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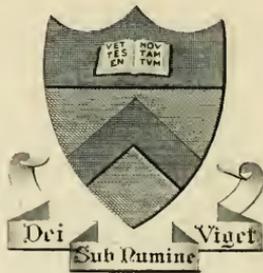
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SENIOR ENGLISH

SECOND TERM COURSE
BY PROFESSOR AXSON



LECTURES BY PROFESSOR AXSON.

SURVEY OF NINETEENTH CENTURY LITERATURE.

The literature of the nineteenth century may be divided into four periods—not with absolute boundaries, but as expressive of general tendencies.

First Period—Beginning of century to 1832, the year of Scott's death. This period primarily represents the impulse of the French Revolution, and the subsequent reaction.

Second Period—*The Victorian*—1832 to 1870, the year of Dickens' death, introduces the great humanitarian movement, and illustrates the conflict between faith and the the wonderful advances of natural science.

Third Period, 1871 -1885—A period of pessimism and despair, of the minor lyric note in literature.

Fourth Period, 1885-1909—In which men like Stevenson and Kipling revive the feeling of joy in life, and interest in story-telling as an end in itself.

Fifth Period—The ideas of nineteenth century literature are world-ideas. The century has a sort of world consciousness, a cosmopolitan spirit. Its ideas are the expression of the hopes, the fears, the misgivings of the race. This cosmopolitan spirit came chiefly from the French Revolution. The influence of it on the writers of our first period is very great. The French Revolution involved the principle of humanity—it was not a mere political struggle. It was based on ideas that gave impetus to writers and thinkers. The rights of mankind were at stake. To the philosophers and poets and the young men of the time, the Revolution meant a re-construction of society in which justice and law should be founded on pure democracy. The innate goodness of man was believed in, and the millenium was thought to be attainable by political and social changes.

The poets—English and French—had given earliest voice to the denunciation of tyranny. The age was one when men were visionary and idealistic. Wordsworth, Coleridge and Southey were wild radicals in their youth, though later they reacted to such an extent as to be called traitors to their ideals. These poets hoped for a brotherhood founded on liberty, justice, fraternity. At one time they planned the establishment of an ideal government—a pantisocracy—on the banks of the Susquehanna in this country. The reaction came when the French Direc-

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torate went to violent extremes. But the effect of their earlier thinking still remained.

The second group of poets came in a conservative period of reaction after the Revolution. Byron, Shelley and Keats lived after the Revolution period. Two of them violently rebelled. Byron attacked the established monarchical form of government in Europe, hating kings. He became the voice of pure negation and opposition. Shelley—upon whom facts made no impression, who found the idea more real than any number of facts—held on to revolutionism because it was justified by his reason.

The prose of the period was not affected by the revolutionary spirit to any such degree as the poetry. Poetry being so much more emotional than prose, could better voice the ideals of the revolutionists. Scott was entirely out of sympathy with the Revolution. He was a kind of Cavalier, holding an unreasoning loyalty to the king. He loved all that went with monarchy and aristocracy, and revered the king and the social order. He also loved all that belonged to the past, hating sudden change. Jane Austen, the other great novelist, saw things in their more local color, and close relationships. These two novelists gave no expression to the Revolutionary spirit. The essayists—De Quincey, Lamb, Coleridge, Hazlitt,—gave *occasional* expression to it. They came under the new journalistic type of writers.

Second Period—This period is one not of revolution at all, but of reform. The ideas in its literature are more practical than of the first. Prose and poetry of this second—the Victorian—period, are more closely knit to each other than in the earlier. Its reformers hoped for the expulsion of evil by practical and gradual means. Reform of the franchise, of wages, of work houses, prisons, etc., was considered as the best means of advancement of the race. Literature expresses a kind of political agitation looking toward humanitarian reform. Along with this reform spirit went religious doubt due to the propagation of the evolutionary doctrine.

The sources of nineteenth century literature are both the past and the present. Writers looked to the past for experience toward the solving of present problems. Carlyle found there his only solution for the government of mankind. Ruskin, the only true and abiding art forms; Newman found in the past the only authority for a settled and true religion; Tennyson and Browning found much of the most beautiful and interesting; Thackeray, much of his inspiration in the eighteenth century. This turning to the past in the discovery of truth is a great trait of the Victorian era. From the present, the literary sources grew out of the new industrialism and scientific discoveries. The new economic conditions turned Carlyle and Ruskin against the doctrines of political economy to an appeal to the humanity of the wealthy classes. Dickens deplored social abuses.

The tone of the Victorian writers is one of noble seriousness. They have humor, but they are never flippant. They doubt seriously. Even Swinburne is very much in earnest in his sensualism and fatalism. Evolutionary science had destroyed the faith in reason and the primal instincts of man, and also the faith in a beneficent nature, about which Wordsworth wrote. Men saw nature as a great machine, indifferent to the results on individuals. Also the faith of many in revealed religion had been destroyed by Darwinian science. But all this doubt was reverent and serious.

One thing stood secure—*humanity*. Amid doubts and hovering faiths, the poor were very present, and all sorts of solutions were offered for human ills. Arnold and Pater offered the solution of art and self-culture; Tennyson and Browning of a revived and simplified Christianity; Thackeray offered a spirit of sympathy and pity for the sons of earth, and a mild stoicism; Rossetti and Swinburne, sensualism in art.

Third Period—The spirit of this period is decadent. The gospel of humanity had run to seed, and the outlook is one of hopeless, helpless contemplation of the wretchedness of humanity. This period is one of ugly *realism*. No cure is possible, but it is best to see how ugly humanity is. Its writers have a fatalistic faith. Heredity and social environment are regarded as insurmountable difficulties. The question is constantly put—Is life worth living? The chief note is one of helpless pathos.

Fourth Period—This period came as a reaction against the earlier. The men most active in the new attitude to life are Stevenson and Kipling. Instead of pictures of people whose lives are spoilt in this world and who have no hope for the next, these men paint scenes of action and daring. Stevenson began the reform with his novels—stories of pirates, beach combers, murderers. His characters are people who do something rather than talk about their blighted souls. He re-asserts the joy of physical life, the fineness of the old primitive virtue of daring without weighing too carefully the consequences. Kipling followed with his stories about three soldiers—very human sons of Adam—not better or worse than average man. The doctrine of the period is one of action. If man is not able to reason out a system of life doubt may prevail, but there is one thing a man may do—"a day's work." This new literature with its note of strenuousness contains an extreme, a half truth; but it is much better than the morbid self-analysis of the earlier period. The literature of the coming generation must apply a philosophy, a reason, to this doctrine of action.

THE NOVEL AND THE NOVELISTS.

Nature of the Novel. The novel differs from the earlier form of stories in its structure and quality. The English novel begins with Richardson's "Pamela." Before him several writers had almost but

not quite reached character and plot construction. Defoe had plot but no character; Addison and Steele character but no plot. Richardson was the first to weave together the three requisites—*motive, plot and character.*

..*Motive*, technically considered, differs from plot and character in that it is the ruling force that lies back of plot and character—a force that controls and unifies. For example, in the novel of purpose the motive must be moral, as in “Uncle Tom’s Cabin.” Some human emotion or idea is taken by the novelist and artistically treated. Love is the commonest motive for novels, and is used with almost infinite variations. Other motives are business, the life of affairs, politics, crime, etc. A well conceived novel must have a single motive of intellect or emotion about which the story—plot and characters—revolves.

Plot is the tale interwoven about the characters. Plot is the story—the most elementary part—based on invention or observation. In the classic novelists plot is often subordinated to character creation. The present demand is that plot be credible and reasonable. Also there must be unity of plot. The great Victorian novelists—finding their ideals in commonplace life—by a multiplicity of sub-plots within the plot, express the unity and diversity of life. In them we see a network of complications rising from simple occurrences. These novelists work on large canvasses.

Character is the most important of the three elements. The character of a novel must be true to the laws of human nature. In his character-construction the novelist must select the ruling passion of the person. The novelist has the advantage of being able to talk about and describe his characters. The Victorian novelists are great in character-drawing, because of the great number of people they create and keep in proper relations in their novels. The modern tendency is to develop a novel from a single episode, making it more after the manner of the short story.

SIR WALTER SCOTT. 1771-1832.

1. *Scott's Heredity.* Sir Walter Scott had the hearty, adventurous disposition of a long line of feudal ancestors. This fact, coupled with his love of the old and romantic, and his wonderful industry, are the three conditions that brought his genius to its fruition. Scott’s life is one of the most satisfactory to contemplate. It is well rounded out, well completed. He recognized his limitations and his strength, and directed his work accordingly. He knew he was not a great poet and willingly yielded the palm to Byron. In him was no envy or malice. Scott’s ancestry brought to him feudalism and chivalry. He was the first literary man of a great riding, fighting, sporting clan. He put into literature what the clan had put into action. The clan’s affairs were always dear to him, and he inherited its virility and activity. His

ancestry afforded him great pride. Scott's great-grandfather, "Old Beardie," swearing he would not cut his beard till the Stuarts returned, wore it till his death. The family belonged to the house of Buccleugh. Also Scott was loyal to the king. He showed no interest in democracy, and was devoted to George IV. He as a man gave expression to the simpler, primitive virtues, especially courage, both mental and physical. Scott was a sincere, simple Christian. His love for military affairs is shown by his reading. War is the very stuff of his novels. With all that, he was tender. He loved all persons, all animals, chiefly his dogs. He was the devoted husband of a foolish wife. His life was crowned with the finest heroism. He had made half a million dollars with his books and bought Abbotsford in order to establish a great house. The firm of Ballantyne, with which his money was invested, failed. Scott assumed debts for which the law did not hold him, and actually killed himself in the effort to raise money by writing, to pay these.

2. *Antiquarianism.*—Scott fortunately studied law in his youth, and in the law found a great amount of quaint and interesting matter. He saw, as is seldom done, the romantic side of the law. Scott also knew the Scotch ballad literature, and made the collection, "Minstrelsy of the Scottish Border." The period of history he knew best was that of the Stuarts. The true significance of Scott's antiquarianism is that he combined sympathy with his learning. His novels possess the spirit of history.

3. *Industry.* Scott was the greatest worker of his time. He wrote twenty-nine novels, edited an edition of Dryden in eighteen volumes; of Swift in nineteen; wrote a "Life of Napoleon" in nine volumes; a considerable amount of poetry, and a great number of reviews, etc.

4. *Character Drawing.* In this, Scott is chiefly interested in the broad aspects of the mind and the primary emotions. At times he does make observations of psychological phenomena, but he does not work these observations out in a law as George Eliot does. The prime thing with Scott is the story. The heroines are generally described as nymphs or sylphs described externally. He fails to show the intricacies of woman's nature, or in the elaboration of the mental process. He is most interested in the normal activities of the mind and those which lead to a definite and conclusive action—love which leads to marriage; anger which leads to fighting; valor which leads to victory. His best characters are men of affairs—lawyers, warriors, statesmen, etc. He loved men aggressive like robbers, buccaneers, Highland outlaws. Next to his great men, his best characters are drawn from Scotch life. The women of this class are excellent because there is so much of the masculine quality in them. His gentle heroines are always stilted. Scott lacks the feminine intuition—a side which a genius of the highest type must have—which affords penetration and sympathy with the more intricate affairs of life. With all his love of mediævalism, there is not the least

understanding of that very important element of mediaevalism—mysticism. He is seldom concerned with the inner life. Puritanism he praises because it makes men brave in war, but for the strange frame of mind which such a man as Bunyan had, he had no appreciation. Scott could have created Henry IV, but never Hamlet.

5. *Narrative and Descriptive Methods.* As a thorough master in depicting strong scenes and masculine qualities, Scott uses chiefly the method of plain narration. His description is purely objective, telling all about a place before he brings in the characters. Then his description is plain, not impressionistic. He shows just what any ordinary person would see. The artist ought to make his work an emotional impression rather than a mere copy. The artist does not try to show all the facts, but a few selected facts in the light of the imagination. Scott describes things like the historian rather than the artist.

6. *Scott and the Historical Novel.* Scott is the greatest master of the historical novel. He took the fantastic novel of the eighteenth century and gave it historical meaning. His imagination enabled him to call up the past. His aim is to give pleasure by re-creating history. In this display of the *spirit* of history, he is unexcelled.

CHARLES DICKENS—1812-1870.

1. *The Man—Incongruity in Personality.* In Dickens' character there is something evasive. At first glance he seems simple enough. He is perfectly willing to reveal himself in his novels, and he lived openly. But a record of a man's personality is more difficult than a description of his traits. The first impression of Dickens is that he was of open temperament, full of vitality, generous, busy, lively. Yet the man does not seem as big as his works. He was nervous, irritable, a little vain, over-sensitive. He was always in a self-explanatory mood. He delighted frankly in praise, but was morbidly sensitive to criticism. He was a man, however, of great resoluteness of character, industrious, and methodical. His nervousness seemed to prevent him from rest or calm—working was his only relief. He worked with the joy of great accomplishment, but on the whole he was not happy or joyous.

Dickens missed all the happiness of childhood. When he was nine, his father was put in the debtors' prison, and the boy worked in a blacking factory, pasting on labels. Then he entered a solicitor's office and became a shorthand expert. In Dickens' pictures of child life, there is nothing of the healthy pleasure and youthful barbarianism which we see in normal children. Then Dickens' marriage was unhappy. He married Catharine Hogarth, and lived with her twenty years. Then the pair separated, because of incompatibility, and Dickens had no other satisfaction than his public life.

2. *Relationship to his Time.* As a reporter Dickens had his first insight into public life. In spirit he was always a reporter, telling what

he saw rather than what he experienced. He drew attention by exaggeration. As a reformer, he made relentless war on British conservatism. He attacked Parliament as the dreariest failure that ever bothered the world. He shows the individual wrongs that English law at times does. "Oliver Twist" illustrates his lack of faith in popular institutions. Dickens also hates hypocrisy, thinking it to be a national sin. He is a great humanitarian.

3. *Variations in Popularity.* Dickens' popularity at the time he lived was unequalled by any other novelist. He appealed to all classes, and especially to the great non-reading public. His pictures of virtue and vice so strongly contrasted that people thought it an exercise in virtue to read him. He is the least literary of the novelists—there are few references to other books. For three generations Dickens held his great audience. In the latter part of the nineteenth century a change came in the estimate of Dickens. People thought it clever to be unenthusiastic, and for a time it was the fashion to smile at him. Now another change of feeling appreciates Dickens for his real worth in spite of his faults.

4. *Exuberance and Enthusiasm for Social Reform.* Dickens' exuberance is temperamental, and besides its merits, it led him to commit many literary faults. With this quality went a great enthusiasm for social reform. He welcomed every form of radicalism that promised social betterment, especially among the classes that had been affected by the general introduction of machinery into industry. Dickens was most at home in the crowded city—generally London. He knew London in all its lower side, and the motley London crowd he put into his books unidealized as in "Oliver Twist." His sympathy went out to all the poor and unfortunate, even to the criminal classes. He called forth pity for the most desperately poor. Of the highest classes he knew little.

5. *Exaggeration and Optimism.* Dickens' method was one of exaggeration. It is shown in all phases of his work, especially in the humor. The heroes and heroines are exaggerations of all the virtues. In like manner his descriptions and strong scenes are greatly heightened, often running into melodramatic. This exaggeration shows the over-emphatic, over-nervous manner of the man. Dickens' optimism is generally taken for granted. But there is this great fault—it depends on outward condition, and not on the condition of the mind. He brings his characters at the end of their careers to material prosperity, assuming their happiness as a result. There is nothing of the note of peace which comes at a soul's triumph over outward conditions, nothing of the harmony of the soul with destiny. Dickens is preëminent among those who have seen the eccentricities of life and have laughed genially at them.

1. *Dramatic Narrative and Analytic Depiction of Character.* George Eliot—Mary Ann Evans (Lewes) Cross—began her literary career as a translator and reviewer. She was a woman of great learning, but it was not till she was thirty-seven that she wrote her first fiction, "Amos Barton." She hesitated in beginning the new kind of work, thinking she was deficient in dramatic power. She did portray character most successfully by other methods.

Human character may be portrayed in three ways. The first and simplest, the *narrative* need not detain us. The *dramatic* method is creation of character by speech of persons. The dramatist has nothing to say about the action of his people. The novelist may use either the dramatic or *analytic* method according as, aside from the pure narration, he gets his characters before us chiefly by the method of dialogue and action, or of analysis and comment. George Eliot uses the latter method. She tries to tell what her characters are—not what they say or do. This analytic method is philosophical—an attempt to get behind appearances to reality. The analytical method tends to substitute psychology and criticism for character creation. The analyst generalizes, but cannot cover the particular case infallibly. The real question is, would a particular man act in a particular way in certain given conditions.

2. *George Eliot less analytical in her early work.* In her earlier novels, "Scenes of Clerical Life," "Adam Bede," "Mill on the Floss," and "Silas Marner" (appearing between 1856 and 61) she depended on her store of early memories, without conscious seeking of material. Her ideal scenes and heroes are found in her home. Adam Bede is the picture of her father. Maggie Tulliver is the description of her own girlhood. This deliberate return to the early scenes of her life showed great knowledge into her ability.

3. *Events of her Life.* George Eliot was born in Warwickshire. Her mother died when she was seven, and the greatest friend of her early life was her father, who was a carpenter. The two important events in George Eliot's life were (1) her abandonment of Christianity about 1841, and (2) her union with George Henry Lewes 1854. The first event caused a temporary breach between father and daughter. She was naturally very religious, and when she came under the influence of agnostic thinking, and her faith in Christianity went, she still thought and acted on religious principles. There was nothing flippant in her scepticism, and she always kept her sympathy for the forms of Christianity in which she could not believe. After the death of her father she went to London, and became a member of the group of scientific and philosophic thinkers of the time. She came into contact with Huxley and Spencer, and was much influenced in natural science. The Positivistic philosophy of Comte was the system that most attracted her.

The second great event of her life—the meeting with George Lewes—took place in 1854. He was one of the most brilliant men of his day—a man of quick sympathy and powerful personality, a writer and philosopher. He met George Eliot while his wife, who had deserted him, was still alive. A divorce was practically impossible, because of the expense of getting a special act of Parliament. George Eliot believed in marriage as a human institution, but denied that the state had any right to bind and keep bound those whose hearts were separate. She and George Lewes formed a union—a deep spiritual love and beautiful devotion. She thought of it always as marriage. It was Lewes who insisted on her writing fiction.

4. *Sympathy with people of her early home.* The themes of her early novels are drawn from her early life. She knew nearly all the great literary and scientific people of her day, but when she came to write stories she turned to the people whose human qualities she knew the best. In describing village life she did not describe the eccentricities of the people, but the real life, the life of the mind behind these superficialities. She loved these people too sincerely to make fun of them. Many of her pictures are of simple, devout persons—of ministers, Methodists, into whose faith she enters with beautiful sympathy. She pleaded for sympathy with the afflicted soul. In her earlier books there is the greater amount of autobiographical material. In the later books the amount of analysis increases.

5. *The later novels.* "Romola," "Felix Holt," "Middlemarch," "Daniel Deronda" (between 1861 and 1876) illustrate the growth of her psychological analysis.

6. *Her typical heroine.* One character prevails in her novels—a girl with her soul cramped by her surroundings, seeking for light. Maggie Tulliver is the best example of this type—Romola is another. This is George Eliot herself with, of course, certain modifications. The woman who is trying to find herself, to gain satisfaction for certain inarticulate longings. This type makes a great character, for the examples of it have great sensibility and can suffer. For this type George Eliot has spoken once and for all.

7. *Masculine types.* Her favorite masculine type is the steady, simple reliable man, who does not understand women; but who by his sterling worth is the type of man that women of the sensitive kind could trust in. "Adam Bede," the idealized picture of her father, is George Eliot's typical hero. This is a typically woman's man, and to the masculine point of view is apt at times to be dull and wooden. One male type she does draw very truly—the man who goes wrong because of his deceiving himself. Arthur Donnithorne in "Adam Bede," Tito in "Romola," are examples. These men violated the ethical code of George Eliot, namely: the responsibility of man to himself and to others.

8. *Purpose of her novels.* The key-note of George Eliot's teaching

is contained in the sentence, "Consequences are unpitiful—our deeds carry their consequences without regard to flutterings of conscience before they were done, and the consequences always involve others." She knew that penitence cannot change consequences in this world. What we do of good or evil lives on forever in the affairs of men. This is the immortality in which she believed—an immortality of deeds. Life to her is sad but not bitter, because of its great significance.

WILLIAM MAKEPEACE THACKERAY—1811-1863.

1. *Self-revelation in his books.* Thackeray desired privacy in his personal life, requesting no biography to be published. The details of his life have been left untouched since his death. But no novelist has made a franker revelation of himself in his works. In nearly all his books he put something of himself. He thus gave enough to the world to enable the construction of his biography without reference to the little unimportant details on which biographies so often dilate. Beside description of specific events in his life, Thackeray's books are saturated with his personality, in which lies his chief charm. One reason is that his style is conventional—sublimated.

2. *Unaffected by currents of the times.* Thackeray is the one great Victorian writer who reflects none of the economic, political or religious agitation of his time. Thackeray tells very little of the currents of thought of the nineteenth century. His masters were not the German philosophers, not the biologists, or utilitarian economists, but the eighteenth century classicists. When he wishes to spend a pleasant evening with his daughters, he reads aloud Goldsmith. Thackeray's problems are not of man's relation to the state, or to God, but the conditions of the family and the very task of living.

3. *Main facts of life.* Thackeray was born in 1811, at Calcutta. His father died and his mother returning to England married again. The new father was one of Thackeray's ideal characters. "Pendennis" is full of his school and college experiences. The boy went to Charterhouse, and later Trinity College, Cambridge. At the university he read much, and made many warm friends. After that, he travelled on the continent, spending time in Germany and Paris. He studied art, meaning to be an illustrator. He also studied law, but became disgusted with it. Losing his inheritance in an unfortunate journalistic venture, he began literary work, writing for the magazines and "Punch." In Paris he married Miss Shaw. After four years of happy married life, she was afflicted with mental disease and had to spend the rest of her life in an asylum. Thackeray took the most tender care of her. But at an early age in his life, Thackeray was left with no domestic ties save his young daughters, who lived with their grandmother. To offset this loneliness he went much in the social life of London, and was a clubman.

4. *As a social satirist.* For some years Thackeray was regarded a cynic. This was partly by reason of the contrast made so often between him and Dickens. Thackeray shows human character in its mingling of good and evil, in gray shades. Dickens makes it either all virtue or vice. Thackeray does not lead his people to complete final happiness, observing that even to the good that so seldom comes. His deeper observation of human life made him see much deeper into the truth than Dickens could. With Thackeray's uncertainty as to the final triumph of virtue in this world, goes a tenderness and humanity which any one who recognizes those qualities can see. He loved humanity so much that he grieves to see how much of its trouble came through the small vices and untruths of society.

5. *Personal influences which made him a satirist.* Thackeray is a gentleman in both senses of the word. He believed in distinctions, but those of merit. Greed, social struggle, bore heavily on his spirit. In of melancholy—his temperament one which feels the mortality and society he was the lonely man longing for love and human ties. He was saddened and amused by the spectacle. There was in him a strain sadness of things. Besides loneliness and melancholy, a third element the motivation of his social satire was his study of the great eighteenth century masters of satire—Addison, Fielding, Steele.

His satire has the two aims of depicting the average man, and of telling the truth. He loved heroes, but regarded the common man as more important. To the truth he held in personal loyalty throughout all circumstances. In his satire there is no malice—nothing but charity and pity and love for those on whom the common woe of humanity has fallen.

6. *Thackeray's intimate view of life.* In his novels, Thackeray gives the intimate, more common view of life. Daily life was more interesting to him than great romances and illustrious deeds. He was not content to show persons on parade, but in their actual life. The common need of money plays an important part; dining—the social graces—relation between master and servants; family ties are all insisted on. Servants to Thackeray were always human beings, and he tells how he wonders what they think in their imperturbable gravity.

7. *Historical Novels.* This same intimate manner Thackeray uses in his historical novels. These deal with private fortunes rather than the pageantry of war and great events. He shows how normal life goes on in spite of the great public events. He paints the effect of battles on the non-combatants. "Henry Esmond" is the complete reconstruction of the thought, manner and spirit of eighteenth century life.

8. *Style.* Thackeray's style is apparently simple, but yet it is baffling because built up on that indefinable element of personal charm. The man expressed in his writings is charming. Throwing his novels into

easy, familiar form, he was able to disregard canons. His style is conversation raised to its highest potential. He is the least methodical of the great novelists—the most dependent on his own personality. He hated any touch of the grandiose, or of fine writing. His manner is everywhere simple, natural and easy.

In character creation he was conscious of his people—he called them his puppets, which he moves about as he pleases. He has been charged with not taking his characters seriously enough. He does talk much about them in his conversational way. He also shows his greatness in the “strong scenes.” There is nothing theatrical or hysterical. Thackeray suppressed all outward expression and tells the story as simply as he can, merely suggesting the overmastering feelings that are conflicting. In this suppression there is the finest kind of classical strength. In like manner he brought in his pathos. There is none of the inflated language, of the sentimentalism, or tearful emotion that Dickens uses in such a scene as the death of Little Nell, in “Old Curiosity Shop.” Contrast with that the death of Col. Newcomb, one of Thackeray’s great passages. Thackeray thought less consciously of art than of life.

Thackeray did his best work as the chronicler of the family and social relations. His point of view is of the man interested in the greatest and commonest of human institutions, and he could let pass by the currents of thought peculiar to his age.

SUMMARY OF NINETEENTH CENTURY FICTION.

1. Judged in the strict technical sense, Scott, Dickens, George Eliot, and Thackeray have not given us flawless novels. No *great* piece of work is flawless. The very size and daring make perfection impossible. The weakest part of these novelists is their plot construction. Close-fitting arrangement is lacking, and hence unity of motive. In Scott and Dickens there is at times great fault in character drawing.

2. But a broader view of these novelists show (1) wholesome respect for the story; (2) wholesome motive; (3) wholesome character creation. The stories of all are fine. They do not, as do a later school of novelists, leave the story unfinished on the assumption that such is life. They know that art differs from life in being selective. The British novelist generally brings his character to marriage or death. All other interests are made secondary to the telling of the story.

Again, their motives are wholesome. They deal with love both lawful and criminal, but always with the moral significance of right and wrong. Marriage and the sanctity of the family is upheld. When they approach the theme of love artistically, they arouse fear and pity for love gone wrong. The normality of love they portray. Along with this commonest of motives, they mingle many other motives—heroism, moral seriousness, reform interest, sympathy for the race of man.

In character delineation also these writers have made normal human nature interesting, and do not describe maniacs, or degenerates, or abnormal peasants, as do many French and Russian realists. Their sinners are natural, not degenerates. In these four novelists nearly every type of British life is portrayed.

3. In relation to their times, these men stand very close. Scott is apart from the others, coming earlier, and being a Tory and out of sympathy with democratic ideals. Dickens and George Eliot were both radicals—one in politics, the other in philosophy. Dickens put his ideas in his novels very openly. In George Eliot's works, it is not so much her ideas that directly appear, as their indirect consequences. Thus we find none of her scepticism directly expressed in the novels. But the doctrine resulting from that scepticism—namely, the immortality of deeds, and the necessity of acting with the greatest moral forethought, is everywhere shown. Thackeray was influenced by the idea of the solidarity of society,—men's responsibility to each other. He exposed the sham and falsity in social relations as Carlyle did in the political.

4. Since these four great novelists, there have been two main tendencies in English fiction. One, the romantic school, coming direct from Scott, has often been wooden and superficial. The men of the other group, the realists, have at times run into foulness or the commonplace. The two schools must effect some kind of a combination in order to produce the best literature.

THE ESSAYISTS.

Carlyle, Ruskin, Emerson and Matthew Arnold stand in contrast to the earlier group made up of Lamb, Coleridge, Hazlitt, in that their purpose is not to entertain, but to be moralists and philosophers to mankind.

Thomas Carlyle—1795-1881.

I. *Facts of life.* Carlyle came from one of the Scotch homes which show the finest kind of sacrifice and industry. The family were poor, but the parents made a great effort to have Thomas educated. He was one of nine children. The parents early felt that he was marked out for a great work. He planned to enter the ministry. From his lowly home at Craigenputtock, he went to Edinburgh University and by great economy got through. Then he began to teach school, still looking toward the ministry. At the age of twenty, there he gave up all ideas of the ministry, feeling himself unfit, and aware of his growing scepticism. His father, James Carlyle, believed the Bible literally and it pained him to see his son in doubt; still he never for a moment lost faith in him. Thomas gave up teaching and went to London seeking literary work. There he began his career, and after years of the hardest struggle did win his way to the seats of the mighty. He

always felt a strong sense of family obligation, sent his brother to study in Germany, and was a devoted son. After a stay in London he returned to Edinburgh and wrote for the Edinburgh Encyclopedia. It was here, after his first London visit, that his spiritual crisis came.

2. *The Everlasting No.* Like Hamlet, Carlyle was a man who could not be satisfied with half truths, with compromises. He felt that the most important part of a man is his philosophy of life. He belonged to that type of man which must know the meaning of life before he can act freely. First to Carlyle came the denial of things learned at home. He fell into tragic denial—great because of the force of his character. He found out that he must go to destruction unless he can find a solution. He disbelieved in the Scotch Church, and in the Scotch common sense philosophy. For a time he came to disbelieve in himself. Thus he passed into the state of doubt and denial—the everlasting No. Of this he bore the spiritual scars till his death. For a time he contemplated suicide, but was saved by what he calls the “after shine of Christianity.” Then came the assertion of self, and of his free will. He felt he had the power to choose his destiny.

3. *German Transcendentalism.* The motive for this self assertion came from German philosophy and chiefly Goethe. Carlyle got hold of German books—at that time little read in England—and made translations. The mystical element of German transcendentalism got hold of him—the belief that the eternal verity cannot be apprehended by the reason, but by the feelings. Coupled with this was his Hebraic sense of duty and the demands of the moral law—the “after-shine of Christianity. From German mysticism Carlyle got the idea that phenomena are merely symbols of an abiding spirit behind them.

4. *“Sartor Resartus.”* From this belief in appearances as symbols, Carlyle got his doctrine of clothes as set forth in that spiritual biography, “Sartor Resartus.” There are two ways of looking at the world—the superserious and the cynical. The first pays all attention to the events of the moment; the second says life is so short that it is not worth while to get excited. The middle course is right—do not be so intent on great or little things that either are overlooked. “Sartor Resartus” maintains the true relation between things temporal and things spiritual. The visible, which is perishable, must be cared for, but is only of meaning when it is regarded as a symbol of the invisible and eternal. Society with its laws and customs is a symbol for man to live with justice and right. The mistake is to take the symbol for the thing itself. The mind must ever get behind the symbol. The quality of every hero is to come back from appearances to reality. The realities of our life are spiritual. Our earthly existence as conditioned by time and space is only symbolic. But in symbols we must live. Because Carlyle was sure of the spiritual reality of man he could laugh satirically at man.

5. *Carlyle and Political Economy.* Two difficulties appear in considering Carlyle's political economy—(1) he utters his thoughts as a poet rather than a scientist, (2) much of what he said now is a truism. At present there is a much more lively sympathy for the poor and distressed. Carlyle's time was one of bloodless revolution—the overturning of the old order of society and the gradual emergence of democracy. Carlyle distinguished four attitudes of his time: (1) Dilettantism—indifference to the situation, the position of much of the aristocracy; (2) the *laissez faire* theory of political economy; (3) the utilitarian doctrine of happiness as an end neglecting the spirit of self sacrifice; (4) faith in the machinery of government and a multiplicity of reform measures.

From these Carlyle turned to the doctrine of work, and work in silence. He preached the doctrine of work for work's sake—not for the object of getting on. "Past and Present" illustrates this. He attacked the utilitarian theory of wages, but offered nothing in place of it. A promised reward of labor in heaven is too vague. The political science of his day, however, was brutal, preaching self interest as the only motive; and a money tie, the only relation between men. Carlyle said that behind all this brutality were the principles of human justice and mercy. He poured out all his scorn on the idea of the economic man without affection or local ties, simply seeking the highest wage. He demanded that political economy be humanized and the fact be recognized that the heart has needs as well as the purse. Since his time, the public conscience has been awakened. Carlyle labored to rouse others to see that under all questions of the day was the abiding question of justice and mercy.

6. *Politics.* Carlyle did not believe that the mass of people were capable of self government. He put his faith for the development of a nation in its great leaders—men bold, efficient, sincere. The best quality of the masses is the ability to recognize and follow these. The trouble with this doctrine is that in the extreme it makes right equal to might, and results in a Napoleon. But the idea was an effective protest against the widely held belief in the efficacy of machinery to cure all ills. Carlyle laid emphasis on the duties rather than the rights of man. Beneath his error lies the great truth, that no theories or machinery can ever take the place of hard work done by men in sincerity and love of the truth. Carlyle stimulated his generation.

7. *Carlyle as Man of Letters.* His literary career was one of great struggle, with final recognition and success. Beginning with writing articles and reviews, he had these rejected time and again. Two of his earliest works were an article on "Faust" and his "Life of Schiller" published first in the "London Magazine." From 1825 to 1837 he published no books. He was thirty-three before he found a ready market for his writings. Then when he was thirty-four, "Sartor

Resartus" began to appear in "Frazer's." It was bitterly attacked. The "French Revolution" was the first work to bring him fame. "Heroes and Hero Worship" given as lectures to bring in enough money to enable Carlyle to pay his bills.

Carlyle began work as a critic, later becoming an historian and writer on current affairs, saturating all his work in transcendental philosophy.

8. *As Critic.* Carlyle had limitations. He could not care for literature which had the simple end of giving aesthetic pleasure, as Keat's poetry. Beauty alone he did not consider worth while. He had no eye for contemporary poetry. German literature most effected him. He expected literature to expound life. His great merit as a critic lay in his power to interpret what he loved. He used the biographic method even in his criticism.

9. *As Historian.* He tried to get the life of the people, making history more than a matter of battles and parliaments. He shows the mobs in the streets, and even picks out individuals in the mob to show their particular attitudes. This method very vivid. Carlyle loved the dramatic in history, and was at his best in such passages as the description of the fall of the Bastile. He tells history in a personal way, giving little personal touches concerning individuals. The criticism of him as an historian is his attempt to tell all history by the biographic method—there is too little narrative. History becomes a kind of prose epic with flashes of fervor and poetic rhapsody.

10. *As Moralist.* Carlyle never worked out a system. He suggested rather than explained. His teaching was the stimulation of the moral sense and the imagination. Carlyle belongs to that class of writers whose greatness depends on their intensity—holding their ideas with moral conviction. It is not so important what these men think as how they feel about what they think.

11. *Style.* His style is Gothic rather than possessing any of the regularity and symmetry of the Greek. Rugged, strong, picturesque, it is essentially his own, and impossible of imitation. It was derived partly from the influence of his father, partly from German literature, and partly from his own personality.

John Ruskin—1819-1899.

1. *Ideas and their Aim.* Carlyle, Arnold, Ruskin, Emerson sought to establish the value of ideas as such. All these men had lost their faith in certain Christian dogmas, and looked to humanity and its needs. It did not seem to them that it was enough to clothe and feed the poor. They thought it necessary to first get men to think rightly. In this, they emphasized the real service of Christianity, which is to make men think spiritually, rather than to make them comfortable in the world. Ideas themselves give new. These men wanted to stimulate their generation to the best possible thinking, trusting that reforms would come as a later result.

2. *Ruskin's Interest in the Past and Present.* In his writings on art, on sociology, even in his two styles, we can see these two interests. The modern forces in Ruskin are (1) love of nature, (2) love of Turner's paintings, (3) interest in the workingman's condition. The mediaeval forces are (1) Italian painting, chiefly of the early Christian period, (2) Gothic architecture, (3) industrial ideals of the middle ages.

3. *Four Periods of Ruskin's Life.* Ruskin's life may be divided into four periods—the first and third chiefly under modern influences—the second and fourth under mediaeval and modern influences combined.

(a) First Period. John Ruskin was an only child. He showed great precocity, and his parents moved out of London to Herne Hill in Surrey for their boy. He gained a great knowledge of nature by travelling through parts of England with his parents in a kind of house-coach that they had—Ruskin's father, a brewer, had to travel in connection with business, and so combined pleasure with it. In this way Ruskin got his early impressions of mountain scenery. He also came upon the illustration by J. M. W. Turner of a book on Italy. These made a great impression, and he thought Turner the true interpreter of mountain scenery. He also went to Italy, but returned to enter Christ's Church, Oxford, and get his degree. At the age of twenty-four he published the first volume of "Modern Painters," in which he displayed wonderful analysis. Thus his first period came chiefly under modern influences.

(b) Second Period. In the course of a trip on the continent, Ruskin became aware for the first time of the glory of Italian painting, especially Titian and Paul Veronese. Then he studied early Christian art,—such as Fra Angelico. This brought him in touch with the Pre-Raphaelites—Rossetti and Millais. So in the second volume of "Modern Painters" we see the combination of mediaeval and modern influences.

Ruskin married in obedience to his parents. The marriage was unfortunate, and he allowed his young wife to be divorced and marry his friend Millais. Later, at the age of fifty, Ruskin fell in love with a young lady. They were to be married, but suddenly Ruskin's faith in Christian dogma left him, and the lady refused to marry an unbeliever.

(c) Third Period. This is chiefly secular and modern. Ruskin became greatly interested in the condition of the working classes. He came under the influence of Carlyle and turned his full attention to political economy. He developed a socialistic bent.

(d) Fourth Period. In this, Ruskin looked to the past for a remedy for modern ills. He thought the introduction of the mediaeval conditions of labor—handicraft, guilds and profit-sharing schemes—would rouse a sense of the dignity of labor, and counteract the idea of men being parts of an industrial machine. Thus were past and present combined.

4. *Literary Style.* There are two distinct kinds of style in Ruskin's writings. One—the earlier—is modeled after seventeenth century writers like Hooker, and is richly colored and very ornate. The later style is simple, elastic, adaptable, finely expository. He uses style not as an end but as a means. Throughout his works are splendid passages lavishly placed. Ruskin shows the great adaptability of English prose—its simplicity and grandeur.

5. *Reforming natural taste* was Ruskin's mission. The middle Victorian period was a time of hideous art, architecture, and bad taste. Ruskin came as the teacher of beauty. He taught men to observe paintings with the standard of their fresh approach to nature instead of compliance with old art traditions. He loved the Gothic to the neglect of the classic. Also in some of his prejudices he was extravagant, thundering against machinery and machine made things. He insisted on the association of art and life—art must be expressive of great ideas. Hence whatever was false enraged him, and he said that a lie could be told in stone or paint as well as by the voice. He thought that in all art was a conscious religious principle, so he decried the principle of art for art's sake. His theory of work accredited man with the high motives of service and devotion, instead of purely selfish motives, as did most of the political economists.

Ralph Waldo Emerson—1803-1882.

1. *Early American Literature.* The early part of the last century marked a very poor period of American literature. There had been a slavish dependence on English traditions. Emerson in "The American Scholar" voiced the healthy idea that this country should assert its individuality in literature, desiring to see its writers act according to their own nature and characteristics. He greatly stimulated American literature—chiefly in New England—and introduced the German transcendental philosophy in this country.

2. *Resignation from Ministry.* The most important event in Emerson's life was his resignation from the Unitarian ministry in 1832, in order that he might be independent to think and teach as he pleased. He would not permit himself to be bound by institutions in his search for truth. He relied on himself—on the revelation of truth to his own soul. So he resigned quietly but fearlessly in spite of all the opposition to such an act. "God will not manifest himself to cowards," he wrote. In Emerson there is a self sufficiency which might be repelling if we did not know how tender his nature was. His life after leaving the ministry was uneventful, peaceful, calm.

3. *Life at Concord and lecturing.* Emerson lived at Concord, Mass., a village of great beauty and interest. He followed the life of the people there, broken only by lecture trips, and three trips to Europe. At Concord, he lived for fifty years a double life—on one side that of an ordinary town citizen; on the other, that of the daring speculative phil-

osopher. The combination of the two kept his life balanced and prevented any of the excesses to which many German idealists went. Emerson was very tolerant, but not enthusiastic over reform schemes. He saw that pure thinking is not to be measured by its practicability. He made his living lecturing in most of the American cities. The lectures were on abstract subjects, such as "Friendship," "Self-Reliance"—the style was epigrammatic and oracular, without logical arrangement.

4. *Intuitive Philosophy.* Emerson believed that wisdom came from man's inner consciousness. He held these intuitions true because they came from the great spirit of the universe. He distinguished between the mere knowledge of facts and the flashes of intuition or perceptions, as he called them. Hence he refused to pay great tribute to the great men of old. Modern men can gain their wisdom from the same sources as they did, he said. This led him into the pantheistic idea that the spirit of man is the same as that of nature.

5. *Nature.* At times he regards nature as better than man. There is a kindly spirit, a virtue in nature which fallen man may go to. He does not make the two often neglected distinction between nature and human nature. Nature is unmoral. It is simply the struggle of self-preservation, and the survival of the fittest. It is human nature—the spirit of idealism, of sacrifice and unselfishness in men that counteracts the terrible struggle of nature.

In other places Emerson takes a deeper and sounder view. In the little book, "Nature," he tries to lead up from the lower to the higher view of nature—of which the highest is spirit. The highest service of nature to man is to nourish his soul and bring him into closer consciousness of God. Nature, the human soul, and God, are the three terms of Emerson's intuitive philosophy. Emerson is not a metaphysician, and does not reason out his system. His beliefs come by introspection, and there is a touch of Oriental mysticism in him.

6. *Individualism.* This led Emerson to think lightly of human institutions. He is a non-conformist, urging men as individuals to get truth for themselves. He failed to see that for men to cut themselves off from the past and human institutions is to run into anarchy and self-destruction. The majority of men live in the experience derived from the past. Blind conformity deadens the spirit, but non-conformity kills the spirit through selfishness. Too much individualism is the weakness of Emerson's philosophy.

7. *Temporary and abiding qualities.* The temperament of Emerson was to acquaint America with the transcendental philosophy. The need for this has largely passed—it is too vague for the coming generation. The permanent quality is the magic quickening and stimulating in his works. He taught self-reliance, courage, compensation, latent possibilities, in men. His power grows out, not of his philosophy, but his spiritual nature. His real service is of help in the art of living.

REQUIRED READING.

1. Charles Lamb, Selected "Essays of Elia."

The great attraction of Lamb is his charm, which is indefinable. Through all the essays there is gentle egoism; delightful memories of people, places, words; witty and tender observations. His approach to a subject is always personal, revealing his odd and lovable personality. His style is romantic, full of splendid phrases and most suggestive allusions. City life of London is pictured in its more charming manner in his essays.

"Oxford in the Vacation," is an account of a visit in the summer, when the colleges were deserted, and the feeling of awe and reverence the university, and particularly the Bodleian Library suggested to him, a non-University man. He tells of meeting with certain characters there. "I can here play the gentleman, enact the student . . . I can rise at the chapel bell and dream it rings for me," he writes.

"Christ's Hospital" tells of his visit after twenty-five to the charity school where he was educated, and all the associations the place called up—many of them very cruel. He tells how he was in the form of the easy-going head master, while the boys of the harsh upper master were severely worked and punished.

"The Two Races of Men" is a whimsical classification of *men who borrow and men who lend*, to the great credit of the former. The first are rosy-gilled, trustful to Providence, contemptuous of money. The second are lean, worried, disagreeable—a fit prey for the better class.

"Imperfect sympathies" is a confession of Lamb's dislike for Scotchmen and Jews, his partial sympathy with the negro, and his admiration for Quakers and their way of life.

"The Old Benchers of the Inner Temple," is a bit of memory of Lamb's youth, spent about the Temple Law Courts in London. He tells of the old men who sit all day on the benches in the sun and his childhood impressions.

"Dream Children" is an imaginary tale that Lamb told to two imaginary children of his, Alice and John, of their ancestors. The essay is full of tender feeling and wistful longing, as Lamb sat by his lonely hearth.

"A Dissertation on Roast Pig" is a fantastic tale of how pork first came to be roasted (by the accidental burning down of a Chinese house, the roasting of the pigs under it, and the clumsy boy Bo-bo getting the taste of the roast pork), and a praise of the savory dish.

2. Walter Scott, *Bride of Lammermoor*. The story is set in Scotland in the seventeenth century. The master of Ravenswood, a melancholy young man, whose father has been duped out of his family estates by Sir William Ashton, one of the Privy Councillors of Scotland, plans revenge. He chances to meet Sir William and his daughter Lucy as they are attacked by a bull while crossing a field. They thank him,

and he immediately falls in love with Lucy. Later Lucy and her father, caught in a storm while out hunting, are compelled to take refuge in Ravenswood's lonely castle of Wolf's Crag. Ravenswood returns with Sir William to his paternal home which Sir William occupies. He feels all the time that he is compromising with his enemies, and that feeling is increased by the condemnation of old Margaret, one of the old family servants. Lady Ashton, a very harsh, domineering lady, returning from England, attempts to stop the coming marriage, towards which Ravenswood and Lucy have plighted their troth. Ravenswood departs. After some time, Lucy, who is weak, is literally compelled by her mother to marry Bucklaw, a rich young noble, in spite of her troth. Ravenswood returned just before the wedding, but Lucy, although she loved him, was compelled to marry Bucklaw. Ravenswood then departed. The night of the wedding, after the bride and bridegroom had gone to their chamber, terrible shrieks were heard, and the bridegroom was found dead and the bride crazy.

One of the best characters in the book is Ravenswood's old family servant, Caleb Balderstone, who insisted on keeping up appearances at the poverty-stricken Wolf's Craig.

3. Charles Dickens, *Oliver Twist*. This is the story of a boy left by his mother as she died in the workhouse. He escaped from there, but he fell into the hands of a gang of thieves—Fagin, Bill Sikes, "the artful Dodger," Charley Bates—who taught him to steal. Nancy Sikes, the sister of Bill, takes pity on Oliver. He is rescued by a Mr. Brownlow, the first time, and after the thieves get him again, he is left after an unsuccessful robbery at the home of Mrs. Maylie and Rose Maylie. Eventually the thieves are discovered and punished, Oliver Twist finds out about his dead mother and the fortune rightfully left to him. One of the humorous characters is Mr. Bumble, the beadle of the poor-house. In the book there is a great amount of melodrama. The murder of Nancy Sikes by Bill and his subsequent accidental hanging are too highly colored for good art.

4. W. M. Thackeray, *Henry Esmond*. The time of the story is the age of Queen Anne. The novel is unique in its creation of the historical life and spirit of the age—the language is unconsciously modeled after the great eighteenth century classicists.

Henry Esmond spends his youth—a quiet bookish youth—in the midst of Papists plotting for the return of the Stuarts. At the death of the first Viscount Castlewood at the Battle of the Boyne, he is left at Castlewood where the other branch of the family occupy it—the new Viscount, Lady Castlewood and their children Harry and Beatrix. Henry Esmond grows up in the family, goes to Cambridge, and expects to take orders. But the killing of Lord Castlewood by the villian Mohun, and Esmond's disgrace in the eyes of Lady Castlewood, compel him to go abroad after he gets out of prison for connection with the

duel. He goes on the Vigo Bay expedition. He returns to the home of his friends on the 29th of December—his birthday,—and is received and forgiven. He returns to the continent and fights under Marlborough, and his own General Webb. All this time he has grown to love Beatrix, who is very beautiful,—is ambitious and calculating. After the wars he returns to London, and after some time plots the return of the young Stuart prince, to have him proclaimed as the king at the time of the expected death of Queen Anne. The prince comes over to London, makes love to Beatrix, following her to Castlewood at the time of the Queen's death. Henry Esmond and Frank follow and bring him back, but the opportunity has passed. The love motive works out into the marriage of Esmond and Lady Castlewood. Henry Esmond's character is very fine—quiet, tender, chivalrous, dignified, self-renouncing.

5. George Eliot, *The Sad Fortunes of Rev. Amos Barton*. The scene of the story is laid in an English country parish, where Amos Barton is the curate, with a very small salary. He is a man of fine purpose, but without tact, and has been losing his hold on his parishioners. His wife Milly, however, is a strong and lovable woman, who sacrifices much for her husband. The tragedy deepens when the pseudo-Countess, a thoughtless but not bad woman, throws herself upon the Barton's hospitality and stays with them for a long time. This makes Amos the object of a good deal of scandal. While he is being so misunderstood, Milly becomes ill and dies, and Amos comes to feel the great love which she gave him, but which he had not appreciated.

6. Thomas Carlyle, *Sartor Resartus*. This book, which is really the spiritual autobiography of Carlyle, purports to be the fragment of a great "clothes philosophy" of a German scholar, Herr Diogenes Teufelsdröck. Carlyle declares himself to be the editor, and by this device he is able to comment and utter his own passionate beliefs. Part of the book is an account of Teufelsdröck's early life, and the doubt and difficulty into which he fell, culminating in the Everlasting No, or the denial of all possible truth. Then he shows the gradual regaining of the man's faith, beginning at the point of self-independence. The book is an attack on the shams and pretenses of society—which Carlyle calls worn-out garments. Following that, is an exposition of German transcendental philosophy. As clothes hide the man, so time and space hide the real spiritual essence of the universe. Nature, he declares to be the garment of God.

Ancient Monk. This sketch is an illustration of Carlyle's doctrine of work. Taking an old Latin chronicle by Jocelin of the Abbey of St. Edmundsbury, he re-erected the spirit and life of the twelfth century in England. He tells of one of the brothers, Samson, who works sincerely and earnestly, is made abbot in spite of the opposition of the other monks, and how he reforms the Abbey and is a leader. The ac-

count also illustrates Carlyle's faith in the leader, as being the salvation of men.

John Ruskin, *Selections*.

The underlying idea of all Ruskin's writings is that the art of a nation reflects the nation's moral life, that all art springs from moral character. So when the national life is corrupt no great works of art can be produced. This idea is brought out in the lecture on "Traffic" in which Ruskin scolds the English people for thinking that they can produce good architecture while they remain commercial and materialistic in their life.

Ruskin asserts that the Italian painters, as masters of the "grand style" are superior to the Dutch, who imitate nature with minute exactness of detail, without striving to infuse any ideal. The Italians infuse a poetic imagination. They feel strongly and nobly, and put their enthusiasm and aspirations in their work, imitating *ideal* nature.

Gothic architecture, likewise, Ruskin declares to be greater than Greek. The work on Greek architecture was done mostly by slaves, and was done perfectly, but according to fixed conventions. Gothic architecture, while imperfect in finish, expresses great aspirations. Its builders were free men, who did not subordinate their wills to fixed rules or to the commands of other men. In the rudeness and grotesqueness of Gothic art, there is a manly strength that is not in Greek art.

This idea, that no man's will should be subordinated to another's if any great work is to be done, is one of Ruskin's main points. Mere *imitation* kills all true art, and poorly executed art, if original, is worth far more than exact imitation.

8. R. W. Emerson, *Nature*.

Emerson treats of nature in its relation to man—of its utility, advantages, of its provision of images in order that he may communicate with his fellow man, of the discipline of nature, and as its highest function, the spiritual nourishment it affords him by bringing him in contact with the great all-spirit.

American Scholar. The first part of the essay is an appeal for the development of self-reliance on American life, for the growth of an American literature. Then Emerson goes on to demonstrate that the education of the scholar comes from nature, by books, and by action. Nature is the most important teacher, for it is the "opposite of the soul, answering to it part for part. . . . Its laws become the laws of his [the scholar's] mind." Books represent the spirit and influence of the past. Emerson is afraid of the temptation of books to make heroes of past men, who are no greater, and have no more possible insight, than has each individual. Action is the straightforward course a man steers in the world as a result of the intuitive faith that he has in himself.

9. Matthew Arnold, *Essays*.

Arnold lived in an age of doubt, when men were giving up the literal

interpretation of the Bible, and were looking for some authority on which to rest their faith. Carlyle and Emerson had taught men to look into themselves for guidance, and to follow truth as they saw it. Their attitude was subjective. Arnold's is rather objective. He finds this spiritual guidance outside himself—in the thoughts and teachings of the great men who have lived. Their best ideas he sets up as standards of truth and right living.

The Function of Criticism. The aim of criticism, Arnold says, is to see things as they really are. The critical faculties are no less important than the creative, for criticism furnishes the elements of creative work, i. e., *ideas*. The critic must so interpret and hold before men the best ideas, and he must try to make these ideas prevail.

(1) Criticism has to do only with ideas—for ideas have a real value in themselves—and so it is not concerned with the practical application of ideas. (2) Criticism must also be *disinterested*—free from any prejudice or partisanship. The critic's point of view should be detached.

7. *Culture and Anarchy.* In the chapter on "Sweetness and Light" Arnold repudiates the popular view of culture as a purely aesthetic concern—"a desirable quality in a critic of new books," and of no use to the average man. The motive of culture, he says, is curiosity—a desire to see things as they really are. It emphasizes right thinking as well as right doing, and so it goes further than religion. Culture is "the study and pursuit of perfection." It tries "to make reason and the will of God prevail." It is the Greek ideal of a harmonious expansion of all one's powers of thought and feeling.

The fault with most men is that they measure greatness and welfare by material progress. Such men are the Philistines—self-satisfied people, always looking to the practical, who cannot look behind the machinery of things. Culture begets a fine dissatisfaction. It creates an increased spiritual activity. Its perfection is an inward condition of mind.

"Hebraism" and "Hellenism." These terms Arnold applies to two attitudes toward life. Hebraism concerns itself with duty and conscience, it emphasizes morality and conduct. Hellenism—the Greek attitude—lays stress on right thinking, and the development of all one's powers. Arnold declares that Englishmen need more of the Hellenic ideal, that their ideal is too Puritanical, too much concerned with the moral life.

The fault to be found with Arnold's ideal of culture is his tendency to make it chiefly an intellectual ideal. He did, however, render a distinct service as a critic, and he takes rank as the greatest of English critics. He does not stimulate and inspire, like Carlyle, Emerson or Ruskin, but his service in helping toward better, objective thinking was very great.

END.



