

Wendell Phillips, *Oration*.
 George Bancroft, *History of the United States*.
 Richard Hildreth, *History of the United States*.
 William H. Prescott, *History of the Conquest of Mexico*.
 Francis Parkman, *The Jesuits in North America*.
 Bishop England, *Essays and Discourses*.
 Archbishop Hughes, *Letters and Discourses*.
 Archbishop Spalding, *History of the Reformation*.
 Ralph Waldo Emerson, *Representative Men*.
 James Russell Lowell, *Among My Books*.
 Edwin Percy Whipple, *Literature of the Age of Elizabeth*.
 Orestes A. Brownson, *The American Republic*.

12. See *Short Dictionary* for David Ramsay, Charles B. Brown, Matthew Carey, Edgar Allan Poe, Fitz-Greene Halleck, Richard Henry Dana, Henry Reed, John G. Saxe, Horace Greeley, Edmund B. O'Callaghan, Jared Sparks, George Ticknor, John G. Shea, Thomas D. McGee, Father Thébaud, S.J., Father Hewitt, C.S.P., Richard H. Clarke, John Savage, Father A. J. Ryan, John R. G. Hassard, J. V. Huntington, George Henry Miles, Father Hecker, C.S.P., Brother Azarias, Rev. Donald X. McLeod, John Boyle O'Reilly, Rev. Bernard O'Reilly, Mrs. Sigourney, Mrs. Sadlier, Mrs. Stowe, J. G. Holland, Alexander H. Stephens, Thomas B. Aldrich, and others not noticed in the foregoing lesson.*

CHAPTER III.

THE TWENTIETH CENTURY.

The twentieth century of English Literature will not deal with English, American, or Celtic writers.

* For a fuller account of American literature, the reader is referred to Duyckinck's *Cyclopædia of American Literature* and Tyler's *History of American Literature*.

All in the crucible of progress and the wonderful amalgamation of races in the United States will be English.

The traditions of all races and times will be woven into English prose and verse. The new ideas, the strength and beauty of this people will mould the literature of the future, as Fiona MacLeod has said: "This is what I meant when I said that if one would write English literature, one must write in English. . . . In a very true sense, therefore, there can be an Irish literature, a Scottish literature, an Anglo-Gælic literature, as well as an English literature; but in the wide sense it is all English literature—with, as may be, an Irish spirit and an Irish ideal, and Irish color, or with a Highland spirit, or with a Welsh spirit, and a Welsh ideal, and Welsh color—as Mr. Thomas Hardy's writings are English literature, with an English spirit, and an English ideal, and English color."

So we have characteristically Southern poetry, and Canadian poetry. We have a most successful American dramatist, William Dean Howells, an American poet of verse all gold, the Rev. John B. Tabb; with critics and essayists of England, such as Frederick Harrison and William H. Mallock; and we no longer think of their country, but of the language they have enriched. Bigotry no longer holds sway in the world of literature, and the beau-

ties of the great English tongue are appreciated, whether they come from the pen of Phillips Brooks, Maurice Francis Egan, Bishop Spalding, Alfred Austin, or Swinburne.

Out of the number of authors since the Victorian age, who are creating English Literature, there are many who might be noted for a fine taste, spiritual style, or high-toned moral sentiment; but time alone must give them their proper eminence.

The student of present day literature has a field full of freshness and of inspiriting power, with the widest range of established literary forms; the moral, the critical, and the personal essay; travels, sentimental and otherwise; parables, and tales of mystery; boys' stories of adventure; memoirs; lyrics; and meditative verse.

His teacher must be his guide.

LAST WORDS.

READING AND THE CHOICE OF BOOKS.

The student who has thus far faithfully studied this volume has, I hope, learned something *about* the most noted works in English literature. He should now begin to read *the books themselves*, or at least the

best of them. "We must confine ourselves to the masterpieces of great names," said one as wise as he was distinguished; "we have not time for the rest." It is very true. Let us examine this matter of *time* and *reading* a little. A person who reads on an average twenty-five pages a day would finish a volume of four hundred pages in sixteen days, and in a year he would complete twenty-two such volumes. At the same rate, it would take him *fifty years* to read 1100 volumes. But Allibone's *Critical Dictionary of English Literature* contains the names of over 46,000 British, Irish, and American authors, some of whom wrote twenty, thirty, or even forty books. It cannot be too often repeated, "We must confine ourselves to the masterpieces; we have no time for the rest." We should likewise write on our bookmarks and engrave in our minds the sublime old motto, *Ad majorem Dei gloriam*—"To the greater glory of God."

"Choose an author as you would a friend."—*Pope*.

"Every remarkable man has been fond of letters."—*Lacordaire*.

"In the best books great men talk to us—with us—and give us their most precious thoughts."—*Channing*.

"The reading of literary masterpieces not only forms the taste, but it keeps the soul in elevated regions and prevents it from sinking down into vulgarity."—*Lacordaire*.

"Reading furnishes the mind only with the materials of knowledge; it is thinking that makes what we read ours."—*Locke*.

"The true method of study is to read little, to select good authors, and to think much."—*Balmes*.

"To know one good book well is better than to know something about a hundred good books at second hand."—*Richardson*.

"Concentration is the prime and sole element of strength. Learn to sound thoroughly a few lines of an author at a time.

Nothing can be turned to account except what has been ripened by meditation. A large range of reading dazzles the mind, and may, in the case of him who has a good memory, dazzle others, but it gives neither solidity nor depth. Depth always supposes extent, but extent does not involve depth."—*Lacordaire*.

"It is a great preservative to a high standard in taste and achievement to take every year some one great book as an especial study, not only to be read, but to be conned, studied, brooded over; to go

into the country with it, travel with it, be devotedly faithful to it, be without any other book for the time; compel yourself thus to read it again and again. Who can be dull enough to pass long days in the intimate, close, familiar intercourse with some transcendent mind, and not feel the benefit of it when he returns to the common world?"—*Bulwer*.

"True poetry must be studied, not merely read."—*Henry Reed*.
"As you close a book, ask yourself what good it has done you."
—*Henry Reed*.

"Keep your reading well proportioned in the two great divisions of prose and poetry."—*Henry Reed*.

"Literature is to be employed for the culture of character."—*Henry Reed*.

"I never remember anything but what I write three times or read over six times at least; and if you do the same you will have as good a memory."—*Porson*.*

"All else may pass away, but the wisdom of well-digested knowledge and methodical thought remains through sunshine and storm, making the sunshine more beautiful and the storm less severe."—*Brother Azarias*.

"I advise young men to note down in writing and treasure up in a permanent form every piece of valuable information, classical, scientific, and of any other character, which they might now pick up."—*Cardinal Wiseman*.

"What is a man,
If his chief good and market of his time
Be but to sleep and feed? A beast, no more.
Sure He that made us with such large discourse,
Looking before and after, gave us not
That capability and God-like reason
To fust in us unused."—*Shakspeare*.

BIRD'S-EYE VIEW OF SOME OF THE CHOICE WORKS IN ENGLISH LITERATURE.

1. POETRY.

Longfellow, *Evangeline*.
Moore, *Irish Melodies*.
Tennyson, *Idylls of the King*.
Campbell, *Lyrics*.
Scott, *The Lady of the Lake*.
Burns, *Tam O'Shanter*.
Goldsmith, *The Deserted Village*.
Pope, *Essay on Criticism*.
Dryden, *Ode in Honor of St. Cecilia's Day*.
Milton, *Paradise Lost*.

2. THE DRAMA.

Shakspeare, *Plays*.
Sheridan, *Plays*.

* Porson was considered a prodigy of Greek scholarship. It is said he could repeat most of the Greek poets by heart.

3. HISTORY.

MacCarthy, *History of Our Own Times*.
Green, *Short History of the English People*.
Lossing, *Field-Book of the Revolution*.
MacMaster, *History of the People of the United States*.
Parkman, *The Jesuits in North America*.
Walpole, *Short History of Ireland*.
Sullivan, *New Ireland*.
Creasy, *The Twelve Decisive Battles of the World*.
Prescott, *The Conquest of Mexico*.
Cobbett, *History of the Reformation*.
Maine, *Lectures on the Early History of Institutions*.
Adams, *Manual of Historical Literature*.

4. BIOGRAPHY.

Morley, *Life of Burke*.
Trevelyan, *Life and Letters of Lord Macaulay*.
Griffin, *Life of Gerald Griffin*.
Ticknor, *Life of William H. Prescott*.
Boswell, *Life of Dr. Johnson*.
Fitzpatrick, *Life and Times of Dr. Doyle*.
Irving, *Life of Goldsmith*.
Murray, *The Catholic Pioneers of America*.

5. AUTOBIOGRAPHY.

Franklin, *Autobiography*.
Cardinal Newman, *Apologia*.

6. FICTION.

Cooper, *The Spy*.
Hawthorne, *The Scarlet Letter*.
Griffin, *The Collegians*.
Carleton, *The Poor Scholar*.
Wiseman, *Fabiola*.
Dickens, *David Copperfield*.
Thackeray, *The Newcomes*.
Lever, *Charles O'Malley*.
Scott, *Ivanhoe*.
Goldsmith, *The Vicar of Wakefield*.
Defoe, *Robinson Crusoe*.

7. SKETCHES AND ESSAYS.

Irving, *The Sketch-Book*.
Bacon, *Essays*.

8. SPEECHES.

Burke, *Speeches*.
Grattan, *Speeches*.
Webster, *Speeches*.

9. LECTURES AND SERMONS.

Reed, *Lectures on English Literature*.
 Giles, *Lectures and Essays*.
 Father Burke, O.P., *Lectures and Sermons*.

10. TRAVELS.

Dana, *Two Years before the Mast*.
 Kinglake, *Eöthen*.
 Vetromile, *Travels in Europe and the Holy Land*.

11. PHILOSOPHY.

Father Hill, S.J., *Moral Philosophy*.
 Father Harper, S.J., *The Metaphysics of the Schools*.
 Edmund Burke, *Reflections on the Revolution in France*.
 Brother Azarias, *Essay on a Philosophy of Literature*.
 Herbert Spencer, *The Philosophy of Style*.

12. POPULAR SCIENCE.

St. George Mivart, *Lessons from Nature*.
 C. F. Devas, *The Groundwork of Economics*.
 Cardinal Wiseman, *The Connection between Science and Revealed Religion*.
 Father Ronayne, S.J., *Religion and Science*.

13. MISCELLANEOUS.

Gibbons, *The Faith of Our Fathers*.
 Lambert, *Notes on Ingersoll*.
 Boudreaux, *The Happiness of Heaven*.
 Washington, *Farewell Address*.
 Brownson, *The American Republic*.

Those who wish to add to their mental wealth by the thorough study of a few great authors cannot do better than to devote their best hours to the earnest reading of the *New Testament*, *Shakespeare*, *Edmund Burke*, and *Cardinal Newman*.

The true student, however, will "never forget that good literature is not an insular affair, bounded by the limits of one country or by the letters of one language." Familiarity with many languages is no longer necessary as a key to open the masterpieces of other times and other countries. We have many excellent translations. "A knowledge of ancient literature," says Henry Reed, "gives us a deeper insight into the modern."

BIRD'S-EYE VIEW OF SOME OF THE ANCIENT AND MODERN CLASSICS.

1. GREEK.—Homer, *The Iliad*; * Thucydides, *History of the Peloponnesian War*; Demosthenes, *Speeches*; Plutarch, *Lives of Celebrated Greeks and Romans*.
2. LATIN.—Virgil, *The Æneid*; † Tacitus, *Annals and Histories*; Cicero, *Orations*; ‡ Kempis, *The Imitation of Christ*. ‡
3. FRENCH.—Lacordaire, *Letters to Young Men*; Souvestre, *The Attic Philosopher*; De Tocqueville, *Democracy in America*; Montalembert, *The Monks of the West*; Chateaubriand, *The Genius of Christianity*; St. Pierre, *Paul and Virginia*; Fénelon, *Telemachus*; Bossuet, *Universal History*; St. Francis de Sales, *Introduction to a Devout Life*.
4. GERMAN.—F. Schlegel, *The Philosophy of History* § and *Lectures on the History of Literature*; Moeller, *Symbolism*; A. Humboldt, *The Cosmos*; Schiller, *Poems*; Fouqué, *Undine*.
5. SPANISH.—Balme, *European Civilization*; ¶ Donoso Cortes, *Essays*; Calderon, ¶ *Dramas*; Cervantes, *Don Quixote*.
6. ITALIAN.—Pellico, *My Prisons and The Duties of Young Men*; Manzoni, *The Betrothed*; Tasso, *Jerusalem Delivered*; Dante, *The Divine Comedy*.

* The poet Pope's translation is, on the whole, the best for the general reader.

† There are various popular editions of the poet Dryden's translation.

‡ Bishop Challoner's translation is, perhaps, the best.

§ Robertson's translation is good and faithful.

¶ His *Criterion* and *Fundamental Philosophy* should be carefully read.

¶ D. F. MacCarthy's translation is unrivalled.