Arrow* (1888), *The Master of Ballantrae* (1891), *Catriona* (1893), and, after his lamented death, *Weir of Hermiston* (1896) and *St. Ives* (1897), this last having been completed so deftly by Mr. Quiller-Couch that few would undertake to discover the "joins." Of Stevenson's historical romances, perhaps the most delightful is *Catriona*, which is a sequel to *Kidnapped*; although in unity and proportion *The Master of Ballantrae*, a depressing study of character that deteriorates under the test of cruel circumstance, is among the best. Another work of serious interest, in which the problem of human personality is treated in an original and daring fashion, is *The Strange Case of Dr. Jekyll and Mr. Hyde* (1885). Stevenson also wrote in collaboration with Mr. Lloyd Osbourne *The*

Wrecker (1892) and *The Ebb Tide* (1894), and in collaboration with Mr. W. E. Henley *Three Plays* (1892). There are several volumes of dainty verse from his pen, and the *Letters* that have been published since his death have singular charm and interest. One of the first to follow the lead of "R. L. S." was **Henry Rider Haggard** (b. 1856), the theme of whose *King Solomon's Mines* (1885) may have been suggested by *Treasure Island*, though he worked out the idea in a way all his own. Mr. Rider Haggard has not found his local colour in the wilds of Africa only, but has gone also to Mexico and other lands, and whenever he has given his imagination sufficient scope, and has not tied himself down to the actual and the prosaic, he has written with sensational force.

Stevenson had and has no greater admirer than **James Matthew Barrie**, born at Kirriemuir, the Thrums of his stories, in 1860. But in Mr. Barrie's case admiration has not led to imitation: rather is he also the founder of a school—that which seeks to make a faithful presentment of lowly Scottish life. Beginning in 1887 with *Better Dead*, he arrested the attention of all thoughtful readers in 1888 with *Auld Licht Idylls*. If any still doubted that another writer of genius was at work among us, the doubt must have been dispelled the next year by *A Window in Thrums*, which is not only full of humour and pathos always in close neighbourhood to each other, but has as well a unity and a cumulative force rarely found in a collection of stories. Mr. Barrie's first novel, *The Little Minister* (1891), though not strong in construction, makes delightful reading. *Sentimental Tommy* (1896), his next novel, a study, remarkable for its insight and humour, of the early years of a boy of genius, was a great advance upon *The Little Minister*; and *Tommy and Grizel* (1900), which tells the rest of Tommy's strange story, is an even finer book; though one can hardly declare it to be free from excess of sentiment, in spite of the author's ostentatious determination to castigate sentimentality. The artist in Mr. Barrie is, perhaps, best seen in his *Margaret Ogilvy* (1896), a sketch of his mother which is one of the finest tributes of filial love to be found in literature.

In his first volume of stories, *The Stickit Minister* (1893), **Samuel Rutherford Crockett**, who was born at Duchrae in the same year as Mr. Barrie, followed that writer's lead. But Mr. Crockett is in the romantic succession, and with his next book, *The Raiders* (1894), he struck a vein of his own in which

he has since worked with extraordinary energy. Though his craftsmanship may leave something to desire, his severest critics must concede to him imagination and narrative power. "**Ian Maclaren**" (the Rev. John Watson), who was born in 1850, is another writer of stories who followed in Mr. Barrie's wake, and has won fame with *Beside the Bonnie Brier Bush* (1894) and other volumes.

Arthur Conan Doyle, grandson of John Doyle, the caricaturist, nephew of Richard Doyle of *Punch*, and an Irishman, though born at Edinburgh, in 1859, began his career as a doctor. His first literary venture was *A Study in Scarlet* (1887), followed in 1888 by *Micah Clarke*, a story of the Monmouth rebellion, which is not without some suggestions of *Lorna Doone*. *The White Company* (1891), in which Dr. Doyle showed himself to have rare powers of dashing narrative, added to his reputation; but it was *The Adventures of Sherlock Holmes* (1893) that brought him to the pinnacle of his popularity. These stories of the exploits of an omniscient detective have an ingenuity all their own; but a better book is *The Refugees*, which belongs to the same year. After some experiments in stories of the realistic order, Dr. Doyle went back to the early years of the last century and wrote *The Exploits of Brigadier Gerard* and *Rodney Stone* (1896), and *Uncle Bernac* (1897). *The Tragedy of the Korosko* (1897) is a tale of the Soudan as it was before the Khalifa's power was broken. When war broke out in South Africa, Dr. Doyle attached himself to the Langman Field Hospital as a volunteer, and the literary fruit of this patriotic adventure is *The Great Boer War* (1900), one of the most valuable of the many books on this theme.

Like Thomas Hardy, **Thomas Henry Hall Caine**, who has Manx blood in his veins, though born at Runcorn in 1853, began life as an architect, but was driven to literature by irresistible impulse. Mr. Hall Caine first wrote books on literary subjects; next came *The Shadow of a Crime* (1885), and then, allowing his imagination to conjure up elemental emotions, he wrote *The Deemster* (1887), *The Bondman* (1890), and *The Scapegoat* (1891). But the best piece of work he has yet done is *The Manxman* (1894), which keeps close to reality, and has undeniable power. In *The Christian* (1897) Mr. Hall Caine successfully responded to the demand of a large section of the reading public for novels that have religion for their theme.

Arthur Thomas Quiller-Couch (equally well known as "Q."), mentioned in an earlier paragraph in connection with "R. L. S.," was born at Bodmin in 1863, of an honourable Cornish family; and all his stories have more or less to do with the peninsular county, to whose idiosyncrasies his work owes not a little of its interest and charm. He began with a stirring story of adventure, *Dead Man's Rock* (1887), and followed on with several others of the same order. But until the last year but one of the reign his best work was put into his short stories and sketches. The first of these volumes was *Noughts and Crosses* (1891), and to this succeeded *The Delectable Duchy* and *Green Bays* (1893), and *Wandering Heath* (1895). In 1899 came *The Ship of Stars*, a novel which, concerned mainly with the development of a boy of fine character and mechanical gift who is destined to a life not of love but of practical achievement, moves throughout on a high artistic level. In 1900 another volume of short stories, many of them suggestive of things belonging to a world other than that of sense, appeared under the fortunate title—and no one is happier in his titles than Mr. Quiller-Couch—of *Old Fires and Profitable Ghosts*. He is also an accomplished critic, not too wedded to accepted rule to be incapable of judging new methods by their fruits. Some of his best work in this kind may be found in his *Adventures in Criticism* (1896).

Anthony Hope (Anthony Hope Hawkins), born in 1865, has written stories in many veins, but is best known by those which, like *The Prisoner of Zenda* (1894), form a delightful blend of romance and realism. He has also written historical romances, such as *Simon Dale* (1898), and stories of modern life, *Father Stafford* (1891), *The God in the Car* (1894), and *Quisanté* (1900), the first a presentment of the conflict that rages in the mind of one who has to choose between love and the call to the priestly life, the last a study of a political adventurer, compounded of the charlatan and the genius. As a master of easy, charming, highly allusive dialogue, which gleams and glances like sunbeams on ruffled water, Mr. Hope has scarce an equal among his contemporaries, as the *Dolly Dialogues* (1894) and the *Comedies of Courtship* (1895) attest. Among the few writers worthy of being compared with him in this quality is **F. Anstey** (Thomas Anstey Guthrie, b. 1856), one of *Mr. Punch's* band of contributors, who made his mark in 1882 with the quaint and paradoxical *Vice Versâ*, and has repeated his

first success with *Voces Populi* (1897), *The Brass Bottle* (1900), and other volumes.

Unlike Anthony Hope, **Stanley John Weyman** has confined himself consistently to historical romance. He was born at Ludlow in 1855, but did not begin to publish until 1890. As befits one who took a second-class in Modern History at Oxford, his work gives proof of careful study, as well as of artistic restraint. His characters are more elaborately drawn and more consistent than the creations of the historical novelist usually are ; his plots are constructed with unusual subtlety, his writing always has sobriety and dignity. *The House of the Wolf* was his first work ; among its successors are *A Gentleman of France* (1891), *The Man in Black* and *Under the Red Robe* (1894), *A Minister of France* and *The Red Cockade* (1895), *Shrewsbury* and *The Castle Inn* (1898), and *Sophia* (1900). Another writer of historical novels which have high artistic qualities is **Frank Mathew** (born at Bombay in 1865), who began his career as a writer of tales with a collection of short stories, marked by freshness and humour, entitled *At the Rising of the Moon* (1893).

Gilbert Parker, a Canadian (b. 1862), and now a member of the Imperial Parliament, has written novels around episodes in the history of the Dominion, all of them admirable in presentation of character as well as in plot and narrative. The first of his books, *Pierre and His People*, belongs to 1892 ; *The Lane that has no Turning*, to the last year of the century. **Max Pemberton** (b. 1863), who also has written popular historical stories, is still better known by his stories of adventure, bold in invention, swift in narrative, and graphic in description.

As Mr. Gilbert Parker has quickened interest in the Dominion, so has **Ernest William Hornung** helped his fellow-countrymen to understand the life that is being lived in the great Commonwealth in the Southern seas. Mr. Hornung, however, was only a sojourner in Australia, having been born at Middlesbrough, in 1866, and educated at Uppingham. The first of his novels, most of which divide their action between Australia and the mother land, was *A Bride from the Bush* (1890), delightful by virtue of its freshness and *verve* and irresistible humour. After *Under Two Skies* (1892), came *Tiny Luttrell* (1893), a study of a delightful flirt, in which Mr. Hornung wrote with closer observation and touched in his

portraits more subtly ; but in later books, such as *The Rogue's March* (1896), *My Lord Duke* (1897), *Peccavi* (1900), he has relied, as before, upon broader effects. An older writer, **Rolf Boldrewood** (b. 1826), whose real name is Thomas Alexander Browne, has in his *Robbery Under Arms* (1888), and in later stories, put to excellent use the knowledge he gained as a squatter in Victoria and a police magistrate in New South Wales.

Something has been said of **Rudyard Kipling** in an earlier section, and here it can only be added that his stories have not only dazzled by their brilliancy, but have created in this country a new interest in India and its people. We may therefore pass on to speak of **George Moore** as the most advanced exponent of the realistic novel. With an inadequate sense of the virtues of reticence, Mr. Moore undoubtedly has imagination and insight and power. This he demonstrated by his *Esther Waters* (1894), which came as a revelation to many who had never believed the author of *A Modern Lover* (1883) to have it in him to write a novel which, in spite of blemishes in detail, is charged with power, and goes straight to the sources of the tears of things. **Richard Whiteing** (b. 1840) had long been known as a clever journalist, but in 1899 he acquired wider fame as the author of *No. 5 John Street*, a story of life in the slums which is lit up with many a flash of sarcastic humour. A younger journalist, **Arthur Morrison** (b. 1863), has treated more gruesomely of lower phases of slum life in *Tales of Mean Streets* (1894), *A Child of the Fago* (1896), and *To London Town* (1899). **George Robert Gissing** (b. 1857) has dealt realistically with shabby respectability. He began with *A Life's Morning* (1888), and has since written *The New Grub Street* (1891), *The Odd Women* (1893), *Eve's Ransom* (1895), *The Town Traveller* (1898), and other stories, besides a capital monograph on Dickens. Mr. Gissing treats of humdrum phases of life which the novelist usually passes over, and it is a testimony to his skill that no matter how prosaic his theme, he never fails to make it interesting. His brother also, **Algernon Gissing** (b. 1860), has won his spurs as a novelist.

Other successful novelists, who are still in the full tide of productiveness, are **David Christie Murray** (b. 1847), **Francis Charles Philips** (b. 1849), and **Frank Frankfort Moore**, born at Limerick in 1855. Among novelists who

began to publish in the eighties are **Israel Zangwill** (b. 1864), who in *The Children of the Ghetto* (1892), *The King of Schnorrers* (1894), and other works, has with abundant knowledge dealt with widely different phases of Jewish life, and who has also made his mark as a penetrating critic with a great gift of epigram; **Morley Roberts** (b. 1857), who in his stories has turned to good account the experiences of an adventurous career; **John Edward Bloundelle-Burton** (b. 1850), author of *The Hispaniola Plate* (1894) and other stirring tales; and **Richard Pryce**, born at Boulogne in 1864, whose work is marked by sympathy and restraint. Novelists whose success belongs to the last ten years of the century and of the reign are **George Louis Becke** (b. 1848), an Australian journalist, now settled in the old country, who has written vivid stories of the Southern seas; **H. D. Wells** (b. 1866), whose imagination has bodied forth things not dreamt of in our philosophies; **Louis Zangwill** (b. 1869), a brother of Israel Zangwill; **Edward Frederic Benson**, who was born in 1867, a son of the late Archbishop of Canterbury, and achieved success with his first book, *Dodo* (1893), in which there is an abundance of saucy wit; **Robert S. Hichens** (b. 1864), whose best gift is his social satire; **Henry Seton Merriman**, whose novels range over a wide field of interest; **Eden Phillpotts** (b. 1862), whose work is racy of the soil of the West; **Maurice Hewlett** (b. 1861); **A. E. W. Mason** (b. 1865); **Benjamin Swift**, born at Glasgow in 1871, whose real name is W. R. Paterson; **Halliwell Sutcliffe**; **Herbert Compton**, author of *The Inimitable Mrs. Massingham* (1900); and **William Pigott**, whose *In Royal Purple* (1899), though conceived in Anthony Hope's most characteristic vein, is worked out with originality and delectable humour.

6. In the latest years of the reign the woman novelist asserted herself even more successfully than in the middle period. In the front rank stands **Mrs. Humphry Ward**, born in Tasmania in 1851, daughter of Thomas Arnold, a son of Arnold of Rugby, and author of *Passages from a Wandering Life* (1900). Mrs. Ward's novels turn upon problems of religious belief and social life, and the personal complications arising out of them; and even those who do not like the "novel with a purpose" must allow that she has insight, invention, and distinction of style, besides erudition and an intellect of uncommon reach and grasp. The book which

first brought her fame, *Robert Elsmere*, belongs to 1888. This has been followed by *David Grieve* (1892), *Marcella* (1894), *The Story of Bessie Costrell* (1895), *Sir George Tressady* (1896), *Helbeck of Bannisdale* (1898), and *Eleanor* (1900), the last a brilliant and subtle study of a man and woman of intellect and of high refinement, who, nevertheless, at the spur of love, show themselves capable of excessive selfishness, though in the woman's case the trial ends in renunciation. **Lucas Malet** (Mary St. Leger Harrison) is also in a distinguished literary succession, for she is the youngest daughter of Charles Kingsley, and her late husband was rector of the Clovelly about which her father wrote so eloquently. She, too, well deserves the success she has achieved, for her books are the fruits of no cheap facility, but have in them, besides imagination, intellect and conscientious workmanship. With *The Wages of Sin* (1891), a story that shows deep insight into the artistic temperament and also a fine sense of that moral law which even the artistic temperament cannot violate with impunity, she gained for herself a wide circle of admiring readers. Five years later came *The Carissima*, a sombre study in mental pathology which has less breadth of interest, and four years after this appeared *The Gateless Barrier* (1900), a well-considered attempt to materialise the spiritual.

Like the author of *Robert Elsmere*, **Edna Lyall** (Ada Ellen Bayly) has dealt largely with religion, but without committing any breach with orthodoxy. **Marie Corelli**, again, has in her later books appealed with extraordinary success to readers who look to the novel for religious excitement. Her *Barabbas* appeared in 1893, *The Sorrows of Satan* in 1895, *The Mighty Atom* in 1896, *Boy* and *The Master Christian* in 1900. These are but a few of her works, of which the first, *A Romance of Two Worlds*, belongs to 1886. The novels of Madame **Sarah Grand** (Mrs. MacFall) turn largely upon the relations between the sexes, which are canvassed with no lack of plain speaking. Her two best books up to the end of the reign, *The Heavenly Twins* (1893) and *The Beth Book* (1897), have defects of balance and proportion, and suffer from lack of reticence and from over-insistence upon their moral, but in both there are humour and invention, and, above all, imaginative glamour. It is upon these same relations that turns *The Story of an African Farm* (1891), by **Olive Schreiner**, who is daughter of a Lutheran clergyman at Cape Town, is sister to the Hon. W. P. Schreiner, ex-Prime Minister of Cape Colony, and since 1894

has been the wife of Mr. Cronwright. The book has in it touches of genius that give it charm and power, and many hoped that it was a foretaste of even better things to come ; but the promise has so far been but scantily fulfilled either by *Dreams* (1893) or by *Trooper Peter Halket* (1897).

Perhaps the most brilliant of our women novelists is the lady whose *nom de guerre* is **John Oliver Hobbes**, born at Boston, in the States, in 1867. Her early stories, such as *Some Emotions and a Moral* (1891) and *A Study in Temptations* (1893), slight in substance, were full of sparkling wit. *The Gods, Some Mortals, and Lord Wickenham* (1895), and *The Herb Moon* (1896), were experiments with the novel, but it was not until she wrote *The School for Saints* (1897), in which she enters the world of high politics and high society, and discusses deep problems with the ease of assured knowledge, that she did full justice to herself. *Robert Orange*, which appeared in 1900, was not more successful than sequels usually are. This clever writer has also produced *The Ambassador* and other plays that have achieved success on the stage. Another writer whose work scintillates with wit is **Ellen Thorneycroft Fowler**, a daughter of Sir Henry Fowler, the statesman. Miss Fowler has written *Concerning Isabel Carnaby* (1898), *A Double Thread* (1899), and *The Farringdons* (1900), besides some volumes of verse. Mrs. **W. K. Clifford**, the widow of a brilliant man of science, is well known as a writer of clever stories, such as *Aunt Anne* (1893) and *A Flash of Summer* (1895). **Elizabeth Robins** (Mrs. C. E. Raimond), an actress who has signalised herself by her interpretations of Ibsen, has won at least equal distinction as a writer by *The Open Question* (1898), a book which to brilliant characterisation and fertility of idea adds an intellectual grasp and a craftsmanship for which some of her sister novelists are not renowned. Mrs. **Flora Annie Steel** (b. 1847) has written novels which depend mainly for their interest upon her intimate knowledge of native life in India. *On the Face of the Waters* (1896), though not well compacted together, evidences remarkable insight into Hindoo character, and *The Hosts of the Lord* (1900) found welcome as an advance upon the earlier work.

Among Irish ladies who are known as writers of stories are the Hon. **Emily Lawless** (b. 1845), author of *Grania* (1892) and *Maelcho* (1894), and Miss **Jane Barlow** (b. 1860), who has published *Bogland Studies* and *Irish Idylls* (1892), and other

books. Miss **Fiona Macleod**, a leading member of the new Celtic school, has wrought into verse as well as into prose the mystical legends that linger among the Scottish hills. Mrs. **Frances Burnett** (*née* Hodgson) and Miss Beatrice Harraden, though their works show them to be familiar with life in the New World, are both of them of English birth. Mrs. Burnett was born at Manchester in 1849, and began to be famous when, in 1877, *That Lass o' Lowrie's* appeared. Her *Little Lord Fauntleroy* (1886) she herself dramatised, with remarkable success; *A Lady of Quality* also has been turned into a play. Miss **Beatrice Harraden**, who was born at Hampstead in 1864, has written with freshness and spontaneity *Ships that Pass in the Night* (1893), and a less pleasant story entitled *The Fowler* (1899). Mrs. **Campbell Praed**, born in Queensland in 1851, began to publish in 1880, and in 1900 wrote *As a Watch in the Night*.

Mrs. **Margaret L. Woods** (b. 1856), a daughter of the Dean of Westminster, is the author of novels that paint with striking fidelity rustic and gipsy life, among them *A Village Tragedy* (1887) and *The Vagabonds* (1894). Other popular writers of the day are **Rita**, the pseudonym of Mrs. W. Desmond Humphries; **Helen Mathers** (Mrs. Henry Reeves), born 1853, who continues to write under her maiden name; **John Strange Winter** (Mrs. Arthur Stannard), born 1856, who has written much about life in the Army; **Maxwell Gray** (Miss M. G. Tutiett), still best known as the author of *The Silence of Dean Maitland* (1886), a book of some emotional power, though lacking in verisimilitude; and **L. T. Meade**, the maiden name of Mrs. Toulmin Smith, whose best work, perhaps, has been done as a writer of stories for girls. Among writers who have more recently entered the lists are the Hon. Mrs. **Arthur Henniker** (daughter of Monckton Milnes, first Lord Houghton); **Iota** (Mrs. Kathleen Mannington Caffyn), whose first book, *A Yellow Aster*, belongs to 1894; Dr. **Arabella Kenealy**, who drew upon her knowledge of medical life for her first story, *Dr. Janet of Harley Street* (1893); Miss **Mary Cholmondeley**, whose *Red Pottage* was one of the "sensations" of 1899; and **Zack** (Gwendoline Keats), whose *On Trial* (1899) a painful study in weakness of character, is a successful reproduction of the scenery and life of Exmoor.

7. **Charles Darwin**, the founder of the doctrine of natural selection, has already been dealt with in the body of this work

(p. 1074), and something must here be said of **Herbert Spencer**, the apostle of evolution in a wider sense. Born in 1820, Mr. Spencer, at the age of forty, issued the programme of his "System of Synthetic Philosophy," in which he proposed to apply the principle of evolution to all orders of phenomena, social and political as well as biological; and his astonishing faculty for absorbing knowledge and for co-ordinating phenomena has ever since been employed in the carrying out of this scheme. His *First Principles* (1862), in which he lays its foundations, is but one of many profound works in exposition of the evolutionist philosophy, all of them packed with closest reasoning. His antagonism to all transcendental theories, the rigid bounds he has set to the domain of the knowable, his assaults alike upon Theism and upon Comtism, the stand he has made in an age when "we are all Socialists" for a stern and unbending individualism in politics, have made his life that of a fighter, but his energy, his persistence, his single-minded devotion to what he conceives to be truth, have won for him general admiration, and the address of congratulation presented to him in 1896, on the completion of his vast plan, was signed by leaders of thought representative of widely different schools.

To **Alfred Russel Wallace** (b. 1822) the theory of natural selection owes only less than to Darwin. This naturalist arrived at the same goal as Darwin at the same time. In *Darwinism* (1889) he has given a singularly luminous exposition of the doctrine. **George John Romanes** (b. 1848, d. 1894) did original work in connection with evolution, and could hardly have failed to make a shining mark in science and philosophy had not his career been unhappily cut short. This philosophy owes something, too, to **Charles Grant Allen**, who was born in Canada in the same year as Romanes, and died five years later. In the eighties Grant Allen turned from science to fiction, and found the exchange profitable; but his best work was done in the realm of fact. His life has been written by **Edward Clodd** (b. 1840), himself the author of a *Primer of Evolution* (1895) and of works on mythology. **Alexander Bain** (b. 1818), Professor of Logic at Aberdeen, whose first book, *The Senses and the Intellect*, was published in 1855, may be named as one of the group of writers who represent the reaction from metaphysics produced by the discoveries in physics; and **Thomas Hill Green** (b. 1836, d. 1882), Professor of Moral Philosophy at Oxford, whose collected works

appeared in 1885-88, is one of the most original and suggestive of those writers who have found in Hegel and Kant an answer to materialistic theories that are now no longer fashionable. **Edward Caird**, Master of Balliol (b. 1835), has written luminously on metaphysics and religion, as well as on literature ; and **Henry Sidgwick** (b. 1838, d. 1900), Professor of Moral Philosophy at Cambridge, sought both in ethics and in political economy to reconcile lines of thought that had been treated as antagonistic.

8. No account of the literature of the reign could be complete without some account of the contributions to it of **William Ewart Gladstone** (b. 1809, d. 1898). From the time when he wrote the book which Macaulay reviewed, *The State Considered in its Relations with the Church* (1838), Mr. Gladstone's pen was seldom idle, in spite of the urgent claims of public affairs. He wrote on a wide variety of subjects ; and the last years of his long life were pleasantly occupied with the completion of a volume of translations from Horace and the editing of the works of Bishop Butler, his favourite among English divines. His writing, adequate as it is, lacks the fire and force of his oratory ; but as a writer of public letters he had scarce an equal, save the royal lady with one aspect of whose reign these pages are concerned. His successor as Premier, **Lord Rosebery** (b. 1847), brilliant as is his oratory, is not less gifted with the pen, as his monographs on *Pitt* (1891), on *Sir Robert Peel* (1899), and on *Napoleon* (1900) attest. **John Morley** (b. 1838), who within three years of his entrance into Parliament became a Cabinet Minister, and who is among the most eloquent and most morally authoritative of our speakers, can hardly eclipse the fame he won in his earlier years as man of letters and journalist. His works, marked by learning, penetration, vigorous grasp, and a style which with all its severity often rises into high eloquence, include *Studies of Burke* (1867), *Voltaire*, (1871), *Rousseau* (1873), *Diderot and The Encyclopædists* (1878). He has also written on *Compromise* (1874), an austere treatise in which he sets up for men engaged in public affairs a standard that is impossible in this rough work-a-day world. Later books from his pen include a *Life of Cobden* (1881), which is hardly to be reckoned among his successes, *The Study of Literature* (1887), *Aphorisms* (1887), *Walpole* (1888), *Studies in Literature* (1891), *Machiavelli* (1897), and a *Life of Oliver Cromwell* (1900) which, while doing full justice to

one of the greatest of Englishmen, forms an admirable check to Carlyle's extravagant adulation. Mr. Morley has also done work of the highest quality as editor, notably of the *English Men of Letters* series. **James Bryce** (b. 1838), is another statesman who had made a great reputation as a writer—by his *Holy Roman Empire* (1864)—before plunging into the turmoil of politics. His public work, happily, has not diverted him entirely from literary service, for in 1888 he published a monumental work on *The American Commonwealth*, and in 1897 an elaborate and judicial account of *South Africa*.

Another man of eminence in the State who contributed to the literature of the era is the **Duke of Argyll** (b. 1823, d. 1900), who wrote with both force and grace on ecclesiastical, philosophical, and political subjects. **Arthur James Balfour** (b. 1848), one of the most adroit of political dialecticians, is author of subtle works on metaphysics that aim at serving the cause of religion by casting doubt on the postulates of philosophy, among them *A Defence of Philosophic Doubt* (1879) and *The Foundations of Belief* (1895). Sir **Charles Wentworth Dilke**, Bart. (b. 1843), son of the famous conductor of the *Athenæum*, has written with abundant knowledge on the development of the Empire and on many other phases of public affairs, his chief work being *Problems of Greater Britain* (1890), an expansion of a volume that appeared in 1868 as *Greater Britain*. Sir **Mountstuart Elphinstone Grant-Duff** (b. 1829), who has held high office in India, has written on European politics and has published some entertaining reminiscences; and Sir **Charles Gavan Duffy** (b. 1816), an Irishman who has done the Empire good service as a Colonial statesman, has written excellently on Irish history. **William Edward Hartpole Lecky** (b. 1838) has proved an influential private member of the House of Commons, though he did not enter that assembly until 1896, after having won fame as an historian of fine temper and balanced judgment. His chief works are a *History of Rationalism* (1865), a *History of European Morals* (1869), and a *History of England in the Eighteenth Century* (1878-87). In 1899 he published *The Map of Life*, which applies the maxims of a reasoned common-sense to many questions of everyday conduct that confront us all alike, as well as to questions of a more general character, such as moral compromise in war, in the law, in politics, in the Church. **George Wyndham** (b. 1863), who

became Chief Secretary for Ireland just before the close of the reign, had won his spurs in authorship by a volume treating with distinction and grace of *Shakespeare's Poems* (1898). **Augustine Birrell** (b. 1850), who has become a power in the world of politics, thanks as well to a gift of brilliant raillery as to a sagacious judgment, is the author of two series of *Obiter Dicta* (1884 and 1887), consisting of short, fresh, unconventional essays, lighted up with many a flash of shrewd humour.

9. Among writers who have dealt influentially with public affairs during the Victorian era is **Walter Bagehot** (b. 1826, d. 1877), best remembered perhaps as the author of *Physics and Politics* (1873). Sir **John Robert Seeley** (b. 1834, d. 1895), did much to help the British race to a sense of its essential unity by *The Expansion of England* (1883), and *Our Colonial Expansion* (1887). He also wrote a learned work on the *Life and Times of Stein* (1879), the Prussian statesman, but was best known by two books on religion of singular freshness and interest, *Ecce Homo* (1866), a tentative study on the lines of naturalism of the life of Christ, and *Natural Religion* (1882), an attempt to blur the boundary between the natural and the supernatural. Professor **Goldwin Smith**, who was born at Reading in 1823, was Regius Professor of Modern History at Oxford from 1858 to 1866, and in 1868 went to the United States and accepted an appointment in Cornell University. Three years later he moved on to Canada, where he has since dwelt. Besides good work in history and in biography, he has written pungently on current questions, and often in advocacy of unpopular opinions. In 1897 he sent to the press *Guesses at the Riddle of Existence*, in which he deals not very hopefully with matters that cut deeper into life than do what are called the questions of the day. **Frederic Harrison**, who was born in 1831, is the ablest of those writers who apply the doctrines of the Comtist philosophy to national affairs. He has written also on *The Choice of Books* (1886), on *Oliver Cromwell* (1888), on *Early Victorian Literature* (1895), and on *William the Silent* (1897). Another brilliant writer who looked at life from much the same standpoint, **J. Cotter Morison**, born in the same year (d. 1888), is remembered by his volume on *The Service of Man* (1887), as well as by his monographs on *Gibbon* (1878) and *Macaulay* (1882). Sir **Wemyss Reid** (b. 1842), who was knighted in 1894 for services to letters and politics, has won distinction

as publicist and biographer. In addition to novels and an admirable monograph on *Charlotte Brontë* (1877), he has written authoritative Lives of *W. E. Forster* (1888), *Richard Monckton Milnes*, *First Lord Houghton* (1890), and *Lord Playfair* (1899). Sir Wemyss Reid was also founder and first editor of *The Speaker*.

10. Besides historians already mentioned in other connections, there are to be noted two who, though born in the eighteenth century, lived on into the third quarter of the nineteenth—Sir **William Francis Patrick Napier** (b. 1785, d. 1860), author of the monumental *History of the Peninsular War* (1828-40); and **George Finlay** (b. 1799, d. 1875), who wrote a series of works re-published in 1880 under the general title of *History of Greece from its Conquest by the Romans to 1864*. **James Spedding**, who was born in the tenth year of the century, and died in 1881, wrote, in collaboration with James Gairdner, *Studies in English History*, but his fame rests mainly upon his *Life and Times of Bacon* (1876) and his great edition of Bacon's works. **John Richard Green**, who was born in 1837 and died, all too soon, in 1883, sprang into fame by his brilliant *Short History of the English People* (1874). It was expanded into *A History of the English People* (1877-80); and after this came *The Making of England* (1882), and *The Conquest of England* (1884). His widow, **Alice S. A. Green**, has since his death done good work of her own in *Henry the Second* (1888) and in *Town Life in the Fifteenth Century* (1894). The Rev. **James Franck Bright**, Master of University College, Oxford, born in 1832, five years before Green, published in 1875 an *English History for the Use of Public Schools*, which was not long in being accepted as a text-book for advanced scholars. Sir **Spencer Walpole** (b. 1839) is the author of a painstaking *History of England from the Conclusion of the Great War* (1878-86), besides a *Life of Lord John Russell* (1889) and an interesting volume on *The Land of Home Rule* (1893), the land of Home Rule being the Isle of Man, of which this author was Lieutenant-Governor before becoming Secretary of the Post Office. Sir **Frederick Pollock** (b. 1845), Corpus Professor of Jurisprudence at Oxford, and editor of the *Law Reports*, has written with abundant erudition on the *History of English Law* (in conjunction with Professor F. W. Maitland), and on cognate subjects. **John Skelton** (b. 1831, d. 1897) was an authority on some epochs of Scottish history, and especially

on questions relating to Mary Stuart. **Charles Alan Fyffe** (b. 1845, d. 1892) has to his credit *A History of Modern Europe* (1880-92), a work of much independent research, which shows how the States of the Continent have gained the form and character which they now possess. **Charles Harding Firth**, one of the youngest of our historians, has gained the suffrages of good judges by his *Oliver Cromwell* (1900) and earlier works, as well as by his competent editing of historical papers. The Rev. **Alfred John Church** (b. 1829) has told afresh the stories of Herodotus, Homer, the Greek dramatists, and Virgil, as well as stories belonging to English history, in books equally agreeable to the scholar and the child. **Mandell Creighton**, though almost to be ranked with younger historians—he was not born until six years after Queen Victoria's accession—is no longer among us, for he passed away in the early weeks of the new century, just before the end of the reign. His great work, *a History of the Papacy during the Period of the Reformation* (1882-86) was never finished, for in 1891 its author became Bishop of Peterborough, and in 1897 he was translated to London, where he approved himself one of the most laborious and most statesmanlike of prelates.

11. **Richard William Church** (b. 1815, d. 1890), the saintly and scholarly Dean of St. Paul's, wrote in English of perfect purity and grace *The Beginning of the Middle Ages* (1877), and *The Oxford Movement* (1891), besides *Lives of St. Anselm* (1871), *Spenser* (1878), and *Bacon* (1878). **Henry Parry Liddon** (b. 1829, d. 1890), the eloquent Canon of the same cathedral, confined himself more strictly to theological subjects. His chief work is that on *The Divinity of our Lord* (1867), remarkable for its sustained rhetoric and fervid feeling. Another notable writer of the High Church school was Canon **James Bowling Mozley** (b. 1813, d. 1878), whose *Bampton Lectures on Miracles* appeared in 1865. An elder brother, the Rev. **Thomas Mozley** (b. 1806, d. 1893), for many years on the staff of the *Times*, published in 1882 *Reminiscences* which threw fresh light on the Oxford Movement. Canon **Charles Gore** (b. 1853), a representative of the new High Church school, which accepts many of the results of the "higher criticism" of the Scriptures, edited and contributed to the volume known as *Lux Mundi*, and has also written a volume on *The Incarnation of the Son of God* (1891). Professor **T. Kelly Cheyne** (b. 1841) and Professor **S. R. Driver** (b. 1846)

may be bracketed together as exponents of the newer theories of Old Testament literature. Dr. **Brooke Foss Westcott** (b. 1825), Bishop of Durham, is one of our greatest authorities on the New Testament Canon, and has also written with sympathy and insight on the social aspects of Christianity. Dr. **William Sanday** (b. 1843), Lady Margaret Professor of Divinity at Oxford, has in a volume marked by candour and sweet reasonableness defended the Johannine authorship and substantial accuracy of the Fourth Gospel (1872), and has dealt in the same fine spirit with the problem of Inspiration (1893). Canon **Alfred Ainger** (b. 1837), Master of the Temple, is known not only as a divine but as an editor of Charles Lamb, on whom he has written a delightful monograph (1882). **Frederic William Farrar** (b. 1831), Dean of Canterbury, has discoursed on a wide range of subjects, but is best known by his *Life of Christ* (1874). In the last year of the reign Dr. Farrar published some fresh studies in the life of Christ under the title *The Life of Lives*. The Rev. **Edwin Abbott** (b. 1838), for many years head-master of the City of London School, has in *Philochristus* (1878) treated with originality and suggestiveness, but on less orthodox lines, the same great theme. He has also written on *Francis Bacon* (1885), and has dealt in a very critical spirit with the Anglican career of Cardinal Newman (1892). Dr. **John Tulloch**, of St. Andrews (b. 1823, d. 1885), a theologian of liberal proclivities, is best remembered by his *Rational Theology and Christian Philosophy in England in the Eighteenth Century* (1872). **Andrew Martin Fairbairn** (b. 1838), Principal of Mansfield College, Oxford, has written eloquently and with abundant learning on aspects of the Life of Christ and on questions pertaining to the philosophy of religion and of history; notable among his works is *The Place of Christ in Modern Theology* (1893). **William Robertson Smith** (b. 1846, d. 1894), one of the editors of the ninth edition of the *Encyclopædia Britannica*, dealt luminously with early phases of religion in his *Old Testament in the Jewish Church* (1881), and other works. **Robert William Dale** (b. 1829, d. 1895), the successor at Carr's Lane, Birmingham, of John Angell James, whose biographer he became, was a writer of pure and strong English. His chief contribution to theological literature was his treatise on *The Atonement*. **Henry Drummond** (b. 1851, d. 1897) found a wide circle of readers for his *Natural Law in the Spiritual World* (1883) and *The Ascent*

of *Man* (1894), the latter the attempt of a finely gifted mind so to idealise biological phenomena and elevate the terms of evolution as to reconcile the one with, and to fit the other for the expression of, Christian doctrine.

But theology is a subject that has engaged the pens of others besides its professional guardians. **William Rathbone Greg** (b. 1809, d. 1881) wrote not only on economics, but also on the supernatural claims of orthodox Christianity, and though his views of men and things were gloomy and unpopular, his strenuous earnestness, his vigorous thinking, his trenchant writing gave him claims to attention that could not be ignored. Miss **Frances Power Cobbe** (b. 1822) is the author of several suggestive volumes on rationalised religion and on ethics; and in 1894 she sent to the press her *Life*, the production of a serene old age. Among defenders of the cause of supernatural religion was **Richard Holt Hutton** (b. 1826, d. 1897), for many years one of the editors of the *Spectator*, who, trained as a Unitarian, passed over to the orthodox camp, and thenceforth dealt with theological questions from a point of view corresponding to that of Frederick Denison Maurice. By two other laymen supernatural Christianity has been defended in its most extreme form, as expressed in the formulæ of the Roman Catholic creed. **Wm. Samuel Lilly** (b. 1846) is the sworn foe of Liberalism in politics as well as in religion. **Wilfrid Philip Ward** (b. 1856) is a son of the William George Ward ("Ideal" Ward) who was one of the leaders of the Oxford Movement, and went over to Rome. Another layman who discoursed on theology from the same standpoint, and also wrote on zoological and anatomical science and metaphysics, Professor **St. George Mivart** (b. 1827, d. 1900), was less fortunate in keeping within the limits prescribed by his Church, and in the end was subjected to ecclesiastical discipline.

12. Coming now to critical and miscellaneous writers, we may begin with **Leslie Stephen** (b. 1832), a brilliant and incisive critic of theologies as well as of men and books, son of the Sir James Stephen who was one of the lights of the Clapham Sect in its palmy days. Among his books are *Essays on Free Thinking and Plain Speaking* (1873), *Hours in a Library* (1874-79), a *History of English Thought in the Eighteenth Century* (1876), and *The English Utilitarians* (1901), a sequel to the *History of English Thought*. He has also written biographies of Henry

Fawcett (1885), and of his brother Sir **James Fitzjames Stephen** (1895), a judge and jurist (b. 1829, d. 1894), author of a *History of the Criminal Law of England* (1883) and other learned works. **Andrew Lang** (b. 1844), perhaps the most many-sided and copious of our writers, has produced light and graceful verse; has in collaboration rendered into stately prose the *Odyssey* and the *Iliad*; has written romances; has published lives of *Sir Stafford Northcote, first Earl of Iddesleigh* (1890) and *John Gibson Lockhart* (1896), and collections of leading articles and literary criticisms; has written much upon Scottish history; has edited a series of charming fairy books; and ranks high as an authority on folk-lore and mythology. Mr. Lang's views on mythology brought him into conflict with **Friedrich Max Müller** (b. 1823, d. 1900), who, though a German by birth and training, became Professor of Comparative Philology at Oxford, and acquired an admirable mastery of English. **John Addington Symonds** (b. 1840, d. 1893) made in many volumes with taste and scholarship a study of the Italian Renaissance and kindred subjects. His first book, an *Introduction to the Study of Dante*, belongs to 1873; his last, *Giovanni Boccaccio as Man and Author*, appeared the year after his death. Another student of the Renaissance, **Walter Horatio Pater** (b. 1839, d. 1894), author of *Marius the Epicurean* (1885), *Imaginary Portraits* (1887), *Appreciations* (1889), and other books, wrote in a highly wrought style that gave him a powerful influence over men of letters. Yet another student of the Renaissance is **Vernon Lee** (Violet Paget, b. 1856), whose work is always fresh and suggestive.

Henry Duff Traill (b. 1842, d. 1900), the first editor of *Literature*, was a brilliant journalist and man of letters. He wrote monographs on *Sterne* (1882), *Coleridge* (1884), *Shaftesbury* (1886), *William III.* (1888), and *Strafford* (1889), all of them containing penetrating criticism; besides lives of *Sir John Franklin* (1896) and *Lord Cromer* (1897); published two volumes of piquant verse; and gave immense pleasure to all lovers of finished satire by his *New Lucian* (1884). **Henry Austin Dobson** (b. 1840), an official at the Board of Trade, has written *vers de société*, and has discoursed pleasantly on the men and things of the eighteenth century. The works of **Edmund William Gosse** (b. 1849), another of the Board of Trade officials, and son of P. H. Gosse, the zoologist, take a wider range, for besides writing poetry of his own, he has made excur-

sions into both the seventeenth and the eighteenth century, has produced excellent biography and criticism, and has done much to make Englishmen acquainted with modern Scandinavian literature. Among recent works of his are a volume of poems bearing the dainty title *In Russet and Silver* (1894), and a collection of short critical papers, named not less happily *Critical Kit-Kats* (1896). **Richard Garnett** (b. 1835), the Keeper of Printed Books at the British Museum, made a mark in his earlier years by his labours in philology, and has since produced many admirable volumes of biography and criticism. **Stanley Lane-Poole** (b. 1854), formerly attached to the Coin Department of the British Museum, afterwards Professor of Arabic at Trinity College, Dublin, has written vivaciously as well as with erudition on Orientalism, and has also produced several biographical works. **John Pentland Mahaffy** (b. 1839), late Professor of Ancient History in the same College, has discoursed on subjects so diverse as the social life of ancient Greece, the art of conversation, and German metaphysics. Dr. **William Barry** (b. 1849) an eminent Roman Catholic divine, is equally at home in metaphysics, in history, and in criticism, and has also challenged fame as a novelist. **Joseph Jacobs**, a member of the ancient race, born at Sydney in 1850, has written on metaphysical, theological, and historical subjects, and folk-lore, besides publishing a volume of *Literary Studies* (1895). Dr. **George Birkbeck Hill** (b. 1835) is an eminent Johnsonian, and an authority on many subjects besides, and has recently seen through the press an edition of Gibbon's *Decline and Fall*. **Peter William Clayden** (b. 1827) is a journalist who has done good work in biography, as in his *Early Life of Samuel Rogers* (1887), and in *Rogers and his Contemporaries* (1889). **John Cordy Jeaffreson** (b. 1831), who earlier in his career produced some lively books of anecdotes, has in these later years written books on Byron and Shelley, and on Nelson, that give evidence of independent research. **A. K. H. Boyd** (b. 1825, d. 1899) is remembered by his *Recreations of a Country Parson* (1859), as well as by his reminiscences of St. Andrews. **Augustus John Cuthbert Hare** (b. 1834), author of a large number of topographical books, has also written reminiscences, on a most extensive scale.

Wm. Minto (b. 1845, d. 1893) wrote excellently on English literature, as well as on logic; **John Campbell Shairp** (b. 1819, d. 1885) is remembered by his *Studies in Poetry*

and *Philosophy* (1861), and his *Aspects of Poetry* (1881). He also translated Theocritus and the *Odyssey*, and so may be grouped with **H. A. J. Munro** (b. 1819, d. 1885), with **John Conington** (b. 1825, d. 1869), and with Professor Sir **Richard Claverhouse Jebb** (b. 1841), Member of Parliament for Cambridge University, all of whom have done similar work that promises to be of lasting value. **Edward Dowden** (b. 1843), Professor of English Literature in Dublin University, besides *Studies in Literature* (1878 and 1895) and a *Life of Shelley* (1886), has thrown himself enthusiastically into the study of Shakespeare. With him, therefore, may be coupled **Sidney Lee** (b. 1859), who was connected with the monumental Dictionary of National Biography from its inception to its completion, first as assistant editor, then as joint editor with Mr. Leslie Stephen, and finally as editor. His *Life of Wm. Shakespeare*, the fruit of researches made for the purposes of the Dictionary, appeared in 1898. **George Edward Bateman Saintsbury** (b. 1845), Professor of Rhetoric and English Literature at Edinburgh, whose style is not always on a level with his learning, has, besides works on French books and bookmen, written a *History of Elizabethan Literature* (1887) and a volume on *Nineteenth Century Literature* (1896), and at the close of the reign there appeared the first instalment of a comprehensive *History of Taste in Literature*. **Wm. John Courthope** (b. 1842), Professor of Poetry at Oxford, has published (1895 and 1897) the first two volumes of a *History of English Poetry*, besides *Lives of Addison and Pope*. Dr. **Stopford Augustus Brooke** (b. 1832), eminent both as divine and as man of letters, began his authorship with a sympathetic *Life of Frederick William Robertson* (1865). His *Primer of English Literature* (1878) has the brevity without the baldness of the elementary text-book. His *History of Early English* (1892), his *Irish Literature* (1893), and his *History of English Literature* (1894), give him rank among the best of our scholars; his *Study of Tennyson* (1894) abounds in discriminating appreciation. He has also published a volume of poems (1888), and a vein of true poetry runs through all his work. Dr. **Adolphus Wm. Ward** (b. 1837), Master of Peterhouse College, Cambridge, is author of a *History of English Dramatic Literature to the Death of Queen Anne* (1875), and has edited *The Old English Drama* series. The Rev. **John Earle** (b. 1824), the learned Professor of

Anglo-Saxon at Oxford, has written *The Philology of the English Tongue* (1871), and many kindred works. Dr. **J. A. H. Murray** (b. 1837) had done much philological work before he took up, at the instance of the Philological Society and the Oxford University Press, the editorship of the New English Dictionary on Historical Principles. With him is associated in this vast enterprise, **Henry Bradley** (b. 1845), who has been joint-editor of the Dictionary since 1889.

Others whom it would be unpardonable not to name in this connection are **Edward Arber**, who has edited cheap editions of rare pieces of old English literature, and **Frederick James Furnivall** (b. 1825), whose studies in Early and Middle English have won him his place among the best of our philologists, and who has edited a long list of books for the Early English Text, the Chaucer, and the Wyclif Societies, all of which he helped to found. Nor must we fail to note **Henry Morley**, the author of this book (b. 1822, d. 1894), who was too modest to give any account of his own work in its pages. He wrote freshly and luminously on many subjects, was the friend and well-wisher of all earnest-minded men, by whatever name they called themselves, and did more, perhaps, than any man to popularise the masterpieces of our literature by the "Libraries" which he selected and edited. No one was more quick than Henry Morley to see the connection between literature and life—individual and social; nor had anyone more insight into the moral content of great books. He had got as far as the eleventh volume of his *English Writers* when the great scheme was summarily stopped by the indiscriminating hand of Death. The volume which he left unfinished was completed with sympathetic care by one of his old pupils, Professor **W. Hall Griffin**.

Though little known to the public at large until in 1898 he published the romance known as *Aylwin*, **Theodore Watts-Dunton** (b. 1836) had long been recognised in a narrower circle as a writer of reflective poetry, and as one of the chief of our critics, with a sure grasp of the principles underlying the various forms of literary art. His reviews in the *Athenæum* have been a leading feature of that journal for a quarter of a century; and he has made important contributions to the *Encyclopædia Britannica*, notably the profound article on Poetry. His *Coming of Love and Other Poems* appeared the year before *Aylwin*. **Harry Buxton Forman**, C.B. (b. 1842),

Assistant Secretary at the Post Office, has put much good criticism into *Our Living Poets* (1871), and has edited *Shelley* and *Keats*. Dr. **William Robertson Nicoll** (b. 1851), author of *Lives of James Macdonell* and *Professor Elmslie* and of works on religious themes, is also an accomplished critic and one of the most brilliant editors of the age, honourably distinguished by his quickness to recognise and foster new talent. **John Churton Collins** (b. 1848), author of a vigorous work on *The Study of English Literature* (1891), among other books, has made it his business to subject to jealous scrutiny the claims of newer writers of the reign, as in his *Ephemera Critica* (1901), in which there is not a single lapse into the indulgent mood. **William Leonard Courtney** (b. 1850), editor of the *Fortnightly Review*, has written *The Idea of Tragedy* (1900), besides works on ethics and metaphysics, and a play, *Kit Marlowe*. **George Bernard Shaw** (b. 1856) has in a critical sense annexed all the fine arts in turn, and is himself a novelist and dramatist, as well as a pamphleteer and Socialist agitator. By an inveterate love of paradox and a superb irresponsibility he has probably exasperated and mystified more readers than any other writer of the Victorian era. His vivacious criticisms depend for their fun largely upon an egotism in which there is no tincture of vanity. Other foremost critics of the last years of the reign are **Arthur Bingham Walkley** (b. 1855), the scholarly and epigrammatic author of *Playhouse Impressions* (1892) and *Frames of Mina* (1899); **William Archer** (b. 1856), who, besides producing much luminous and vigorous theatrical criticism, has translated and edited plays of Ibsen; **Max Beerbohm** (b. 1872), hardly less clever as a caricaturist than as a critic; **Frederick Wedmore** (b. 1844), who has written, besides much art criticism, short stories and sketches that have a note of distinction; **Marion H. Spielmann** (b. 1858), author of an authoritative *History of Punch* (1895), in addition to works that deal more exclusively with the fine arts; **Clement King Shorter**, author of *Charlotte Brontë and Her Circle* (1896), and *Sixty Years of Victorian Literature* (1897); **G. S. Street** (b. 1867), who is also a novelist, and achieved his first success with *The Autobiography of a Boy* (1894); and **Stephen Gwynn**, a recent and valuable accession to the band of our critics of books.

Many other popular writers, such as **Jerome Klapka Jerome** (b. 1859), **Barry Pain** (b. 1864), who has among other gifts that of parody, and **Winston Leonard Spencer**

Churchill (b. 1874), who had made his mark as a war correspondent before he entered the House of Commons in 1900, began their work in the later years of the reign, but them we must leave to those whose business it will be to tell the Story of English Literature in the reign of King Edward VII. A word must, however, be said of one of the most gifted of them all, whose work, unhappily, is ended. **George Warrington Steevens** (b. 1869, d. 1900) was a literary impressionist, who put much of a remarkable personality into books that told the story of the war between Greece and Turkey, of the reconquest of the Soudan, and of the trial of Dreyfus, and who went out to South Africa to record his impressions of the war, was shut up in Ladysmith, and did not live to tell the moving tale of the relief of the beleagured town.