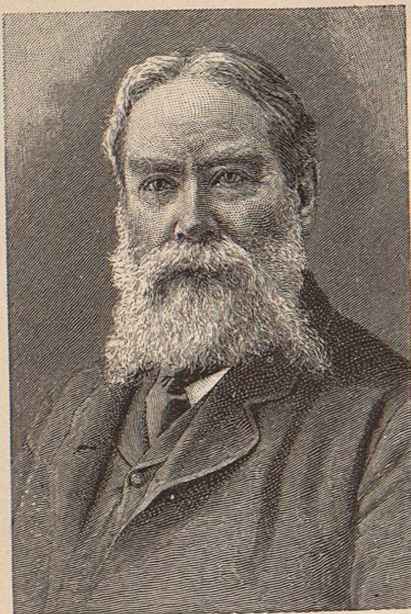
He was an eloquent advocate of the emancipation of the slaves, and some of his short poems and the "Biglow Papers" advocated this cause. But only a small part of his poetry is argumentative. "The Vision of Sir Launfal" is an imaginative treatment of an old subject. The "Fable for Critics" reviews in racy verse the work of the prominent authors of its day. "The Cathedral" is a noble discussion of modern problems. But not all of his poems can be named; there are other long poems and many short ones. Lowell was also a critic of great ability, and has printed valuable studies of some of the world's great authors. He has written delightful essays on various subjects.


James Russell Lowell.

Because of the high public position he has held and honored and of the breadth and quality of his literary work he is, perhaps, our most representative author.

The Historians. — America has been too busy making history to write much of it, still we have something to show. *George Bancroft's* "History of the United States" is the best that has been written of the colonial development of our country. It shows the origin and the working of the forces

that have made us the nation that we are. It reaches only to the Constitutional period. It is conscientious, fair, and broad. *Francis Parkman* wrote charming accounts of the exploration and settlement of the Mississippi region. *Professor John Bach McMaster* has begun a "History of the People of the United States" at the point where Bancroft dropped his. A number of writers on the Civil War have put forth pamphlets or ambitious volumes. *Horace Greeley's* "Great American Conflict" is a notable contribution to the anti-slavery view of it. *Alexander H. Stephens*, in "The War between the States" discusses the same subject from the states' rights point of view. *Jefferson Davis*, in his "Rise and Fall of the Confederate Government," gives a full account of the great events in which he played such a conspicuous part. *W. H. Prescott*, in the "Conquest of Mexico" and the "Conquest of Peru" turns the attention of Americans to some of the earliest European interferences with political affairs on this hemisphere. *John Lothrop Motley*, from the vantage-ground of free America, writes histories of magnificent struggles for freedom in "The Rise of the Dutch Republic" and "The History of the United Netherlands."

The Later Literature of the East. — Our later literature has not shown the power of the literature of the time already portrayed. There has been much more writing, and much effort has been expended in developing new forms and in adapting old ones, but recently there has been no author whose writings showed the solid worth of the great authors of our first golden days. In the East *Bayard Taylor* (1825–1878) shows the best achievement for this period. He is the author of several very interesting books of travel. After walking through the most interesting countries of Europe he wrote "Views Afoot." He visited nearly every inhabited part of the globe and wrote books about what he saw.

Of his novels "Hannah Thurston" and "The Story of Kennett" may be mentioned.

But it was in poetry that Taylor was most ambitious. He is the author of a large volume of poetry and of a volume of "Dramatic Works." Some of his short poems — notably "Amran's Wooing" and the "Bedouin Love Song" — are strong in feeling and of exquisite workmanship. Many of his longer poems are rich in lyrical passages, and they show a thorough knowledge of poetical forms; but they often lack the complete majesty of the theme upon which they are written.

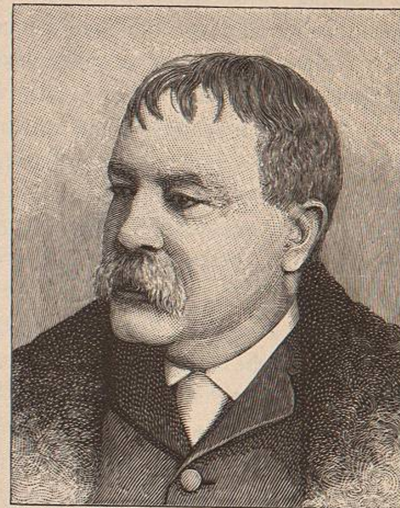
Thomas Bailey Aldrich is the most exquisite of our lyric poets. His verse is of the simple and apparently spontaneous kind that requires so much art in the writing and reads so easily and musically that it sings itself into the memory at once. "Baby Bell," a touching account of the death of a little girl, has secured a permanent place in our literature. "The Story of a Bad Boy" describes in prose mischievous juvenile pranks highly interesting to boys both young and old.

But the largest part of the writing of this time is fiction. Novels with all sorts of themes from all sorts of people are being continually issued. Even schisms have arisen, and writers profess themselves of this or that school. Of the so-called "realists," *Henry James* and *W. D. Howells* are the chief American representatives.

The novels of Henry James are used largely to contrast national customs. "The American," "The Europeans," "Daisy Miller" are of this international type, — a class of novels for which James himself in these very books set the model. "The Portrait of a Lady," "The Bostonians," "Princess Casamassima" incidentally depict national peculiarities, but their chief force is spent upon the analysis of character. His novels seldom have a plot and they often end in what seems to be the middle of the story. The interest of his work lies in the bright, witty dialogue and in the keen, subtle

dissection of motive. The author is a literary critic who speaks from wide culture, and with great power of discrimination and rare delicacy of statement. His "Nathaniel Hawthorne," in the English Men of Letters series, is a sympathetic study of our great romancer.

Mr. Howells was born in Ohio of poor but ambitious parents. He learned to set type and helped to "edit" a country newspaper. His boyhood was spent in hard work. In a series of articles recently printed, entitled "A Boy's Town," one may learn of these early experiences. From newspaper work he undertook magazine sketches, and finally he became a novelist. He was for years editor of the "Atlantic Monthly." Later he edited a department of literary criticism in "Harper's Monthly." He is thoroughly identified with America, and nearly all of his novels are studies of American life. "The Lady of the Aroostook," "A Modern Instance," "Dr. Breen's Practice," "The Rise of Silas Lapham" are among his best stories. He is the author of several bright comedies and farces, such as "The Mouse Trap," "The Garroters," "The Counterfeit Presentment."



W. D. Howells.

Julian Hawthorne's views of fiction are very different from those held by the "realists." He seeks to set before us stirring examples that shall spur us to higher endeavor. He is

willing to tell us a story that has a beginning and an end. He tries to portray our highest inner nature. In working to this end he ignores the conventional, every-day acts which are common to all men and do not, therefore, reveal character. He seeks rather to try his men and women by crucial tests. Therefore his plots involve great crimes, profound expiation, glorious moral victory, deep condemnation. "Bressant," "Idolatry," "Sebastian Strome," "Fortune's Fool," "Sinfire" are novels that reveal the soul of man in tragic situations.

F. Marion Crawford may be classed with the "Romantic" school. He is not above telling a good old-fashioned love story. His heroes are noble chivalrous men, his heroines are lovely women; and sooner or later, whatever the vicissitudes along the way, the knight wins the lady and the couple are happy ever afterward. "Mr. Isaacs," "Saracinesca," "The Roman Singer" are three popular books from his long list of popular books.

Though *Frank R. Stockton* imitates the plausible manner of the Realists he imagines plots that are far removed from daily experience. In "Negative Gravity" he suspends a man evenly balanced in mid air. In "The Transferred Ghost" a spirit comes back to earth and plays a lively part in the love-experiences of two people. In another story a spirit is brought to earth and embodied in a young man, and after that it is disembodied or reëmbodied at will. The author has written several charming stories for children.

The Beginning in the West. — The West was necessarily late in adding anything to our literature; but its beginning, when at last the hour arrived, was notable. Its first authors extended their local reputations to the East, and, for various reasons, are conspicuous among the American authors known in Europe. The West possesses a worthy poet in *Joaquin Miller*. He loves her vast solitudes, her virgin forests, her

rugged sierras; he professes himself, and is, indeed, a sympathetic child of this wild region. His poems express fire and passion, and unbounded self-confidence; they show a free spirit untrammeled by convention or tradition. They are musical and eloquent, often dramatic.

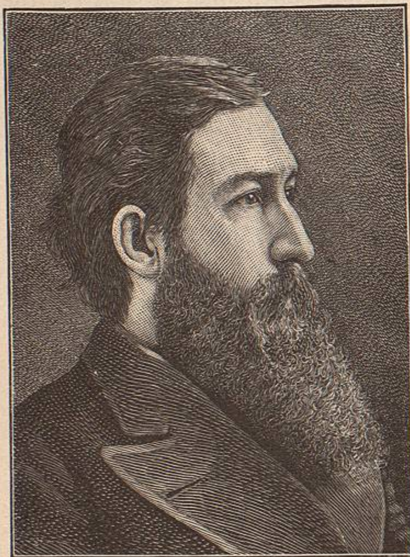
Bret Harte shares with Miller the honor and the profit of revealing the West to the East. He spent some time on the Pacific slope in the years when mining for precious metals was the chief occupation of the people. His sketches of the wild life of this region at this time are among the most entertaining short stories in the language. "How Santa Claus came to Simpson's Bar" tells how the rude miners were touched by a child's pathetic reference to Christmas and Santa Claus. "The Luck of Roaring Camp" was a baby, and the interest the miners felt in it was the cause of the reformation of the camp. Gamblers, stage-drivers, saloon-keepers, parsons, miners play picturesque parts in his stories. He has written some long stories, but was not successful with them.

Mark Twain is the humorist of this region. In "Roughing It" and in several short sketches he has shown the laughable side of the prospector's life. But the West is not his only field. "The Innocents Abroad," a story of a trip through Europe, made the author's reputation, and nothing he has written has surpassed it.

Edward Eggleston, in his "Hoosier Schoolmaster," "The Circuit Rider," "Roxy," etc., gives us a portrayal of pioneer life in Indiana and Illinois that is faithful to the minutest detail. He has also written several books that are favorites with young people.

The Renewal in the South. — The first poet in the South in point of time and in fame is Poe, already noticed. Contemporary with him, and living many years after his death, was the South's most assiduous man of letters in the period

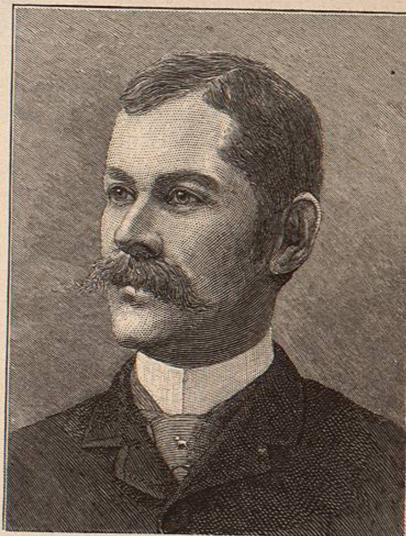
preceding the War; namely, *William Gilmore Simms.* He edited Shakespeare, printed political articles, prepared histories, biographies, and criticisms, and wrote a number of novels of adventure with the scenes laid in the Southern states and the motives founded on the traditions or history of the same region. *John Esten Cooke*, in Virginia, published before the War "The Virginia Comedians," a novel depicting the ante-bellum life of the Southern planter. *Henry Timrod*, a South Carolina poet who wrote warm, vivid verse, contributed to the *Southern Literary Messenger*, of which Poe was, at one time, editor. With the exception of the pathetic poems of *Father Ryan*, the Laureate of the Lost Cause, and occasional war lyrics from *Paul Hamilton Hayne*, who had previously published some noble poems, and Cooke's account of the great struggle, the War silenced all voices in the South. The singer was too sad to sing; the dramatist, torn and bleeding, had no heart for mimic tragedy; the novelist was overwhelmed with a calamity in real life. But the South is full of color; it is bright with a charming colonial history; it is peopled with the descendants of picturesque races; eloquence and poetry are natural to it: in the fullness of time this desolated Eden began to blossom again.


Sidney Lanier.[1]

[1] By permission of Charles Scribner's Sons.

The greatest poet in the South in recent years, and one of the most original America has produced, is the Georgia poet, *Sidney Lanier.* He made an exhaustive study of the structure of English verse, and elaborated a new theory as to its construction. He was a critic who applied fundamental tests with great keenness. No American poet has excelled him in melody, — comparing total products, no one has equalled him. His "Song of the Chattahoochie" is as musical as Tennyson's "Brook." Many English critics think him our greatest artist; his own countrymen — except here and there — have not found him out yet; but his day will come. Still younger poets are *Willie Hayne*, *Madison Cawein*, and *Robert Burns Wilson*, who are just beginning to try their voices.

In fiction some strong work is being done. *Thomas Nelson Page* is in this day the South's best representative man of letters. His "Marse Chan" and "Meh Lady" are two of the strongest short stories of recent years. He has written numbers of others ("Elsket," "Polly," "Ole Stracted," etc.) not quite so good as these, perhaps, but very good indeed. Many of these stories are told in negro dialect; all of them are stories of Southern life. His volume "The Old South" is a collection of studies of the conditions of life in "Old Virginia" and of the


Thomas Nelson Page.[1]

[1] By permission of Charles Scribner's Sons.

problems of the present day. *James Lane Allen* in "Flute and Violin" has given us a collection of short stories that deal in a poetic way with pathetic themes. His "Blue Grass Region" is an interesting account of the methods of life of his native state. *George W. Cable* in "The Grandissimes," "Bonaventure," "Old Creole Days," etc., presents studies of some Southern subjects. "In the Tennessee Mountains," "Down Lost Creek," "The Ha'nt that Walks Chilhowee" are intense tragedies of the simple but passionate mountaineers of Tennessee. They are written by Miss Murfree, who gained her fame under the pseudonym of *Charles Egbert Craddock*. *Joel Chandler Harris* finds some recompense for the negro, who has cost the South so much, in the fables that spring from his simple, credulous, and sometimes poetic imagination. His "Uncle Remus" has been read by young people and by old people with young hearts, all over the land.

APPENDIX B.

BIOGRAPHICAL SKETCHES.

Colonial Era.

Berkeley, Sir William (1610–1677). — Governor of Virginia Colony for twenty-seven years; highly educated, handsome, of polished manner and exquisite dress, he was one of the most accomplished cavaliers of the day. He began his rule by adopting most salutary measures, and was popular with the people. During Cromwell's ascendancy Berkeley offered an asylum in Virginia to the English Royalists, and Virginia was the last country belonging to England that submitted to Cromwell's authority. On the death of Cromwell's governor of Virginia, the Assembly recalled Berkeley, who had retired to his plantation. Sir William forthwith proclaimed Charles II., then in exile, "King of England, Scotland, France, Ireland, and Virginia." As he advanced in years Berkeley grew tyrannical. He persecuted the Puritans, opposed popular education, was indifferent in dealing with hostile Indians (see §§ 94 and 230). When he was recalled by the king, the colonists fired guns and lighted bonfires in token of their joy. The old man died, it is said, of grief and wounded pride a short time after his return to England.

Edwards, Jonathan (1703–1758). — New England theologian and metaphysician. Entering Yale College at twelve, he was graduated at sixteen. He began preaching to a Presbyterian congregation in New York; was soon afterward called to the church at Northampton, Mass., where he remained for twenty-three years, acquiring fame throughout New England as a preacher. Compelled to resign his pastorate on account of his views on church government, he became a missionary to the Indians. In his retirement among the savages he produced his work on "The Freedom of the Will," considered to be one of the greatest efforts of the human mind,