

LESSON IV. *take*

ALFRED TENNYSON.

Chief works: (1) *The Princess*.
 (2) *In Memoriam*.
 (3) *The Idylls of the King*.
 (4) *Locksley Hall*, and other Poems.
 (5) *Queen Mary*, and *Harold*. (Dramas.)

37. Who was the greatest English Poet of the Nineteenth Century?

Alfred Tennyson, the poet-laureate of England.

38. Give a brief outline of his life.

He was born in England, educated at Cambridge, and, on the death of Wordsworth, in 1850, was created poet-laureate. His life was passed in study and retirement.

39. What is *The Princess*, and when was it first published?

The Princess is a pleasant poem which touches the subject of higher female education, and through every page of which there runs a golden thread of delicate playfulness, or suggestive wisdom. It was published in 1847.*

* Among the exquisite songs introduced here and there in *The Princess* is *The Bugle Song*:

"The splendor falls on castle walls
 And snowy summits old in story;
 The long light skates across the lakes
 And the wild cataract leaps in glory.
 Blow, bugle, blow, set the wild echoes flying,
 Blow, bugle,—answer, echoes, dying, dying, dying.

"O hark, O hear! how thin and clear,
 And thinner, clearer, farther going!
 O sweet and far from cliff and scar
 The horns of Elfund faintly blowing!
 Blow, let us hear the purple glens replying;
 Blow, bugle,—answer, echoes, dying, dying, dying.

"O Love, they die in yon rich sky,
 They faint on hill or field or river;

40. What remarkable poem did Tennyson write to commemorate the untimely death of his friend, Arthur Henry Hallam, son of the famous historian?

In Memoriam.

41. What are its length and merits?

In Memoriam contains 129 four-lined stanzas,* but it is rather a group of elegies than a single poem. It is considered one of Tennyson's most famous and finished productions.

42. On what work will Tennyson's fame, however, most likely pass down to posterity as a poet?

The Idylls† of *the King*, in which he has revived with great success the old legends of King Arthur, and made them a part of the living literature of England.

43. Where, also, is much of this poet's excellence to be found?

In *Locksley Hall*, and many of his short pieces,

Our echoes roll from soul to soul,
 And grow forever and forever.
 Blow, bugle, blow, set the wild echoes flying,
 And answer, echoes, answer, dying, dying, dying."

* The following stanza is often quoted:

"I hold it true whate'er befall;
 I feel it when I sorrow most;
 'Tis better to have loved and lost
 Than never to have loved at all."

† An Idyll, in the sense used by Tennyson, is a narrative poem, written in an elevated and highly refined style. Few are aware how very considerable a portion of Tennyson's poems is deliberate rendering into pure melodious verse of what has already existed in another form. All poets, indeed, avail themselves of the heritage of the past, and there are few poems of any length which do not owe their origin to some story, event, or other circumstance outside of their author's brain. The whole of the *Idylls of the King* are poetic renderings of the old prose Arthurian legends, in great part from the *History of King Arthur* by Sir Thomas Malory, from Lady Schreiber's version of the *Mabinogion*, and in part from less known sources. Touches are brought from other books, and it is curious that passages even from Crofton Croker's *Irish Legends* are adapted, and made to fit into the story of King Arthur.

which are exquisite gems. The *Charge of the Light Brigade*, for instance, is a fine battle lyric.

44. Did Tennyson try his hand at dramatic writing?

Yes; he has given to the world *Queen Mary* and *Harold*, two dramas which, however, are *not real dramas*. They are mere poems in dramatic form, and are far from adding to Tennyson's reputation, being untrue to history, and pervaded with a narrow, anti-Catholic spirit.

45. What do you think of his style as exhibited in his best poems?

While wanting in vigor and deep, warm, expressive feeling, at the same time, no poet has more finished beauty of style and exquisite charm of melody than Tennyson.*

LESSON V.

JOHN LINGARD. DIED 1851.

- (1) *History of England.*
(2) *Antiquities of the Anglo-Saxon Church.*

LORD MACAULAY. DIED 1859.

- (1) *Critical and Historical Essays.* (2) *History of England.*
(3) *Lays of Ancient Rome.*

HENRY HALLAM. DIED 1859.

- (1) *Introduction to the Literature of Europe in the 15th, 16th, and 17th Centuries.*
(2) *View of Europe During the Middle Ages.*
(3) *Constitutional History of England.*

46. Who was Dr. John Lingard?

He was a learned Catholic priest, a native of England who was educated at Douay in France, and spent

* It has been well said that the secret of Tennyson's success is, *he is in perfect harmony with his age*. His artificial turn suits this pretentious century. His poetry, indeed, enchants the ear and

the last forty years of his life at the secluded mission of Hornby in Lincolnshire.

47. Which is his chief work?

A History of England, from the First Invasion of the Romans to the Accession of William and Mary in 1688. The last edition, as revised by the author, is in ten octavo volumes.*

48. Mention some of the many admirable qualities of this masterly production?

It possesses all the higher qualities which should adorn a great history—deep research, fulness of detail, lucid arrangement, and an impartiality that is truly admirable. Among the crowd of works on English history it stands alone—unrivalled.

49. What may be said of the style in which it is written?

The style is one of classic purity. It is calm, concise, vigorous, and idiomatic. It is a style which, while avoiding their defects, seems to unite the beauties of Hume, Robertson, and Gibbon.

50. Which was Lingard's earliest production, the pioneer, indeed, of his great *History*?

The Antiquities of the Anglo-Saxon Church, a work of great merit, which treats of the establishment of the faith among the Anglo-Saxons, and of the customs, laws, learning, and literature of early Christian England.

51. Who was one of the most brilliant writers of the Nineteenth Century, especially in the field of historical criticism?

Thomas Babington Macaulay, a native of England

plays with the fancy, but it seldom stirs the heart or penetrates the soul.

* In recognition of Lingard's great services to religion and literature, Pope Pius VII. conferred upon him the degrees of Doctor of Divinity and of Canon and Civil Law, in 1821. At one time it was rumored that he was to be raised to the dignity of Cardinal, but the learned priest remonstrated, as it would interfere with the completion of his *History*.



who, as a student at Cambridge had won high honors, and while still a young man had become famous by his essays in the *Edinburgh Review*.

52. Which is his greatest historical work, and what period of time does it cover?

His *History of England from the Accession of James II.* It begins with the reign of James II., and covers a period of little more than fifteen years. It is only a brilliant fragment.*

53. What are Macaulay's chief defects as an historian?

He was a man of strong prejudices. He is always either a warm partisan or a bitter enemy, and is thus unfitted to hold the balance of justice. He paints James II. in the blackest colors, but his over-praise of William of Orange is false and fulsome. He is brilliant, but not always reliable.

54. What may be said of his poetry?

He wrote little, but that little is delightful in its way. In the *Lays of Ancient Rome*, he chants some of the daring deeds which adorn the pages of early Roman history.

55. Which, on the whole, may be considered the best among the works of this learned and most versatile genius?

His *Critical and Historical Essays*.

56. Is Macaulay's style remarkable?

It is; he usually expresses himself in short, pithy sentences. His diction is remarkably clear, lively, pointed, forcible, and brilliant. He was, indeed, a distinguished master of English prose.

* "I purpose," said Macaulay, "to write the history of England from the accession of James the Second down to a time which is within the memory of men still living." But when death came, he had only completed a fraction of his self-imposed task.

57. What other English historian greatly enriched our literature with productions of permanent value during the Nineteenth Century?

Henry Hallam, who was one of the very ablest and most distinguished of the critical historians of modern times.

58. By what famous work did he enrich English criticism in 1837?

By his *Introduction to the Literature of Europe in the Fifteenth, Sixteenth, and Seventeenth Centuries*, a most valuable work of which the sagacity and calmness are well matched with the profound erudition.

59. Which was the first of Hallam's productions, in the order of time?

A View of the State of Europe in the Middle Ages, which was first published in 1818. It is an elegant, highly finished, and solid production.

60. What other remarkable historical work did he publish in 1827?

The Constitutional History of England from the accession of Henry VII. to the death of George II., a work which Macaulay pronounced the most impartial book he ever read.

61. In what way do Hallam's works rebuke such careless historical writers as Robertson, Hume, and Froude?

Besides deep and varied learning and exhaustive research, Hallam brought to his tasks a wonderfully earnest, truth-loving, and impartial mind.*

* It is worthy of note, however, that *one* exception must be made—his occasional treatment of Catholics and their religion. But in making this exception we do not mean to impeach either the candor or the honesty of Hallam. He was a Dean's son, a graduate of Oxford, and a Protestant Englishman; and knowing this, we must make due allowance for his "color-blindness" and other shortcomings in regard to the Catholic Church.

LESSON VI.

SIR WALTER SCOTT. DIED 1832.

Chief works: (1) *Poems*.
(2) *The Waverley Novels*.

62. Who was Sir Walter Scott?

He was one of the greatest literary geniuses of the nineteenth century—a man whose pen added to the riches of English poetry, and who stands unsurpassed in the field of prose fiction.

63. Give an outline of his early life.

He was born at Edinburgh, passed a delicate boyhood surrounded by picturesque ruins and historic localities—famous in war and verse—which failed not to leave an enduring impression on his mind. He finished his education at the university of his native city, and was admitted to the bar, but he soon abandoned the legal profession.

64. How did Scott first become famous in letters—as a poet or as a novelist?

As a poet.

65. Which was his first great poem?

The Lay of the Last Minstrel, published in 1805. It was the first of a series of enchanting tales in verse.

66. Of all Scott's poems, mention the three that may be considered his best.

The Lay of the Last Minstrel, *Marmion*, and *The Lady of the Lake*.*

67. In what new department of literature—which he may

* "The *Lay* is generally considered as the most natural and original, *Marmion* as the most powerful and splendid, and *The Lady of the Lake* as the most interesting, romantic, picturesque and graceful."—*Lockhart*.

be said to have discovered or created—did Scott begin to labor in 1814?*

Historical romance.

68. Which was the pioneer of the new works that now came from his busy, fertile pen?

Waverley, a tale of the romantic rising of the Scottish clans for Prince Charles Edward in 1745.

69. What followed during the next seventeen years?

Twenty-eight other works of varied degrees of excellence. They are called the *Waverley Novels* from the name of the first number of the series.

70. Into what two classes may the *Waverley Novels* be divided?

The *historical* and the *personal*. The first picture some real persons and events of history—chiefly Scottish or English. The second deals principally with private life or family legends.

71. Had Scott the true idea of historic fiction?

He had; his genius happily called up in living array, not merely the names, but the character, manners, thoughts, and passions of past ages.

72. What misfortune befell this gifted man in the financial panic of 1825?

He suddenly found that, through the failure of two publishing houses, he was a bankrupt to the amount of over half a million dollars.

73. What did he now do?

He bore himself bravely in the midst of this utter ruin; and, though fifty-five years of age, he at once set to work with his well-worn pen to pay off the vast debt. He nearly succeeded, but the effort killed him.

* Some years after this, he wrote to a friend: "In truth, I have given up poetry. . . . I felt the prudence of giving way before the more forcible and powerful genius of Byron." But in the new path which he struck out, Scott stood alone—head and shoulders above all.

74. What is your opinion of his style?

Though easy and animated, it cannot be said that Scott is always careful and correct in his language. He is too diffuse. But he is a master of the picturesque—a great painter in words.*

"In the historical novel, Sir Walter Scott—the inventor of the style—remains unapproached."—*Thomas Arnold*.

"It is the fashion, among writers of a certain class, to speak of Scott as superseded by Thackeray and Dickens. In a measure this is true; every writer, no matter how great, is crowded out more or less by his successors. Not even Shakspeare, Dante, and Goethe have been exceptions to this rule. But it may well be pondered, whether, years from now, when the final muster-roll of English novelists is called, Scott's name will not head the list."—*J. S. Hart*.

"Scott's fame as a poet was eclipsed by his reputation as a novelist; and the appearance of a star of greater magnitude drew from him, by degrees, the popularity he had so long engrossed. Yet we venture to hazard an opinion, that if it be possible for either to be forgotten, his poems will outlive his prose: and that *Waverley* and *Ivanhoe* will perish before *Marmion* and *The Lady of the Lake*. We can find no rare and valuable quality in the former that we may not find in the latter. A deeply interesting and exciting story, glorious and true pictures of scenery, fine and accurate portraits of character, clear and impressive accounts of ancient customs, details of battles—satisfying to the fancy, yet capable of enduring the sternest test of truth—are to be found in the one class as well as in the other."—*S. C. Hall*.

LESSON VII.

SYDNEY SMITH. DIED 1845.

(1) *Essays*. (2) *Letters of Peter Plymly*.

LORD JEFFREY. DIED 1850.

Essays.

75. Who was Sydney Smith?

He was a gifted and witty Protestant clergyman, a native of England, and one of the founders and the first editor of the *Edinburgh Review*.

* It must be added with regret, however, that Scott was not above the religious bigotry of his time and country; for his treatment of Catholics and their religion is sometimes very far from being just and generous.

76. Where did most of his *Essays* first appear, and on what subjects did he usually write?

Most of his *Essays* first appeared in the *Edinburgh Review*. He commonly wrote on politics, literature, and philosophy.

77. Which is his most celebrated series of writings?

His *Letters on the Subject of the Catholics*. He wrote under the name of "Peter Plymly," and the *Letters* were addressed to "my brother Abraham who lives in the country." They are a fine example of wit used as a political weapon.

78. When were these *Letters* published, and what was their object?

They were published in 1807, and their object was to hasten the emancipation of the Catholics. Smith's warm, manly sympathy was given to the oppressed Catholics of Ireland, and his exertions in their behalf should never be forgotten.

79. For what are his writings especially marked?

For hearty wit, solid reasoning, and keen common sense. Indeed, for pure wit, Sydney Smith stands unrivalled among the British prose-writers. Many of his bright sayings have passed into proverbs.*

80. Who was Lord Jeffrey?

Francis Jeffrey was a native of Scotland, a lawyer,

* Only two years before his death, in answer to the inquiries of a French journalist, Smith wrote the following. It is a good specimen of his style: "I am 74 years of age; and being a Canon of St. Paul's in London, and Rector of a parish in the country, my time is equally divided between town and country. I am living amid the best society in the metropolis; am at ease in my circumstances; in tolerable health; a mild whig; a tolerating churchman; and much given to talking, laughing, and noise. I dine with the rich in London, and physic the poor in the country; passing from the saucers of Dives to the sores of Lazarus. I am, upon the whole, a happy man; have found the world an entertaining world, and am heartily thankful to Providence for the part allotted to me in it."

edited the *Edinburgh Review* for twenty-six years, and finally rose to be Lord-Advocate.

81. What are his chief published works?

Essays, which are in four volumes, and consist of a selection of *seventy-nine* of his best articles from the *Edinburgh Review*.

82. What may be said of his standing as a critic, writer, and reviewer?

Jeffrey was a distinguished critic, and a writer of great vigor and elegance. He stands at the head of modern English reviewers.

Sabe
LESSON VIII.

FREDERICK WILLIAM FABER. DIED 1863.

- (1) *All for Jesus.* (2) *The Blessed Sacrament.*
(3) *The Creator and the Creature.* (4) *Spiritual Conferences.*
(5) *Poems.*

Sabe
NICHOLAS PATRICK WISEMAN. DIED 1865.

- (1) *Lectures on the Connection between Science and Revealed Religion.*
(2) *Lectures on the Principal Doctrines and Practices of the Catholic Church.*
(3) *Recollections of the Last Four Popes.*
(4) *Essays on Various Subjects.*
(5) *Fabiola, or the Church of the Catacombs.*

83. Who was Father Faber?

Frederick William Faber, D.D., a native of England, was educated at Oxford, became a convert* to

* In 1845, four years before his conversion, during a tour through Europe, he wrote the following. It is a fair specimen of his style: "As we ascended the river (Enns) from this mountain pass, the valley opened out into a wet and sterile and forlorn basin. In the midst of this stands the spacious Benedictine monastery, Ad Montes. It was founded by Gebhard, Bi-hop of Salzburg, in 1074. The pile of building is immense. There are ninety monks in it, who have theological pupils under them, and also instruct the poor of the parishes on their estates in agriculture and domestic arts. The usual indomitable energy of the monks has done much to

the Catholic faith, and for nearly twenty years was one of the most prominent priests and popular spiritual writers in Europe.

84. Name some of his principal works.

(See the list at the head of the lesson.)

85. What may be said of his spiritual writings?

They are very popular. Faber is a writer of great unction. He is attractive.* He often conveys truth in short, epigrammatic sentences, full of practical wisdom and the spirit of holy kindness. His volumes abound in literary beauties.

86. How may his personal and literary merits be summed up?

He was an apostolic man, an eloquent preacher, a writer of exquisite prose, and a poet of rare excellence.†

cover this bleak basin with cultivation; but, like an imperfect garment, it only calls attention to the nakedness it would fain conceal. Yet I saw phalanxes of wheat-sheaves along the river side, and many unpromising spots upon the steeps were fragrant with red clover. Almost every Englishman, in books, letters, and conversation, is ready with the hack phrases to which a few Whig historians of the seventeenth and eighteenth centuries have tuned us, such as 'lazy monks,' 'drones of monasteries,' 'fatteners on the poor,' and the like. Yet, if men, who would or could think, were to wander, as I have done, up river-courses, threading sequestered valleys, and tracing hill-born brooks, and exploring deserted woodlands, not for any such purpose as to gather evidence in behalf of monks, but merely to foster and strengthen meditative power, they would see how, under the toiling hands of the old monks, green grass and yellow corn encroached upon the black heath and unhealthy fen—how lordly and precious woods rose upon unproductive steeps—how waters became a blessing where they had been a curse, irrigating the lands which once they ravaged—how poor communities were held together by their alms in unhopeful places for years, till the constrained earth yielded her reluctant fruits—and cities are now where the struggling tenant villages of the kind monks were, as the monks' salt-pans are now the princely Munich."

* "I want to make piety bright and happy," he writes in the preface to his *All for Jesus*.

† Faber was a great admirer of Wordsworth. Indeed, it seems the admiration was reciprocal. "If it were not for Frederick Faber's devoting himself so much to his sacred calling," said Wordsworth on one occasion, "he would be the poet of his age."

87. Who was Cardinal Wiseman?

He was a native of Spain, of Irish and English descent, was educated * chiefly at Rome, filled various important offices, was one of the founders of the *Dublin Review*, and in 1850 was created Cardinal, and first Archbishop of Westminster.

88. Which of his works is best known to the general literary world?

His famous *Lectures on the Connection between Science and Revealed Religion*. They exhibit deep, sound and varied learning, and a diction rich and brilliant.

89. Name his other chief works.

(See the list at the head of the lesson.)

90. What is *Fabiola*?

Fabiola is a charming story—an exact, graceful, and entertaining picture of Roman life in the early ages of Christianity.†

91. What may be said of this celebrated man as a scholar and ecclesiastic?

Cardinal Wiseman was one of the most accomplished scholars, linguists, and theologians of this century; and his is one of the great names destined to shine with undimmed splendor in the annals of the Catholic Church of England.

92. What do you think of his style?

It is graceful and vigorous, and fitly adorns thoughts often strikingly rich, suggestive and beautiful.‡

* Wiseman was brought to Ireland in his childhood, and received his first education at Waterford.

† *Fabiola*, said Dr. Brownson, "is the first work of the kind that we have read in any language in which truly pious and devout sentiment, and the loftiest and richest imagination are so blended, so fused together, that one never jars on the other."

‡ Cardinal Wiseman's last literary effort was an unfinished essay on Shakspeare, of whom he was a sincere admirer.

LESSON IX.

W. M. THACKERAY. DIED 1863.

- (1) *Vanity Fair*. (2) *Arthur Pendennis*. (3) *The Newcomes*.
(4) *Lectures on the English Humorists of the Eighteenth Century*

CHARLES DICKENS. DIED 1870.

- (1) *The Pickwick Papers*. (2) *Nicholas Nickleby*.
(3) *The Old Curiosity Shop*. (4) *David Copperfield*.

93. Which are, perhaps, the two greatest British novelists that have appeared since the days of Scott?

Thackeray and Dickens.

94. Give a short account of William Makepeace Thackeray.

He was born at Calcutta, of English parents; was educated at Cambridge; studied law; but devoted his life to art and literature.

95. Which was his first famous work?

Vanity Fair, a novel of great power and originality.

96. Mention three of his other most remarkable productions.

(See the list at the head of the lesson.)

97. What have you to observe of Thackeray's pictures of human character?

He describes people as he finds them; but his individuals are generally types of classes.

98. What may be said of his style and general merits as a writer?

Thackeray was a prince of satire—a master of fresh, sparkling, idiomatic English. He applied the lash to shams, snobs, humbugs, and hypocrites; and in a certain way proved himself a moralist and re-

former. At times, however, his cynicism is annoying.*

99. Give a brief outline of the early career of Charles Dickens.

He was a native of England, passed his youth in poverty, but finally discovered the ladder to fame and fortune when he became a newspaper reporter. His training on the press prepared his genius for a higher sphere in literature.†

100. Name four of his principal works.

(See foregoing list for the answer.)

101. Which of these is generally considered his finest production?

David Copperfield, which is in some respects an autobiography, describing the struggles of his own youth.

102. Has not Dickens been charged with making his low characters nearly always vulgar?

He has indeed, and justly so. Some of his characters are not the best of company for anybody; they are very vulgar in speech, and coarse and clownish in manners.

* "In a moral point of view, Thackeray's writings are open to serious objection. The fundamental principle which underlies them is the total depravity of human nature, rendering virtue an impossibility, and religious practice a sham. As Catholics, we know that the human power for good has been weakened,—not destroyed,—and that the grace of Christ may yet raise men to the sublimest virtue."—*Fr Jenkins*.

Among the many fine, sensible passages from Thackeray's pen, we have room for one only: "Might I give counsel to any young hearer, I would say to him, Try to frequent the company of your betters. In books and life, that is the most wholesome society; learn to admire rightly; the great pleasure of life is that. Note what great men admired; they admired great things. Narrow spirits admire basely and worship meanly."

† Only two years before his death Dickens is reported to have said: "To the wholesome training of severe newspaper work, when I was a very young man, I constantly refer my first successes."

103. What is your opinion of the merits and defects of this famous writer?

Dickens was a moral writer, who exposed and scourged many of the crying evils of his time, but he was ignorant of the true foundations of Christian virtue and morality.* He had great dramatic power, and his stories are always humorous and interesting, though often overloaded with minute details. It seems he had little real knowledge of character. He was, indeed, quick to notice the eccentricities of human nature; and nearly all his creations are caricatures and exaggerations.

"Dickens gives us real characters in the garb of fiction; but Thackeray uses fiction as the vehicle of social philosophy. Dickens is eminently dramatic; Thackeray has nothing dramatic—neither scene nor personage. He is Democritus the laughing philosopher, or Jupiter the thunderer; he arraigns vice, pats virtue on the shoulder, shouts for muscular Christianity, uncovers shams—his personages are only names. Dickens describes individuals; Thackeray only classes. His men and women are representatives, and, with but few exceptions, they excite our sense of justice, but not our sympathy; the principal exception is *Colonel Newcome*, a real individual creation upon whom Thackeray exhausted his genius."—*Coppée*.

LESSON X.

THOMAS CARLYLE. DIED 1881.

- (1) *Sartor Resartus*. (2) *The French Revolution*.
(3) *Life of Frederick the Great*. (4) *Reminiscences*.

JOHN RUSKIN.

- (1) *Modern Painters*. (2) *The Seven Lamps of Architecture*.
(3) *The Stones of Venice*.

104. Who was Thomas Carlyle?

Thomas Carlyle, an eccentric genius of strong, inflexible character, was a farmer's son, and a native of

* His standard of moral philosophy is false, and cannot be approved by Catholics. The Christian religion is not a matter of im-

Scotland. He was educated at the University of Edinburgh, and devoted his life to literature.

105. Which was his first work of marked power?

A mixture of farce and indignation, entitled *Sartor Resartus*,* which is one of the most curious productions in English.

106. Which is Carlyle's most popular work?

The French Revolution, which has well been called "a history in flashes of lightning." But it is a fiery, historical drama, rather than a real history. It is a series of lurid pictures, unmatched for vivid power, in which the figures of such wild sons of earth as Danton and Mirabeau loom up gigantic and terrible as the glare of a volcanic eruption. With all its defects, however, this is a fine book, and is perhaps the best specimen of Carlyle's odd, rugged, and picturesque style, and of his powerful and melancholy eloquence.

107. Mention one of his most important biographical works.

The Life of Frederick the Great of Prussia—a work stuffed with unmerited admiration for a successful soldier but despotic monarch, who was really little in intellect, immoral in life, and nothing in virtue.

108. Which was Carlyle's last production?

Reminiscences, a volume of some interest, published after his death.

109. How do you estimate Carlyle as a thinker and writer?

Carlyle was a bold, arrogant, and original thinker. He had a ridiculous veneration for force—even brute

pulse or sentiment; yet Dickens's best characters act from impulse rather than virtue or high principle. He knows nothing of the supernatural. The moral miseries of mankind cannot be cured by the quack nostrums which are so lauded in his witty pages.

* That is, *The Patcher Repatched*.

force.* He disliked shams and infidels, but lashed the bulk of mankind as a crowd of boobies and block-heads, who had no mercy to expect from a grim, gloomy, sour dyspeptic.† He was crammed with violent prejudices.‡ But his pages are lighted up, here and there, with flashes of humor. He abounds in German § ideas and modes of expression, and twists English into an odd style of his own, which is vivid, uncouth, turgid, and powerful.

110. Who is the acknowledged chief of English writers on art and art-criticism?

John Ruskin, a native of London and a graduate of the University of Oxford. He devoted his life to the study of art.

111. Which was Ruskin's first work?

Modern Painters, a book that immediately established his reputation.

112. What other production soon followed?

The Seven Lamps of Architecture; that is, the seven moral principles of architecture.

* Witness how he sings the praises of Frederick the Great and Oliver Cromwell.

† Carlyle suffered for the greater part of his long life from chronic dyspepsia.

‡ On one occasion the grievances of Ireland were discussed at an after-dinner company, Carlyle and an Irish gentleman being present. "Ye see the Irish," said the grim old sage, "may have their grievances; but I tell you, sirs, before I'd listen to one word from them, I'd just, with sword and gun, shoot and cut and hew them all until I had taught them to respect human life, and give up murder. Then I'd listen to them." The Irish gentleman did not agree with this fanatical, bulldog doctrine, so worthy of Cromwell. "Then, what would ye propose, sir? There is no remedy," sneered Carlyle. "Yes," said the gentleman, "the British can go away—go home." "We'll cut all your throats first!" cried the savage old Scotchman. The anecdote is characteristic of a man who was so full of pugnacity and violence that he had little room for justice and charity.

§ Carlyle's knowledge of German literature was unequalled by that of any English writer of our age. He was as German as the Germans themselves.

113. Which is commonly considered his greatest work?

The Stones of Venice.

114. What may be said of the style of this famous writer?

Ruskin's style possesses much that is eccentric but beautiful. It is marked by force, animation, suggestiveness, and a certain wild loveliness. He has wonderful powers of description.

LESSON XI.

JOHN HENRY NEWMAN. *Zobe*

- (1) *Apologia.* (2) *Grammar of Assent.* (3) *Idea of a University.*
(4) *Callista.* (5) *Poems.**

HENRY EDWARD MANNING. *Zobe*

- (1) *The Four Chief Evils of the Day.*
(2) *The True Story of the Vatican Council.*
(3) *The Vatican Decrees in their Bearing on Civil Allegiance.*
(4) *Miscellanies.*
(5) *Sermons.*

115. Who was considered the greatest English Prose writer of the Nineteenth Century?

Cardinal Newman.

116. Give a short outline of his life.

John Henry Newman, the son of a banker, was born at London in 1801. He was educated at the University of Oxford, where he rose rapidly to be a leader of thought. At the age of forty-four he became a Catholic; and seven years later he was appointed first Rector of the new Catholic University at Dublin. He was elevated to the dignity of cardinal in 1879.

* These five are only representative works; we have 36 volumes in all from the pen of Cardinal Newman. Some of his best thoughts are collected in a handy volume of well-chosen extracts entitled *Characteristics from the Writings of John Henry Newman*, arranged and edited by W. S. Lilly.

117. What is the *Apologia*?

It is a history of Newman's religious opinions until he happily found his way into the Catholic Church; and it has been well said that "he who wishes to know the sterling pithy English that cleaves straight to the core of its subject, will give his days and nights to the *Apologia*."

118. Which is the most deeply philosophical of this great man's works?

The *Grammar of Assent*, which restates, brings together, and harmonizes the philosophical principles discussed in many of his other productions.

119. What is the *Idea of a University*?

It is a collection of discourses and essays as to the scope and work of a model university.

120. Of what does the story of *Callista* treat?

It is a vivid picture of Christianity and paganism as they existed in Africa in the days of Saint Cyprian.

121. What is to be said of the merit, rank, and variety of Newman's writings?

Cardinal Newman's writings are great both in quality and quantity. He addresses all classes. He is at once a poet, novelist, essayist, historian, sacred orator, philosopher, and theologian; and he has stamped the seal of beauty and solidity on everything that felt the touch of his wonderful genius.

122. What is your opinion of his style?

It is a style that combines, in the highest degree, grace, strength, beauty, and simplicity. The language is as clear as light.

123. Who was Cardinal Manning?

Henry Edward Manning, born in 1808, is a native of England and a graduate of Oxford. At the time

of his conversion to the Catholic faith he was forty-three years of age, and was one of the most gifted, learned, and honored dignitaries of the Anglican Church. He succeeded Cardinal Wiseman, as Archbishop of Westminster, fourteen years later. This venerable man was a prominent member of the Vatican Council, and in 1875 was created cardinal.

124. What is Cardinal Manning's rank in the world of letters?

He is one of the real masters of English prose. As early as 1850, Henry Reed mentions "the sermons of Manning" as among the most polished and artistic writings of the age.

125. Mention some of his chief works.

(See list at the head of the lesson.)

SUMMARY OF CHAPTER VI., BOOK II.

1. The English rulers of the nineteenth century were *George III.*, *George IV.*, *William IV.*, and *Queen Victoria*.

2. The Nineteenth Century was an age of vast progress in Great Britain.

3. The act of *Catholic Emancipation* became a law in 1829.

4. Inventions, education, manners, just laws, literature, medicine, and all the natural and physical sciences, have made great advances.

5. Among the chief agents that influenced the British literature of this century were: (1) *The French Revolution*; (2) *Catholic Emancipation*; (3) *German Literature*; (4) *Anti-Catholic bigotry*; (5) *The re-*

ligious movement headed by Newman; and (6) *The profane spirit of materialism which now so widely prevails*.

6. The first third of the Nineteenth Century constitutes *one of the great creative periods of English literature*.

7. Of late, works of fiction and periodical literature have grown to immense proportions.

8. The English dramatic writings of this century are so trivial and devoid of original merit as to be almost unworthy of mention.

9. The present has been rich as an age of great historians.

10. The signs of the times seem to point to a period of decline in nearly every department of letters.

11. *Byron*, though perhaps the most brilliant British poet of the nineteenth century, is a very unsafe teacher.

12. *Thomas Campbell* stands at the head of the British lyric poets of this age.

13. Among the female poets, the first place is doubtless due to *Mrs. E. B. Browning*.

14. *Tennyson*, the poet-laureate of the Victorian age reigned without a rival at home.

15. *Lingard's History of England* justly claims the first place on that subject. *Green's History of the English People* is a work of much merit.

16. As great reviewers *Lord Macaulay* and *Lora Jeffrey* hold undisputed rank; while for keen, hearty wit *Sydney Smith* remains unrivalled.

17. English criticism reached its highest standard of excellence in Hallam's *Introduction to the Literature of Europe*. Craik's *History of the English Lite-*

rature and Language, Chambers's *Cyclopædia of English Literature*, and Matthew Arnold's *Essays in Criticism and Study of Celtic Literature* deserve honorable mention.

18. Among the few biographical works of real interest and classic excellence are Lockhart's *Life of Sir Walter Scott* and Trevelyan's *Life and Letters of Lord Macaulay*.

19. Though Sir Walter Scott wrote soul-stirring poems, his Waverley series proclaim him the prince of British novelists.

20. Father Faber was among the most popular of the Catholic religious writers of Great Britain. His *All for Jesus* is a book as beautiful as it is good.

21. Cardinal Wiseman was one of the most charming and accomplished writers of this century; and he has permanently enriched English letters in his admirable *Lectures on the Connection between Science and Revealed Religion*.

22. Thackeray's ablest and most original work is *Vanity Fair*, but *The Newcomes* is his most popular production.

23. Dickens's masterpiece is *David Copperfield*.

24. The eccentric genius of Carlyle can perhaps best be seen in his *French Revolution*.

25. *The Stones of Venice* is regarded as Ruskin's finest production.

26. Cardinal Newman, who was styled the greatest living master of the English language, was a writer, thinker, and philosopher of the very highest order. His *Apologia* is the best mirror of his mind and style, and it is a masterpiece.

27. Another of the real masters of English prose is Cardinal Manning.

28. *Bird's-eye view of the chief British writers and works of the nineteenth century* :

POETS:

Lord Byron, *Childe Harold*.
S. T. Coleridge, *Christabel*.
Thomas Campbell, *The Pleasures of Hope*.
William Wordsworth, *The Excursion*.
Mrs. E. B. Browning, *Aurora Leigh*.
Miss A. A. Procter, *Poems*.
Alfred Tennyson, *Idylls of the King*.

PROSE-WRITERS:

Sir Walter Scott, *Ivanhoe*.
Sydney Smith, *Essays*.
Lord Jeffrey, *Essays*.
John Lingard, *History of England*.
Henry Hallam, *Introduction to the Literature of Europe*.
Lord Macaulay, *History of England*.
F. W. Faber, *All for Jesus*.
Cardinal Wiseman, *Connection between Science and Religion*.
W. M. Thackeray, *Vanity Fair*.
Charles Dickens, *David Copperfield*.
Thomas Carlyle, *The French Revolution*.
John Ruskin, *The Stones of Venice*.
Cardinal Newman, *Apologia*.
Cardinal Manning, *The Four Great Evils of the Day*.

29. See *Short Dictionary* for the other British writers of the nineteenth century most worthy of mention; namely, Robert Southey, P. B. Shelley, John Keats, Robert Browning, Kenelm H. Digby, William G. Ward, T. W. Allies, T. W. M. Marshall, Thomas Harper, S. J., St. George Mivart, J. B. Dalgairns, "George Eliot," John Tyndall, Herbert Spencer, Thomas Huxley, Charles Darwin, J. S. Mill, Thomas Buckle, I. Disraeli, B. Disraeli, Bulwer Lytton, John R. Green, William Stubbs, Sir Henry Sumner Maine, J. A. Froude, Edward A. Freeman, Charles Lamb, Thomas de Quincey, William Morris, Charles Reade, Thomas Hughes, Jane Austen, Lady Fullerton, William Cobbett, Sir William Hamilton, and William Whewell.