

# CONTENTS

## CHAPTER I

### TRANSITION

|                                                                                                                                                                                                                                        |           |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------|
| I. Position of literature about 1832; mortality amongst authors. The interregnum in poetry; transition in the novel . . . . .                                                                                                          | PAGE<br>1 |
| II. Relation of social and political movement to letters; its inspiration exceptional after all, in respect of 'pure' literature . . . . .                                                                                             | 3         |
| III. 'Pure' and 'applied' literature distinguished. The balance between them, the great feature of this period . . . . .                                                                                                               | 4         |
| IV. Great and rapid development of the art of prose, partly due to the calls of thought and speculation, but also to that of the imagination itself. The achievement of prose in this period even greater than that of verse . . . . . | 6         |

## CHAPTER II

### THOMAS CARLYLE

|                                                                                                                                                                                                                                                                                                                     |     |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| I. Froude's picture, how to be corrected. Carlyle's temper; some limitations mentioned. Dominant position in literature of the time . . . . .                                                                                                                                                                       | 8   |
| II. First stage of authorship, 1823-36: essays, reviews, work in periodicals. Revelation of German thought and writing to the English public. The romantics; and Goethe. Carlyle and philosophy; attitude to eighteenth century. Debt to the Germans: view of society, and of history . . . . .                     | 11  |
| III. <i>Characteristics</i> : conceptions of the 'inner light,' of the transience of evil, and of the legacy of the past. <i>Sartor</i> , possible origins; meaning of 'clothes'; doctrine of labour; personal confessions . . . . .                                                                                | 14  |
| IV. Works, 1837-51. <i>The French Revolution</i> : what Carlyle ignored; characteristic power, and historic service, of the book. Method compared with that of <i>The Dynasts</i> . . . . .                                                                                                                         | 18  |
| V. <i>Cromwell's Letters and Speeches</i> : misconceptions removed; editorial service. Revelation of the Puritans; disparagement of royalists . . . . .                                                                                                                                                             | 20  |
| VI. <i>Frederick the Great</i> : burdensome plan; conception of Frederick; humorous delineation, and comedy of manners. Change of style; variety of workmanship . . . . .                                                                                                                                           | 22  |
| VII. <i>Lectures on Heroes</i> : notion of the 'hero'; debt to Fichte; range of sympathy. <i>Past and Present</i> : outlook on own time. <i>Chartism</i> and <i>Latter-day Pamphlets</i> ; temporary failure of Carlyle's faith. Later sallies on affairs. <i>Life of Sterling</i> ; portraits of persons . . . . . | 24  |
| VIII. Carlyle's misconception of history, and of the work of the mass of mankind. Neglect of secondary causes, and of science. 'Right and                                                                                                                                                                           | vit |

|                                                                                                                                                                                                                  | PAGE |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| might'; Carlyle's meaning. Canons of morality for the State; working of Providence in history. Carlyle and political parties . . . . .                                                                           | 29   |
| IX. Carlyle's talk the key to his style. Stages in mastery of language: early perfection, 1830-5. Later perplexities of style; the mannerisms; John Sterling's statement of them . . . . .                       | 32   |
| X. Hortatory writing, its lifelong nobility. Descriptive writing, its different manner. Narrative power; language of the heart. Physiognomies and heads. Carlyle's ideals and his gift happily matched . . . . . | 35   |
| XI. Mrs. Carlyle. Caroline Fox . . . . .                                                                                                                                                                         | 39   |

## CHAPTER III

## PHILOSOPHY AND LETTERS

|                                                                                                                                                                                                                                                                          |    |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| I. Absence of philosophers and philosophic writers of the first rank. Some landmarks named. Earlier leaders of a <i>priori</i> school . . . . .                                                                                                                          | 41 |
| II. Sir William Hamilton; his lectures, their style and importance; his connexions with romanticism. Mansel: <i>Prolegomena Logica</i> , <i>Bampton Lectures</i> , etc. Excellence of his writing. Ferrier: <i>Institutes of Metaphysic</i> ; the grand manner . . . . . | 43 |
| III. J. S. Mill; five phases of his career. His letters . . . . .                                                                                                                                                                                                        | 48 |
| IV. Some influences affecting Mill: early drill, and emotional reaction; <i>accidia</i> , and partial cure. Mrs. Mill. Carlyle and Mill . . . . .                                                                                                                        | 49 |
| V. Other influences: study of history; the Saint-Simonians; Mill and Comte. Mill's reading of the 'religion of humanity.' His private <i>pensées</i> of 1854. Later views; <i>Three Essays on Religion</i> ; hypothetical Manicheism . . . . .                           | 52 |
| VI. Reviews and articles; contributions to <i>Westminster</i> , etc. Mill on poetry. Notices of Bentham, Coleridge, and Grote . . . . .                                                                                                                                  | 54 |
| VII. The <i>Logic</i> , with the <i>Examination of Hamilton</i> . . . . .                                                                                                                                                                                                | 55 |
| VIII. Politics and Economics: <i>On Liberty</i> , and Sir J. F. Stephen's <i>Liberty, Equality, and Fraternity</i> . <i>Subjection of Women</i> ; <i>Representative Government</i> ; <i>Political Economy</i> ; <i>Utilitarianism</i> . . . . .                          | 57 |
| IX. Mill as a writer. Judicial fairness: contest between his reason and his sensibilities; its effect on his style. Place amongst philosophic writers of his own school . . . . .                                                                                        | 61 |
| X. Alexander Bain: treatises; general position and style. Sir James Fitzjames Stephen . . . . .                                                                                                                                                                          | 62 |

## CHAPTER IV

## PHILOSOPHY, SCIENCE, AND LETTERS

|                                                                                                                                                                                                                                              |    |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| I. The growth of science. Lyell, <i>Principles of Geology</i> ; Chambers, <i>Vestiges of Creation</i> . Darwin: his literary qualities, as observer, describer and reasoner; temper as a naturalist; <i>Origin of Species</i> , etc. . . . . | 65 |
| II. Herbert Spencer: style and spirit; titles of chief works; great synthesis; vogue of his writing and its general ambition; some of its critics . . . . .                                                                                  | 70 |
| III. Some mental features: Spencer a 'preacher of happiness'; his sense of mystery; the unknowable. His Philistinism; and qualities as a writer. Comtism in Britain: George Henry Lewes . . . . .                                            | 72 |

## CONTENTS

ix

|                                                                                                                                                                                                                                                               | PAGE |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| IV. Huxley : his career ; conception of his task, and unity of his work                                                                                                                                                                                       | 75   |
| V. Huxley : philosophical attitude. The <i>Hume</i> ; 'agnosticism' ; the biblical-supernatural ; immortality of the 'cosmos.' Streak of sympathy with theology ; views of education, and of politics . . . . .                                               | 77   |
| VI. Huxley : his fighting, his expository, and his higher style ; poetic and humorous vein. Clifford : 'mind-stuff' and cosmic emotion. Tyndall. . . . .                                                                                                      | 80   |
| VII. The 'lay religion,' its reactions on literature. Philosophic work of Sir Leslie Stephen. Henry Sidgwick : <i>Methods of Ethics</i> ; the haunting problem of ethics ; questionings of the Victorian time. Shadworth Hodgson, as man of letters . . . . . | 83   |
| VIII. The opposition ; Hegel ; renewal of idealism, and re-vindication of metaphysic. Hutchinson Stirling and others ; the Cairds, Thomas Hill Green, James Martineau, Campbell Fraser . . . . .                                                              | 86   |
| IX. Note on philosophical styles during this period ; and on some new words and expressions, and their struggle for existence . . . . .                                                                                                                       | 89   |
| X. Two periodicals, the <i>Fortnightly Review</i> and the <i>Nineteenth Century</i> : their respective aims ; and that of the 'Metaphysical Society' . . . . .                                                                                                | 91   |

## CHAPTER V

### PHILOSOPHY, HISTORY, AND LETTERS

|                                                                                                                                                                                                                                                                                         |     |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| I. Links between science and historical writing ; different types of historian. The philosophical school : Sir George Cornewall Lewis ; criticism and analysis. Reconstructive effort of Buckle ; <i>History of Civilization</i> ; his conception of the reign of law ; style . . . . . | 93  |
| II. Lecky ; his connexion with Buckle ; <i>History of Rationalism</i> ; and <i>History of European Morals</i> . His method midway between Buckle's and Carlyle's ; miracles ; growth of toleration. Lecky's speculative position, and impartiality ; his public . . . . .               | 96  |
| III. Lecky : <i>History of England in the Eighteenth Century</i> ; 'judiciousness' ; <i>History of Ireland</i> ; <i>Democracy and Liberty</i> , and other works . . . . .                                                                                                               | 99  |
| IV. John Austin. Sir Henry Maine : institutional history ; <i>Ancient Law</i> , and other works. Maine's style ; dislike of democracy ; other works of the same tendency . . . . .                                                                                                      | 102 |
| V. Walter Bagehot : many-sidedness ; some traits of his mind ; his eye for ideas, affairs and men ; portraits of statesmen. <i>The English Constitution</i> ; <i>Physics and Politics</i> . . . . .                                                                                     | 104 |
| VI. Bagehot : his manner of criticism, and literary studies ; on Shakespeare and others. Philosophical background ; manner of writing . . . . .                                                                                                                                         | 106 |

## CHAPTER VI

### MACAULAY AND FROUDE

|                                                                                                                                                                                                                                             |     |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| I. Macaulay : general achievement. Stages of literary life, 1824-34, 1835-47, 1848-59 . . . . .                                                                                                                                             | 109 |
| II. Macaulay's <i>Life and Letters</i> . Humanism, and debt to the ancients, in point of lore, style, and political ideals. Zeal for reform and toleration ; temper towards religion and the churches. Secular view of government . . . . . | 112 |

|                                                                                                                                                                                                                                                                                                                      | PAGE |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| III. Macaulay's form of essay, rooted in reviewing, and also in oratory. Essays on political theory, and on historical subjects . . . . .                                                                                                                                                                            | 116  |
| IV. Literary essays: on seventeenth and eighteenth centuries; on Byron; and on Miss Austen, etc. . . . .                                                                                                                                                                                                             | 118  |
| V. Reaction against his reputation examined. 'Materialism.' Speech on the government of India . . . . .                                                                                                                                                                                                              | 120  |
| VI. <i>History of England</i> : history and fiction: constitutional aspect of the task; general qualities of the <i>History</i> . . . . .                                                                                                                                                                            | 122  |
| VII. Construction and ordering: narrative, description, and analysis. Imaginary speeches: 'characters'; felicity of interludes . . . . .                                                                                                                                                                             | 124  |
| VIII. Criticisms of the <i>History</i> : (1) as to judgements of character, and representations of fact; (2) as to general treatment of evidence, and building up of pictures, and outrunning of authorities; (3) as to Whig favouritism . . . . .                                                                   | 126  |
| IX. Macaulay's style, natural and yet mechanical: its 'atomic' character. Variety of the style within its own framework; short co-ordinate clauses, but formed into a 'musical whole.' Use of echoed words and antithesis combined; and of concrete instances in pairs. Purity of diction. Possible models . . . . . | 128  |
| X. His poetry: what it is not; its virtues, and 'popular' quality; conciseness and distinctness; lineage of the <i>Lays</i> ; other verse . . . . .                                                                                                                                                                  | 131  |
| XI. James Anthony Froude: early career; revolt from Tractarianism; <i>Nemesis of Faith</i> ; magazine articles . . . . .                                                                                                                                                                                             | 133  |
| XII. Froude: <i>Short Studies on Great Subjects</i> , classified; religious papers, fables, travel notes, view of historical composition; antipathy to science. <i>English Seamen</i> . . . . .                                                                                                                      | 135  |
| XIII. <i>History of England</i> , 1856-70: idea of the Reformation; portraits of Henry VIII. and of Elizabeth. Criticisms and assaults on the work; Froude's lapses . . . . .                                                                                                                                        | 138  |
| XIV. Froude as an artist. Strength in episode; passages of argument and reflection. Music and cadence in the <i>History</i> . <i>The English in Ireland</i> . <i>Oceana</i> , and other works. Oxford stamp of his style; its excellences . . . . .                                                                  | 141  |

## CHAPTER VII

### OTHER HISTORIANS

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |     |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| I. Principle of selection: grouping . . . . .                                                                                                                                                                                                                                                                                                                                                                                                                             | 144 |
| II. Thirlwall: <i>History of Greece</i> ; letters and tastes. Grote: practical experience; <i>History of Greece</i> , its importance; 'personal life.' Finlay: works on Greek history; opinions and reflections, and style . . . . .                                                                                                                                                                                                                                      | 144 |
| III. Thomas Arnold: his ecclesiastical dream; <i>History of Rome</i> ; his admiration of Niebuhr; his dignity of style. Merivale: works on the Roman Empire . . . . .                                                                                                                                                                                                                                                                                                     | 152 |
| IV. Milman: <i>History of Christianity</i> , and <i>History of Latin Christianity</i> ; plan, and gifts. Relationship to Gibbon . . . . .                                                                                                                                                                                                                                                                                                                                 | 155 |
| V. Stubbs: <i>Constitutional History of England</i> ; lectures; inductive and judicial cast of mind; portraits. Freeman: range and opinions; view of history; <i>Federal Government</i> , <i>History of Sicily</i> , <i>Norman Conquest</i> . Manner: 'Teutonic English'; habit of definition; huge productiveness. J. R. Green: <i>Short History of the English People</i> , and other works; conception of history; notes on literature; <i>Stray Studies</i> . . . . . | 157 |

## CONTENTS

xi

|                                                                                                                                                                                                                                                                                                                                                                      | PAGE |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| VI. Gardiner: history and politics; philosophic standpoint; equity; works on the history of England in seventeenth century; Cromwell: power of weighing motive; on toleration; accurate perspective . . .                                                                                                                                                            | 164  |
| VII. Seeley: <i>Ecce Homo</i> , and <i>Natural Religion</i> . Criticism: Goethe. Book on Stein. <i>Expansion of England</i> , and <i>Growth of British Policy</i> . Plan and point of view; history and politics again; Seeley's form. Goldwin Smith: various activities; <i>Lectures</i> ; <i>The Empire</i> ; writings in Canada. Literary studies . . .           | 168  |
| VIII. Note on later historians; 1880 not a significant date. Lord Acton and others. . . . .                                                                                                                                                                                                                                                                          | 172  |
| IX. Two witnesses of history. Napier: the Duke's opinion; <i>Peninsular War</i> : classical tinge; gifts as military historian; Napier's battles and episodes. Kinglake: <i>Eothen</i> ; career; <i>History of the War in the Crimea</i> : conflicting verdicts; Kinglake's preconceptions; leisurely method; drawbacks of his style; its life and pointedness . . . | 174  |

## CHAPTER VIII

### CHURCH AND LETTERS

|                                                                                                                                                                                                                                                                      |     |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| I. Character of the 'movements,' Anglo-Catholic and Anglo-Roman. Literary origins of the Tractarians: romantic poetry, and seventeenth-century divines. Newman and the eighteenth-century sceptics. Ecclesiastical journalism profuse . . .                          | 179 |
| II. <i>Tracts for the Times</i> : Newman's share. Characteristics . . .                                                                                                                                                                                              | 182 |
| III. Newman's Anglican sermons: view of the natural man: analytic habit . . .                                                                                                                                                                                        | 184 |
| IV. <i>Development of Christian Doctrine</i> : its place in contemporary thought; and in Newman's own history . . .                                                                                                                                                  | 186 |
| V. The convert: Newman and his former Church. <i>Lectures On the Difficulties of Anglicans</i> ; <i>The Present Position of Catholics</i> . The Achilli business. Change of style and temper: increased floridity, and disposition to 'scratch.' Roman sermons . . . | 187 |
| VI. Newman on education: <i>The Idea of a University</i> ; attitude to science, literature, theology, and life . . .                                                                                                                                                 | 190 |
| VII. His discouragement in 1860: his opportunity. <i>Apologia pro Vita Sua</i> : the forensic side; letter on the death of Kingsley. Emotional basis of the argument. Effect on Newman's reputation . . .                                                            | 192 |
| VIII. <i>Grammar of Assent</i> : 'scepticism' of Newman, its 'contingent' character. Theory of probability; 'illative sense,' what it proves. Melodious interludes . . .                                                                                             | 195 |
| IX. Newman's position as a reasoner; the instinct underlying his 'sophistry.' His inequality as an artist; barren tracts, lovely oases. His more familiar styles. Purity of his best English. Technical range of his style: short sentences and long periods . . .   | 197 |
| X. Newman's verse: early hymns and lyrics; <i>Dream of Gerontius</i> . . .                                                                                                                                                                                           | 201 |
| XI. Other religious poets: Isaac Williams, Faber, Trench, Mason Neale . . .                                                                                                                                                                                          | 202 |
| XII. W. G. Ward; <i>Ideal of a Christian Church</i> ; philosophical and humorous gifts: belligerent habit . . .                                                                                                                                                      | 204 |

|                                                                                                                                                 | PAGE |
|-------------------------------------------------------------------------------------------------------------------------------------------------|------|
| XIII. Pusey. J. B. Mozley. Dean Church : historical works on Dante, Bacon, Spenser ; on the Oxford Movement . . . . .                           | 206  |
| XIV. The liberal divines, their temper, and their service to letters. Later writings of Whately ; Hampden ; <i>Essays and Reviews</i> . . . . . | 208  |
| XV. Maurice. Jowett : work and position ; theology ; the <i>Plato</i> and the <i>Thucydides</i> ; preaching. Stanley . . . . .                  | 210  |
| XVI. Pattison : work on Renaissance writers, and on English poets ; style. Note on Francis Newman ; other names . . . . .                       | 214  |

## CHAPTER IX

## JOHN RUSKIN

|                                                                                                                                                                                                                                                                                                                                                                                          |     |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| I. General note ; limited aim of this chapter. Ruskin always an artist ; and always a reformer, because always a preacher. <i>Modern Painters</i> , vol. i., its newness, and main purpose ; ethical and sectarian tone . . . . .                                                                                                                                                        | 218 |
| II. Earlier life and first writings. Notation of natural things. <i>Modern Painters</i> , vol. ii., theory of beauty ; 'imagination penetrative,' etc. . . . .                                                                                                                                                                                                                           | 220 |
| III. Other writings down to 1860 enumerated ; growing 'change of emphasis' . . . . .                                                                                                                                                                                                                                                                                                     | 222 |
| IV. <i>The Seven Lamps</i> , and their illumination. <i>The Stones of Venice</i> : technical exposition ; chapter on 'the nature of Gothic,' its drift ; meaning of 'naturalism' . . . . .                                                                                                                                                                                               | 224 |
| V. Larger text of <i>The Stones of Venice</i> : art an index of national virtue, in what sense ; Ruskin's 'short cuts.' Blind attack on the later Renaissance ; Ruskin's glory to have vindicated the art of the 'ages of faith' . . . . .                                                                                                                                               | 225 |
| VI. <i>Modern Painters</i> , vol. iii., 'Of many things' : the grand style ; true and false finish ; history of the feeling for landscape. Vols. iv. and v. : 'science of the aspects' of mountains, leaves, and clouds ; endless excursions, exemplified. Halt, in order to discuss — . . . . .                                                                                         | 227 |
| VII. (1) Ruskin's religious attitude : early Protestantism, how far dropped ; <i>Construction of Sheepfolds</i> ; central period, appeals to the agnostic ; later 'Catholicity' ; few dogmas, but held with a 'compensating intensity' ; influence of Carlyle. (2) ethical view of art ; straining of the term 'noble' ; Ruskin's view of subject and technique, often misread . . . . . | 230 |
| VIII. (3) Ruskin's style, and its varieties. Wherein the central prose writer of his time ; Ruskin and Newman. Influence of the Bible, for good and otherwise. Plainer, and more 'Johnsonian,' English ; doubling of clauses . . . . .                                                                                                                                                   | 232 |
| IX. The characteristic long Ruskinian sentence, its construction ; insertions of iambic rhythm. Habit of revision ; search for the 'vital word.' . . . . .                                                                                                                                                                                                                               | 235 |
| X. Later style ; its 'plainness' a relative term. Expository skill ; adaptation of language to every idea and feeling ; 'pure crystalline structure' . . . . .                                                                                                                                                                                                                           | 238 |
| XI. Economic crusade, its anticipations. Carlyle and Ruskin. <i>Unto This Last</i> and <i>Munera Pulveris</i> ; their reception. Rejection of the 'mercantile economy' ; definition of wealth. Ruskin and the condition of England ; instances of his foresight . . . . .                                                                                                                | 239 |
| XII. <i>Munera Pulveris</i> . <i>Sesame and Lilies</i> , <i>The Ethics of the Dust</i> , <i>The Crown of Wild Olive</i> ; Ruskin's thought and style at their fulness of power. 'The mystery of life and its arts' . . . . .                                                                                                                                                             | 242 |

## CONTENTS

xiii

|                                                                                                                                                                                                                | PAGE |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| XIII. Remaining works, their general grouping: studies of nature; criticism and teaching of fine art; <i>The Pleasures of England</i> ; mythology; writings on literature: Scott, Dante, etc. . . . .          | 244  |
| XIV. <i>Fors Clavigera</i> ; its medley of themes; Ruskin's defence of its method; its value as a contribution to thought: its quality of style; and the light it throws on Ruskin. <i>Præterita</i> . . . . . | 247  |

## CHAPTER X

### EARLIER CRITICS; AND MATTHEW ARNOLD

|                                                                                                                                                                                                                                             |     |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| I. The ebb of criticism, 1830-40. Stray names: Elwin, Hayward, etc. Keble: <i>Prelections</i> , etc. Brimley. Dallas, <i>The Gay Science</i> . . . . .                                                                                      | 250 |
| II. Matthew Arnold: revolt against romanticism; formative influences. His purpose, its advantages and penalties . . . . .                                                                                                                   | 254 |
| III. Arnold: chronology of works; connexion between his criticism and his verse. Heroic episodes: <i>Sohrab and Rustum</i> . <i>Empedocles on Etna</i> . . . . .                                                                            | 257 |
| IV. Arnold: elegies; 'associative' poems; lyrics; sonnets . . . . .                                                                                                                                                                         | 260 |
| V. Arnold: his felicity of nature: his English scenery . . . . .                                                                                                                                                                            | 263 |
| VI. Arnold: critical canons. Need of design in poetry; application of the test to verse of this period. The grand style: applications. <i>Lectures on Translating Homer</i> ; Ferguson quoted. Use of test passages; its drawback . . . . . | 264 |
| VII. 'Criticism of life.' <i>Lectures on Celtic Literature</i> . <i>Essays in Criticism</i> ; first series. Federal ideal of literature. Arnold and French writers . . . . .                                                                | 268 |
| VIII. Other criticisms and reviews; view of Shelley, why freakish. Passage on Sainte-Beuve . . . . .                                                                                                                                        | 271 |
| IX. Writings on religion: formulæ, method, temper. The reformed church. <i>Culture and Anarchy</i> , etc. Writings on education, and on politics . . . . .                                                                                  | 274 |
| X. Matthew Arnold: summary . . . . .                                                                                                                                                                                                        | 277 |

## CHAPTER XI

### WALTER PATER AND OTHER CRITICS

|                                                                                                                                                                        |     |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| I. Pater: his position; titles of works; upbringing . . . . .                                                                                                          | 279 |
| II. Pater: code and canons; 'culture.' The creed of pleasure, how misconstrued: application in cases of Shakespeare and Wordsworth . . . . .                           | 280 |
| III. Pater: his 'poetic'; poetry and other arts. The <i>mot juste</i> . Attitude to speculation that of an interpreter . . . . .                                       | 282 |
| IV. Pater: <i>Studies in the Renaissance</i> ; their partial character. <i>Appreciations</i> : Shakespeare and Sir Thomas Browne. 'Classical' and 'romantic' . . . . . | 284 |
| V. Pater: <i>Marius the Epicurean</i> . <i>Gaston de Latour</i> , etc. . . . .                                                                                         | 287 |
| VI. Pater: <i>Greek Studies</i> ; and book on Plato; view of myth and symbol . . . . .                                                                                 | 288 |
| VII. Pater's prose: search for vocabulary; reserve; rhythm and movement. Over-elaboration; and contrasted simplicity . . . . .                                         | 290 |
| VIII. Addington Symonds: <i>Greek Poets</i> ; <i>History of the Italian Renaissance</i> ; other works; <i>maladie du siècle</i> . . . . .                              | 292 |

|                                                                                                                                                              |             |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------|
| IX. Sir Leslie Stephen; works and ventures. Literary ancestry. Critical bent and habit. Ethical creed. Judgements on writers; genius for biography . . . . . | PAGE<br>294 |
| X. Other critics: professors, preachers, scholars. Dowden, Stopford Brooke. Masson, Minto. Furnivall. Hutton . . . . .                                       | 297         |

## CHAPTER XII

## MISCELLANEOUS PROSE

|                                                                                                                                                                                                   |     |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| I. Need for selection. The essayists: <i>Guesses at Truth</i> ; J. C. Hare. Hinton. Greg . . . . .                                                                                                | 301 |
| II. Essayists: Sir Arthur Helps. Hamerton. Dr. John Brown. Jefferies . . . . .                                                                                                                    | 303 |
| III. Samuel Butler: <i>Erewhon</i> , and its sequel. Travel notes. Scientific controversies. Chief speculative ideas. Philosophy of life. <i>The Way of All Flesh</i> . Style; aphorism . . . . . | 306 |
| IV. Some autobiographies: Haydon's; Mitchel's <i>Jail Journal</i> ; Harriet Martineau's <i>Autobiography</i> , and her other works. Forster's biographies. <i>The Greville Memoirs</i> . . . . .  | 310 |
| V. Some travellers: Burton. W. G. Palgrave. Speke, and some other African explorers; Winwood Reade. Warburton. Curzon. Lord Dufferin. Sir Charles Dilke . . . . .                                 | 315 |
| VI. Borrow: his writings a new species. <i>The Bible in Spain</i> . . . . .                                                                                                                       | 319 |
| VII. Borrow: <i>Lavengro</i> , <i>The Romany Rye</i> , <i>Wild Wales</i> . . . . .                                                                                                                | 322 |
| VIII. Borrow: his English; devices; his ideal of narrative; thrift and concision; echoing and repercussion of words. Borrow's other works . . . . .                                               | 325 |

## CHAPTER XIII

## TENNYSON

|                                                                                                                                                                                                                                                                                                        |     |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| I. Alfred Tennyson, in 1833 the 'true heir'; position of poetry at the time. Development as an artist up to 1842; instinct to 'pack' his material. Various species of simplicity . . . . .                                                                                                             | 330 |
| II. Sketch of his career as a poet. Place in it of the <i>Poems</i> of 1842; the central year, 1850, <i>In Memoriam</i> ; Tennyson's masterpiece <i>Maud</i> , 1855. Volume of 1864, <i>Enoch Arden</i> , etc. Later works; freshness in old age. Course of reputation . . . . .                       | 332 |
| III. The antique: Hellenic poems; the dramatic monologue, <i>Ulysses</i> , <i>Tiresias</i> , etc.; <i>Lucretius</i> . Lyrics on classical subjects: <i>Lines to Virgil</i> ; metrical experiments . . . . .                                                                                            | 335 |
| IV. The English idyll: origins; medley of styles for which blank verse is used; the 'minimum' style. <i>Enoch Arden</i> and <i>The Princess</i> . . . . .                                                                                                                                              | 339 |
| V. Speculative verse, from <i>The Two Voices</i> to <i>The Ancient Sage</i> . New mastery of philosophical poetry. <i>In Memoriam</i> : in arrangement and composition, compared with Shakespeare's <i>Sonnets</i> ; course of thought in the poem; effect of the metre and of its varieties . . . . . | 342 |
| VI. Tennyson's position in the religious speculation of his time; 'right centre.' States of vision; 'the Nameless'; <i>The Ancient Sage</i> . . . . .                                                                                                                                                  | 346 |

## CONTENTS

XV

|                                                                                                                                                                                                                                                                                          | PAGE |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| VII. Dramatic monologues: <i>Lucretius. Maud</i> , its construction; the speaker a 'decadent'; finale of the poem . . . . .                                                                                                                                                              | 348  |
| VIII. Arthurian poems: <i>Morte d'Arthur. Idylls of the King</i> : Malory overlaid with (1) ornament, (2) symbolism. Order of production, and consequent embarrassments. Tennyson and Morris. Allegoric and mystical bearings. Qualities and deficiencies of the <i>Idylls</i> . . . . . | 350  |
| IX. Lyric: sixty years of production. Fast and slow lyrics; verbal quality. Natural and elaborated song . . . . .                                                                                                                                                                        | 355  |
| X. Dramas: 'history plays'; romantic plays . . . . .                                                                                                                                                                                                                                     | 357  |
| XI. Management of words: use of the <i>kenning</i> ; patient brooding on words, contrasted with 'happy gambling' with them. Truth and observation lying behind Tennyson's felicities. His blank verse; its varieties. His general position . . . . .                                     | 358  |
| XII. Charles Tennyson (Tennyson Turner): his sonnets, his preferences; the wolds; small themes, and larger ones. Frederick Tennyson . . . . .                                                                                                                                            | 361  |

## CHAPTER XIV

### THE BROWNINGES

|                                                                                                                                                                                                                                                                        |     |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| I. Robert Browning: his social aspect and normality, wherein significant of his talent; love of history, fact, legend; and a corresponding keeping and likelihood in his inventions. Six phases of his poetry outlined . . . . .                                       | 364 |
| II. 1833-40: long imperfect poems, with kindred aims: <i>Pauline</i> and the <i>Essay</i> (1852) on Shelley; <i>Paracelsus</i> ; <i>Sordello</i> . . . . .                                                                                                             | 366 |
| III. 1841-6: <i>Bells and Pomegranates</i> , containing seven plays; note on these, especially on <i>Pippa Passes</i> . . . . .                                                                                                                                        | 368 |
| IV. 1842, 1845; Nos. iii. and vii. of <i>Bells and Pomegranates</i> , containing shorter pieces; Browning's true field here; 'the right shapes.' Narratives: <i>The Glove</i> . Romantic rebelliousness. Element of the grotesque; its varieties. Lyric gift . . . . . | 370 |
| V. 1850: <i>Christmas-Eve and Easter-Day</i> , Browning's principal confession of faith . . . . .                                                                                                                                                                      | 373 |
| VI. 1855: <i>Men and Women</i> (i.e. the 'fifty' so first named). The poet's later classification. The eccentric again. Love poetry, its varieties and handicraft. The 'men and women' as later defined: dramatic monologue, usually in blank verse . . . . .          | 374 |
| VII. 1864: <i>Dramatis Personæ</i> ; a new strain; the verse of frustrated love. Poems with theses: <i>Gold Hair</i> and others criticised. <i>Rabbi Ben Ezra</i> . . . . .                                                                                            | 378 |
| VIII. 1868-9: <i>The Ring and the Book</i> . Nature of the 'book'; how used. The six 'mundane' speeches; the five self-defences. Character and position of the poem . . . . .                                                                                          | 380 |
| IX. 1871-8: more <i>apologias</i> at length: <i>Hohenstiel-Schwangau, Ffine at the Fair, Red Cotton Night-Cap Country, Inn Album</i> . Disquisition and fiction in verse, poetry intermittent . . . . .                                                                | 384 |
| X. Also 1871-8: refreshment of Greek themes: <i>Balaustion</i> , etc. Also <i>La Saisiaz</i> , etc. . . . .                                                                                                                                                            | 386 |
| XI. 1879-1880: <i>Dramatic Idyls</i> ; a new form of the 'dramatic                                                                                                                                                                                                     |     |

|                                                                                                                                                                                                         | PAGE |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| romance.' The four last volumes briefly noted : <i>Ferishtah's Fancies</i> to <i>Asolando</i> (1890) . . . . .                                                                                          | 388  |
| XII. Browning's dealings with words : love of monosyllables ; false stresses ; metrical mastery nevertheless. His grammar ; an example ; its justification . . . . .                                    | 391  |
| XIII. His non-poetical element. Philosophic verse ; creation of characters and types ; power greatest in lyric. His men and women. Neutral ground between prose and verse. Browning's quality . . . . . | 394  |
| XIV. Mrs. Browning : life and literary record ; faults to be expected . . . . .                                                                                                                         | 397  |
| XV. Nature ; and the Greek poets. False rhymes . . . . .                                                                                                                                                | 399  |
| XVI. <i>Sonnets from the Portuguese</i> , <i>Casa Guidi Windows</i> , <i>Aurora Leigh</i> . . . . .                                                                                                     | 402  |
| NOTES . . . . .                                                                                                                                                                                         | 405  |