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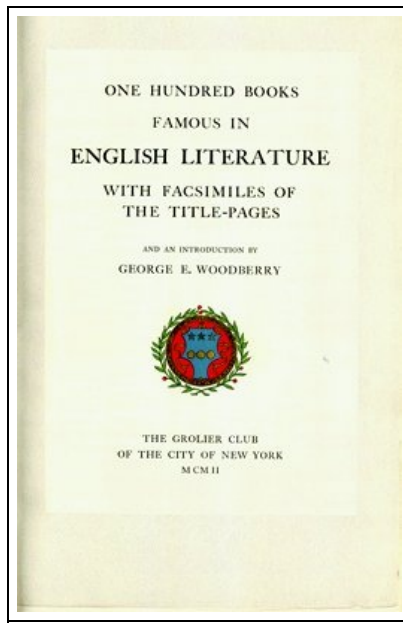
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**ONE HUNDRED BOOKS
FAMOUS IN
ENGLISH LITERATURE**



ONE HUNDRED BOOKS
FAMOUS IN
ENGLISH LITERATURE
WITH FACSIMILES OF
THE TITLE-PAGES
AND AN INTRODUCTION BY
GEORGE E. WOODBERRY
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INTRODUCTION

A BOOK is judged by its peers. In the presence of the greater works of authors there is no room for personal criticism; they constitute in themselves the perpetual mind of the race, and dispense with any private view. The eye rests on these hundred titles of books famous in English literature, as it reads a physical map by peak, river and coast, and sees in miniature the intellectual conformation of a nation. A different selection would only mean another point of view; some minor features might be replaced by others of similar subordination; but the mass of imagination and learning, the mind-achievement of the English race, is as unchangeable as a mountain landscape. Perspective thrusts its unconscious judgment upon the organs of sight, also; if Gower is thin with distance and the clump of the Elizabethans shows crowded with low spurs, the eye is not therefore deceived by the large pettiness of the foreground with its more numerous and distinct details. The mass governs. Darwin appeals to Milton; Shelley is judged by Pope, and Hawthorne by Congreve.

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These books must of necessity be national books; for fame, which is essentially the highest gift of which man has the giving, cannot be conferred except by a public voice. Fame dwells upon the lips of men. It is not that memorable books must all be people's books, though the greatest are such—the Book of Common Prayer, the Bible, Shakespeare; but those which embody some rare intellectual power, or illuminate some seldom visited tract of the spirit, or merely display some peculiar taste in learning or pastime, must yet have something racial in them, something public, to secure their hold against the detaching power of time; they must be English books, not in tongue only, but body and soul. They are not less the books of a nation because they are remote, superfine, uncommon. Such are the books of the poets—the Faërie Queene; books of the nobles—Arcadia; books of the scholar—the Anatomy of Melancholy. These books open the national genius as truly, kind by kind, as books of knowledge exhibit the nation's advancement in learning, stage by stage, when new sciences are brought to the birth. The Wealth of Nations, Locke's Essay, Blackstone's Commentaries, are not merely the product of private minds. They are landmarks of English intellect; and more, since they pass insensibly into the power of civilization in the land, feeding the general mind. The limited appeal that many classics made in their age, and still make, indicates lack of development in particular persons; but however numerous such individuals may be, in whatever majorities they may mass, the mind of the race, once having flowered, has flowered with the vigor of the stock. The Compleat Angler finds a rustic breast under much staid cloth; Pepys was never at a loss for a gossip since his seals were broken, and Donne evokes his fellow-eccentric whose hermitage is the scholar's bosom; but whether the charm work on few or on many is indifferent, for whom they affect, they affect through consanguinity. The books of a nation are those which are appropriate to its genius and embody its variations amid the changes of time; even its sports, like Euphues, are itself; and the works which denote the evolution of its civilized life in fructifying progress, whose increasing diversities are yet held in the higher harmony of one race, one temperament, one destiny, are without metaphor its Sibylline books, and true oracles of empire.

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It is a sign of race in literature that a book can spare what is private to its author, and comes at last to forgo his earth-life altogether. This is obvious of works of knowledge, since positive truth gains nothing from personality, but feels it as an alloy; and a wise analysis will affirm the same of all long-lived books. Works of science are charters of nature, and submit to no human caprice; and, in a similar way, works of imagination, which are to the inward world of the spirit what works of science are to the natural universe, are charters of the soul, and borrow nothing from the hand that wrote them. How deciduous such books are of the private life needs only to be stated to be allowed. They cast biography from them like the cloak of the ascending prophet. An author is not rightly to be reckoned among immortals until he has been forgotten as a man, and become a shade in human memory, the myth of his own work. The anecdote lingering in the Mermaid Tavern is cocoon-stuff, and left for waste; time spiritualizes the soul it released in Shakespeare, and the speedier the change, so much the purer is the warrant of a life above death in the minds of men. The loneliness of antique names is the austerity of fame, and only therewith do Milton, Spenser, Chaucer, seem nobly clad and among equals; the nude figure of Shelley at Oxford is symbolical and prophetic of this disencumberment of mortality, the freed soul of the poet,—like Bion, a divine form. Not to speak of those greatest works, the Prayer Book, the Bible, which seem so impersonal in origin as to be the creation of the English tongue itself and the genius of language adoring God; nor of Hakluyt or Clarendon, whose books are all men's actions; how little do the most isolated and seclusive authors, Surrey, Collins, Keats, perpetuate except the pure poet! In these hundred famous books there are few valued for aught more than they contain in themselves, or which require any other light to read them by than what they bring with them; they are rather hampered than helped by the recollection of their authors' careers. Sidney adds lustre to the Arcadia; an exception among men, in this as in all other ways, by virtue of that something supereminent in him which dazzled his own age. But who

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else of famous authors is greater in his life than in his book? It is the book that gives significance to the man, not the man to the book. These authors would gain by oblivion of themselves, and that in proportion to their greatness, thereby being at once removed into the impersonal region of man's permanent spirit and of art. The exceptions are only seemingly such; it is Johnson's thought and the style of a great mind that preserve Boswell, not his human grossness; and in Pepys it is the mundane and every-day immortality of human nature, this permanently curious and impertinent world, not his own scandal and peepings, that yield him allowance in libraries. In all books to which a nation stands heir, it is man that survives,—the aspect of an epoch, the phase of a religion, the mood of a generation, the taste, sentiment, thought, pursuit, entertainment, of a historic and diversified people. There is nothing accidental in the fact that of these hundred books forty-six bear no author's name upon the title-page; nor is this due merely to the eldest style of printing, as with Chaucer, Gower, Malory, Langland; nor to the inclusion of works by several hands—the Book of Common Prayer, the Mirror for Magistrates, the Tatler, the Spectator, the Reliques, the Federalist; nor to the use of initials, as in the case of Donne and Mrs. Browning. The characteristic is constant. It is interesting to note the names thus self-suppressed: Sackville, Spenser, Bacon, Burton, Browne, Walton, Butler, Dryden, Locke, Defoe, Swift, Pope, Richardson, Gray, Franklin, Goldsmith, Sterne, Smollett, Sheridan, White, Wordsworth, Irving, Austen, Scott, Lamb, Cooper, Carlyle, Emerson, Brontë, Lowell, Tennyson, George Eliot, Fitzgerald.

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The broad and various nationality of English literature is a condition precedent to greatness, and underlies its mighty fortune. Its chief glory is its continuity, by which it exceeds the moderns, and must, with ages, surpass antiquity. Literary genius has been so unfailing in the English race that men of this blood live in the error that literature, like light and air, is a common element in the life of populations. Literature is really the work of selected nations, and with them is not a constant product. Many nations have no literature, and in fertile nations there are barren centuries. The splendid perpetuity of Greek literature, which covered two thousand years, was yet broken by lean ages, by periods of desert dearth. In the English, beginning from Chaucer (as is just, since he is our Homer, whatever ages went before Troy or Canterbury), there have been reigns without a poet; and Greek example might prepare the mind for Alexandrian and Byzantine periods in the future, were it not for the grand combinations of world-colonies and world-contacts which open new perspectives of time for which the mind, as part of its faith in life, requires destinies as large. The gaps, however, were greatest at the beginning, and grow less. One soil, one government, one evenly unfolded civilization—long life in the settled and peaceful land—contribute to this continuity of literature in the English; but its explanation lies in the integrity of English nurture, and this is essentially the same in all persons of English blood. Homer was not more truly the school of Greece than the Bible has been the school of the English. It has overcome all external change in form, rule and institution, fused conventicle and cathedral, and in dissolving separate and narrow bonds of union has proved the greatest bond of all, and become like a tie of blood. English piety is of one stock, and through every book of holy living where its treasures are laid up, there blows the breath of one Spirit. Herbert and Bunyan are peers of a faith undivided in the hearts of their countrymen. It does not change, but is the same yesterday, to-day and forever. On the secular side, also, English nurture has been of the like simple strain. The instinct of adventure, English derring-do, has never failed. Holinshed and Hakluyt were its chroniclers of old; and from the Morte d'Arthur to Sidney, from the Red-Cross Knight to Ivanhoe, from Shakespeare's Henry to Tennyson's Grenville, genius has not ceased to stream upon it, a broad river of light. The Word of God fed English piety; English daring was fed upon the deeds of men. Hear Shakespeare's Henry: "Plutarch always delights me with a fresh novelty. To love him is to love me; for he has been long time the instructor of my youth. My good mother, to whom I owe all, and who would not wish, she said, to see her son an illustrious dunce, put this book into my hands almost when I was a child at the breast. It has been like my conscience, and has whispered in my ear many good suggestions and maxims for my conduct and the government of my affairs." The English Plutarch is written on the earth's face. Its battles have named the lands and seas of all the world; but, as was said of English piety, from Harold to Cromwell, from the first Conqueror to Wellington, from the Black Prince to Gordon, English daring—the strength of the yeoman, the breath of the noble—is of one stock. Race lasts; those who are born in the eyrie find eagles' food. This has planted iron resolution and all-hazarding courage in epic-drama and battle-ode, and, as in the old riddle, feeds on what it fed. English literature is brave, martial, and brings forth men-children. It has the clarion strength of empire; like Taillefer at Hastings, Drayton and Tennyson still lead the charge at Agincourt and Balaclava. As Shakespeare's Henry was nourished, so was the English spirit in all ages bred. This integrity of English nurture, seen in these two great modes of life turned toward God in the soul and toward the world in action, is as plainly to be discerned in details as in these generalities; and to state only one other broad aspect of the facts governing the continuity of literary genius in the English, but one that goes to the foundations, the condition that both vivifies and controls that genius in law, metaphysics, science, in all political writing, whether history, theory, or discussion, as well as in the creative and artistic modes of its development, is freedom. The freedom of England, which is the parent of its greatness in all ways, is as old in the race as fear of God and love of peril; and, through its manifold and primary operation in English nurture, is the true continuer of its literature.

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A second grand trait of English literature that is writ large on these title-pages, is its enormous assimilative power. So great is this that he who would know English must be a scholar in all literatures, and that with no shallow learning. The old figure of the torch handed down from nation to nation, as the type of man's higher life, gives up its full meaning only to the student, and to him it may come to seem that the torch is all and the hand that bears it dust and ashes; often he finds in its light only the color of his own studies, and names it Greek, Semitic, Hindu, and looks on English, French and Latin as mere carriers of the flame. In so old a symbol there must be profound truth, and it conveys the sense of antiquity in life, of the deathlessness of civilization, and something also of its

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superhuman origin—the divine gift of fire transmitted from above; but civilization is more than an inheritance, it is a power; and truth is always more than it was; and wherever the torch is lit, its light is the burning of a living race of men. The dependence of the present on the past, of a younger on an older people, of one nation on another, is often misinterpreted and misleads; life cannot be given, but only knowledge, example, direction—influence, but not essence; and the impact of one literature upon another, or of an old historic culture upon a new and ungrown people, is more external than is commonly represented. The genius of a nation born to greatness is irresistible, it remains itself, it does not become another. The Greeks conquered Rome, men say, through the mind; and Rome conquered the barbarians through the mind; but in Gibbon who finds Greece? and the mind of Europe does not bear the ruling stamp of either Byzantine or Italian Rome. In the narrowly temporal and personal view, even under the overwhelming might of Greece, Virgil remained, what Tennyson calls him, "Roman Virgil"; and in the other capital instance of apparently all-conquering literary power, under the truth that went forth from Judea into all lands, Dante remained Italian and Milton English. Yet in these three poets, whose names are synonyms of their countries, the assimilated element is so great that their minds might be said to have been educated abroad.

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What is true of Milton is true of the young English mind, from Chaucer and earlier. In the beginning English literature was a part of European literature, and held a position in it analogous to that which the literature of America occupies in all English speech; it was not so much colonial as a part of the same world. The first works were European books written on English soil; Chaucer, Gower and Malory used the matter of Europe, but they retained the tang of English, as Emerson keeps the tang of America. The name applied to Gower, "the moral Gower," speaks him English; and Arthur, "the flower of kings," remains forever Arthur of Britain; and the Canterbury pilgrimage, whatever the source of the world-wandering tales, gives the first crowded scene of English life. In Langland, whose form was mediæval, lay as in the seed the religious and social history of a protestant, democratic, and labor-honoring nation. In the next age, with the intellectual sovereignty of humanism, Surrey, Sackville, Lyly, Sidney and Spenser put all the new realms of letters under tribute, and made capture with a royal hand of whatever they would have for their own of the world's finer wealth; the dramatists gathered again the tales of all nations; and, period following period, Italy, Spain and France in turn, and the Hebrew, Greek and Latin unceasingly, brought their treasures, light or precious, to each generation of authors, until the last great burst of the age now closing, itself indebted most universally to all the past and all the world. Yet each new wave that washed empire to the land retreated, leaving the genius of English unimpaired and richer only in its own strength. Notwithstanding the *conzettisti*, the heroic drama, the Celtic mist, which passed like shadows from the kingdom, the instinct of the authors held to the massive sense of Latin and the pure form of Greek and Italian, and constituted these the enduring humane culture of English letters and their academic tradition. The permanence of this tradition in literary education has been of vast importance, and is to the literary class, in so far as they are separate by training, what the integrity of English nurture at large has been to the nation. The poets, especially, have been learned in this culture; and, so far from being self-sprung from the soil, were moulded into power by every finer touch of time. Chaucer, Spenser, Milton, Gray, Shelley, Tennyson are the capital names that illustrate the toil of the scholar, and approve the mastery of that classical culture which has ever been the most fruitful in the choicest minds. As on the broad scale English literature is distinguished by its general assimilative power, being hospitable to all knowledge, it is most deeply and intimately, because continuously, indebted to humane studies, in the strictest sense, and has derived from them not, as in many other cases, transitory matter and the fashion of an hour, but the form and discipline of art itself. In assimilating this to English nature, literary genius incurred its greatest obligation, and in thereby discovering artistic freedom found its greatest good. This academic tradition has created English culture, which is perhaps best described as an instinctive standard of judgment, and is the necessary complement to that openness of mind that has characterized English literature from the first. Nor is this last word a paradox, but the simple truth, as is plain from the assimilative power here dwelt upon. The English genius is always itself; no element of greatness could inhere in it otherwise; but, in literature, it has had the most open mind of any nation.

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A third trait of high distinction in English literature, of which this list is a reminder, and one not unconnected with its continuity and receptivity, is its copiousness. This is not a matter of mere number, of voluminousness; there is an abundance of kinds. In the literature of knowledge, what branch is unfruitful, and in the literature of power, what fountainhead is unstruck by the rod? Only the Italian genius in its prime shows such supreme equality in diversity. How many human interests are exemplified, and how many amply illustrated, exhibiting in a true sense and not by hyperbole myriad-minded man! In the English genius there seems something correspondent to this marvellous efficacy of faculty and expression; it has largeness of power. The trait most commonly thought of in connection with Aristotle as an individual—"master of those who know"—and in connection with mediæval schoolmen as a class, is not less characteristic of the English, though it appears less. The voracity of Chaucer for all literary knowledge, which makes him encyclopædic of a period, is matched at the end of these centuries by Newman, whose capaciousness of intellect was inclusive of all he cared to know. Bacon, in saying, "I take all knowledge to be my province," did not so much make a personal boast as utter a national motto. The great example is, of course, Shakespeare, on whose universality later genius has exhausted metaphor; but for everything that he knew in little, English can show a large literature, and exceeds his comprehensiveness. The fact is best illustrated by adverting to what this list spares. English is rich in translations, and in this sort of exchange the balance of trade is always in favor of the importer. Homer alone is included here,—to except the Bible, which has been so inbred in England as to have become an English book to an eye that clings to the truth through all appearances; but how rich in great national books is a literature that can omit so noble a work, though translated, and one so historic in English, as North's Plutarch! In the literature of knowledge, Greek could hardly have passed over Euclid; but Newton's Principia is here

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not required. Sir Thomas More is one of the noblest English names, and his *Utopia* is a memorable book; but it drops from the list. Nor is it names and books only that disappear; but, as these last instances suggest, kinds of literature go out with them. Platonism falls into silence with the pure tones of Vaughan, in whom light seems almost audible; and the mystic Italian fervor of the passionate spirit fades with Crashaw. The books of politeness, though descended from Castiglione, depart with Chesterfield, perhaps from some pettiness that had turned courtesy into etiquette; and parody retires with Buckingham. Latin literature was almost rewritten in English during the eighteenth century; but the traces of it here are few. Of inadequate representation, how slight is burlesque in Butler, and the presence of Chevy Chase hardly compensates for the absence of the war-ballad in Drayton and Campbell. So it is with a hundred instances. In another way of illustration, it is to be borne in mind that each author appears by only one title; and while it may be true that commonly each finer spirit stores up his immortality in some one book that is a more perfect vessel of time, yet fecundity is rightly reckoned as a sign of greatness and measure of it in the most, and the production of many books makes a name bulk larger. Mass counts, when in addition to quality; and the greatest have been plentiful writers. No praise can make Gray seem more than a remnant of genius, and no qualification of the verdict can deprive Dryden and Jonson of largeness. It belongs to genius to tire not in creation, thereby imitating the excess of nature flowing from unhusbanded sources. Yet among these hundred books, as in scientific classification, one example must stand for all, except when some folio, like an ark, comes to the rescue of a Beaumont and Fletcher. This is cutting the diamond with itself. But within these limits, narrowing circle within circle, what a universe of man remains! Culture after culture, epoch by epoch, are laid bare as in geologic strata,—mediæval tale and history, humanistic form, the Shakespearian age, Puritan, Cavalier, man scientific, reforming, reborn into a new natural, political, artistic world, man modern; and in every layer of imagination and learning lies, whole and entire, a buried English age. It is by virtue of its copiousness that English literature is so representative, both of man's individual spirit in its restless forms of apprehension and embodiment, and of its historic formulation in English progress as national power.

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The realization of this long-lived, far-gathering, abounding English literature, in these external phases, leaves untouched its original force. Whence is its germinating power,—what is this genius of the English? It is the same in literature as in all its other manifold manifestations, for man is forever unitary and of one piece. Curiosity, which is the distinction of progressive peoples, is perhaps its initial and moving source. The trait which has sent the English broadcast over the world and mingled their history with the annals of all nations is the same that has so blended their literature with the history of all tongues. The acquisitive power which has created the empire of the English, with dominion on dominion, is parallel with the faculty that assimilates past literatures with the body of their literary speech. But curiosity is only half the word. It is singular that the first quality which occurs to the mind in connection with the English is, almost universally and often exclusively, their practicality. They are really the most romantic of all nations; romanticism is the other half of their genius, and supplements that positive element of knowledge-hunting or truth-seeking which is indicated by their endless curiosity. Possibly the Elizabethan age is generally thought of as a romantic period, as if it were exceptional; and the romantic vigor of the late Georgian period, though everywhere acknowledged, is primarily regarded as more strictly a literary and not a national characteristic in its time; but, like all interesting history, English history was continuously romantic. The days of the crusaders, the Wars of the Roses and the French wars were of the same strain in action and character, in adventurous travel, in personal fate, in contacts, as were the times of Shakespeare's world or of the world of Waterloo. What a reinforcement of character in the English has India been, how restorative of greatness in the blood! It must be that romanticism should characterize a great race, and, when appealing to a positive genius, the greatest race; for in it are all the invitations of destiny. Futurity broods and brings forth in its nest. Romanticism is the lift of life in a people that does not merely continue, but grows, spreads and overcomes. The sphere of the word is not to be too narrowly confined, as only a bookish phrase of polite letters.

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In the world of knowledge the pursuit of truth is romantic. The scientific inquirer lives in a realm of strangeness and in the presence of the unknown, in a place so haunted with profound feeling, so electric with the emotions that feed great minds, that whether awe of the unsolved or of the solved be the stronger sentiment he cannot tell; and the appeal made to him—to the explorer in every bodily peril, to the experimenter in the den of untamed forces, to the thinker in his solitude—is often a romantic appeal. The moments of great discoveries are romantic moments, as is seen in Keats's sonnet, lifting Cortez and the star-gazer on equal heights with the reader of the *Iliad*. The epic of science is a Columbiad without end. Nor is this less true of those branches of knowledge esteemed most dry and prosaic. Locke, Adam Smith, Darwin were all similarly placed with Pythagoras, Aristotle and Copernicus; the mind, society and nature, severally, were their Americas. Even in this age of the mechanical application of forces, which by virtue of the large part of these inventions in daily and world-wide life seems superficially, and is called, a materialistic age, romanticism is paramount and will finally be seen so. Are not these things in our time what Drake and Spanish gold and Virginia, what Clive and the Indies, were to other centuries? It is true that the element of commercial gain blends with other phases of our inventions, and seems a debasement, an avarice; but so it was in all ages. Nor are the applications of scientific discovery for the material ends of wealth other or relatively greater now than the applications of geographical discovery, for example, to the same ends were in Elizabeth's reign and later. In the first ages commercial gain was in league with the waves from which rose the *Odyssey*,—a part of that early trading, coasting world, as it was always a part of the artistic world of Athens. Gain in any of its material forms, whether wealth, power or rank, does not debase the knowledge, the courage of heart, the skill of hand and brain, from which it flows, for it is their natural and proper fruit; nor does it by itself materialize either the man or the nation, else civilization were doomed from the start, and the pursuit of truth would end in humiliation and ignominy. It is rather the attitude of mind toward this new world of knowledge

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and this spectacle of man now imperializing through nature's forces, as formerly through discovery of the earth's lands and seas, that makes the character of our age. Romanticism, being the enveloping mood in whose atmosphere the spirit of man beholds life, and, as it were, the light on things, changes its aspect in the process of the ages with the emergence of each new world of man's era; and as it once inhered in English loyalty and the piety of Christ's sepulchre, and in English voyaging over-seas and colonizing of the lands, it now inheres in the conquest of nature for the arts of peace. The present age exceeds its predecessors in marvel in proportion as the victories of the intellect are in a world of finer secrecy than any horizon veils, and build an empire of greater breadth and endurance than any monarch or sovereign people or domineering race selfishly achieves; its victories are in the unseen of force and thought, and it brings among men the undecaying empire of knowledge, as inexpugnable as the mind in man and as inappropriable as light and air. Here, as elsewhere, it is the sensual eye that sees the sensual thing, but the spiritual eye spiritually discerns. It is romance that adds this "precious seeing" to the eye. Openness to the call, capability of the passion, and character, so sensitized and moulded in individuals and made hereditary in a civilization and a race and idealized in conscience, constitute the motor-genius of a nation, which is its finding faculty; and the appreciation of results and putting them to the use of men make its conserving and positive power. These two, indistinguishably married and blended, are the English genius. A positive genius following a romantic lead, a romantic genius yielding a positive good, equally describe it from opposed points of view; yet in the finer spirits and in the long age the romantic temperament is felt to be the fertilizing element, to be character as opposed to performance. Greatness lies always in the unaccomplished deed, as in the lonely anecdote of Newton: "I do not know what I may appear to the world, but to myself I seem to have been only like a boy playing on the seashore, and diverting myself in now and then finding a smoother pebble, or a prettier shell than ordinary, whilst the great ocean of truth lay all undiscovered before me." So Tennyson with his "wages of going on," and Sir John Franklin and Gordon in their lives. This spiritual breath of the nation in all its activities through centuries is the breath of its literature, there embodied in its finer being and applied to the highest uses for the civilization and culture of the nation by truth and art. In English literary history, and in its men of genius taken individually, the positive or the romantic may predominate, each in its own moment; but the conspectus of the whole assigns to each its true levels. Romanticism condensed in character, which is the creation of the highest poetic genius, the rarest work of man, has its illustrative example in Shakespeare, the first of all writers; he followed it through all its modes, and perhaps its simplest types are Henry IV for action, Romeo for passion, and Hamlet, which is the romance of thought. Before Shakespeare, Spenser closed the earliest age, which had been shaped by a diffused romantic tradition, inherited from mediævalism, though in its later career masked under Renaissance forms; and since Shakespeare, a similar diffused romantic prescience, in the region of the common life and of revolutionary causes most significantly, brought in our age that has now passed its first flower, but has yet long to run. These are the three great ages of English poetry. In the interval between the second and the third, the magnificently accomplished school of the eighteenth century gave to English an age of cultivated repose, in which Pope, its best example, lived on the incomes of the past, and, together with the younger and the elder men he knew, exhibited in literature that conserving and positive power which is the economy of national genius; but even in that great century, wherever the future woke, there was a budding romanticism, in Collins, Gray, Walpole, Thomson, Cowper, Blake. Such was the history of English poetry, and the same general statement will be found applicable to English prose, though in a lower tone, due to the nature of prose. Taken in the large, important as the positive element in it is, the English literary genius is, like the race, temperamentally romantic, to the nerve and bone.

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This view becomes increasingly apparent on examination of the service of this literature to civilization and the individual soul of man, which is the great function of literature, and of its place in the world of art.

"How shall the world be served?" was Chaucer's question; and it has never been absent from any great mind of the English stock. The literature of a nation, however, including, as here, books of knowledge, is so nearly synonymous with the mind in all its operations in the national life, as to be coextensive with civilization, and hardly separable from it. Civilization is cast in the mould of thought, and retains the brute necessity of nature only as mass, but not as surface; it is the flowering of human forces in the formal aspect of life, and of these literature is one mode, reflecting in its many phases all the rest in their manifestations, and inwardly feeding them in their vital principle. The universality of its touch on life is indicated by the fact that it has made the English a lettered people, the alphabet as common as numbers, and the ability to read almost as wide-spread in the race as the ability to count. Its service, therefore, cannot be summarized any more than the dictionary of its words. It is possible to bring within the compass of a paragraph only hints and guide-marks of its work; and naturally these would be gathered from its most comprehensive influences in the higher spheres of intellect and morals, in the world of ideas, and in the person of those writers who were either the founders or restorers of knowledge. Such a cardinal service was the Baconian method, to take a single great instance, which may almost be said to have reversed the logical habit of the mind of Europe, and to have summoned nature to a new bar. It is enough to name this. Of books powerful in intellectual results, Locke's Essay is, perhaps, thought of as metaphysical and remote, yet it was of immeasurable influence at home and abroad, so subtly penetrating as to resemble in scale and intimacy the silent forces of nature. It was great as a representative of the spirit of rationalism, which it supported and spread with incalculable results on the temper of educated Europe; and great also as a product and embodiment of that cold, intellectual habit, distinctive of a certain kind of English mind, and usually regarded as radical in the race. It was great by the variety as well as the range of its influence, and was felt in all regions of abstract thought and those practical arts, education, government and the like, then most affected by such thought; it

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permanently modified the cast of men's minds. In opposition to it new philosophical movements found their mainspring. A similar honor belongs to Adam Smith's *Wealth of Nations* in another century. It is customary to eulogize the pioneer, and to credit the first openers of Californias with the wealth of all the mines worked by later comers; and, in this sense, the words of Buckle, that have been placed opposite the title-page, are, perhaps, to be taken: "Adam Smith contributed more, by the publication of this single work, towards the happiness of men than has been effected by the united abilities of all the statesmen and legislators of whom history has preserved an authentic account." But the excess of the statement is a proof of the largeness of the truth it contains, and like-minded praise is not from Buckle alone, but may be found in half a score of thoughtful and temperate authors. In the last age, Darwin, by his *Origin of Species*, most arrested the attention of the scientific mind, and stimulated the highly educated world with surprise. He was classed with Copernicus, as having brought man's pretension to be the first of created things, and their lord from the beginning, under the destroying criticism of scientific time and its order, in the same way that Copernicus brought the pretension of the earth to be the centre of the universe under a like criticism of scientific space and its order; and in these proud statements there is some measure of truth. The ideas of Darwin compel a readjustment of man's thoughts with regard to his temporal and natural relation to the universe in which he finds himself; and the vast generalities of all evolutionary thought received from Darwin immense stimulus, its method greater scope, and its results a firmer hold on the general mind, with an influence still unfathomable upon man's highest beliefs with regard to his origin and destiny. There are epochs in the intellectual history of the race as marked as those of the globe; and such works as these, in the literature of knowledge, show the times of the opening of the seals.

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In addition to the service so done in the advancement of civilization by the discovery of new truth, as great benefaction is accomplished by the continual agitation and exercise of men's minds in the ideas that are not new but the ever-living inheritance from the past, whose permanence through all epochs shows their deep grounding in the race they nourish. In English such ideas are, especially, in the view of the whole world, ideas of civil and religious liberty in the widest sense and particularly as worked out in legal and political history. The common law of England in Blackstone is a mighty legacy. On the large public scale, and as involved in the constitutional making of a great nation, the *Federalist* is a document invaluable as setting forth essentials of free government under a particular application; and for comment on social liberty, Burke, on the conservative, and Paine, on the radical side, exhibit the scope, the weight and fire of English thought. Of still greater significance, for the mass and variety of teaching, is that commentary on man's freedom which is contained in the operation of liberty and its increase as presented in the long story of England's greatness recorded in the works of her historians from Holinshed to Macaulay, with what the last prolific generation has added. They are exceeded in the dignity of their labors by Gibbon, whose work on Rome, which Mommsen called the greatest of all histories and is often likened to a mighty bridge spanning the gulf between the ancient and the modern world, was a contribution to European learning; but the historians of English liberty have more profitably served mankind. At yet another remove, the ideas of liberty—and the mind acquainted with English books is dazzled by the vast comprehensiveness of such a phrase—are again poured through the nation's life-blood by all her poets, and well-nigh all her writers in prose, in one or another mode of the Promethean fire. These ideas are never silent, never quiescent; they work in the substance, they shape the form and feature, of English thought; they are the necessary element of its being; they constitute the race of freemen, and are known in every language as English ideas. They give sublimity to the figure of Milton; they are the feeding flame of Shelley's mind; they alone lift Tennyson to an eagle-flight of song. In the unceasing celebration of ideal liberty, and its practical life in English character and events, the literature of England has, perhaps, done a greater service than in the positive advancement of knowledge, for it is more fundamental in the national life. Touching the subject almost at random, such are a few of the points of contact between English books and the civilization of men.

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It is still more difficult to state briefly the action of literature on the individual for what is more distinctly his private gain, in the enlargement of his life, the direction of his thoughts, and bringing him into harmony with the world. As, in regard to civilization, the emphasis lay rather on the literature of knowledge, here it lies on the literature of power,—on imaginative and reflective works. Its initial office is educative; it feeds the imagination and the powers of sympathy, and trains not only the affections but all feeling; and in these fields it is the only instrument of education outside of real experience. It is this that gives it such primacy as to make acquaintance with humane letters almost synonymous with culture. No actual world is large enough for a man to live in; at the lowest, there is some tradition of the past, some expectation of the future; and, though training in the senses is an important part of early life, yet the greater part of education consists in putting the young in possession of an unseen world. The biography is a marvellous toy of the time, but literature in its lower forms of information, of history, travel and description, has been a biography for the mind's eye from the beginning; and in its higher forms of art it performs a greater service by bringing into mental vision what it is above the power of nature to produce. To expand the mind to the compass of space and time, and to people these with the thoughts of mankind, to revive the past and penetrate the reality of the present, is the joint work of all literature; and as a preparation for individual life, in unfolding the faculties and the feelings, humane letters achieve their most essential task. Literature furnishes the gymnasium for all youth, in that part of their nature in which the highest power of humanity lies. But this is only, as was said, its initial office. Throughout life it acts in the same way on old and young alike. The dependence of all men on thought, and of thought on speech, is a profound matter, though as little considered as gravitation that keeps the world entire; and the speech on which such a strain of life lies is the speech of books. How has Longfellow consoled middle life in its human trials, how has Carlyle roused manhood, and Emerson illumined life for his readers at every stage! Scott is a benefactor of millions by virtue of the entertainment he has given

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to English homes and the lonely hours of his fellow-men, now for three generations, to an extent hardly measurable in thought; and so in hardly a less degree is Dickens, and, though diminishing in inclusive power, are Thackeray, Austen, Brontë, Cooper, Hawthorne, George Eliot, to name only novelists. Each century has had its own story-telling from Chaucer down, though masked in the Elizabethan period as drama, and in each much hearty and refined pleasure has been afforded by the spectacle of life in books; but in the last age the benefit so conferred is to be reckoned among the greater blessings of civilization. It is singular that humor, so prime and constant a factor in English, should have so few books altogether its own, and these not of the greater class; but the spirit which yields burlesque in Butler and Irving, and comedy in Massinger, Congreve and Sheridan, pervades the body of English literature and characterizes it among national literatures. The highest mind is incomplete without humor, for a perfect idealism includes laughter at the real; and it is natural, for, the principle of humor being incongruity to the intellect, it is properly most keen in those in whom the idea of order, which is the mother-idea of the intellect, is most omnipresent and controlling; but as humor is thus auxiliary in character, it is found to be subordinate also in English literature as a whole. The constancy of its presence, however, is a sign of the general health of the English genius, which has turned to morbidity far less than that of other nations ancient or modern. It is a cognate fact, here, that great books are never frivolous; they leave the reader wiser and better, as well through laughter as through tears, or they sustain imaginative and sympathetic power already acquired. They open the world of humanity to the heart, and they open the heart to itself. In another region, not primarily of entertainment, the value of literature lies in its function to inspire. In individual life, each finer spirit of the past touches with an electric force those of his own kindred as they are born into the world of letters, and often for life. The later poets have most personal power in this way. Burns, Wordsworth, Byron, Shelley have been the inspiration of lives, like Carlyle and Emerson in prose. The most intense example of national inspiration in a book is *Uncle Tom's Cabin*; but in quieter ways Scotland feels the pulse of Burns, and England the many-mingled throbbing of the poets in her blood.

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On the large scale, in the impact of literature on the individual soul and through that on the national belief, aspiration and resolve, the great sphere of influence lies necessarily in the religious life, because that is universal and constant from birth to death and spreads among the secret springs and sources of man's essential nature. It is a commonplace, it has sometimes been made a reproach, that English literature is predominantly moral and religious, and the fact is plainly so. The strain that began with *Piers Plowman* flourished more mightily in the *Pilgrim's Progress*. The psalm-note that was a tone of character in Surrey, Wyatt and Sidney gave perfect song in Milton, both poet and man. From Butler to Newman the intellect, applied to religion, did not fail in strenuous power. Taylor's *Holy Living* is a saint's book. If religious poets, of one pure strain of Sabbath melody, have been rare, yet Herbert, Vaughan, Cowper, Keble, Whittier are to the memory Christian names, with the humility and breathing peace of sacred song. The portion of English literature expressly religious is enlarged by the works of authors, both in prose and verse, in which religion was an occasional theme and often greatly dealt with; and the religious and moral influence of the body of literature as a whole on the English race is immensely increased by those writers into whom the Christian spirit entered as a master-light of reason and imagination, such as Spenser in the *Faërie Queene* and Wordsworth in his works generally, or Gray in the solemn thought of the *Elegy*. To particularize is an endless task; for the sense of duty toward man and God is of the bone and flesh of English books in every age, being planted in the English nature. This vast mass of experience and counsel, of praise and prayer, of insight and leading, variously responding to every phase of the religious consciousness of the historic people, has been, like the general harvest, the daily food of the nation in its spiritual life. If Shakespeare is the greatest of our writers, the English Bible is the greatest of our books; and the whole matter is summarized in saying that the Bible, together with the *Book of Common Prayer*, is the most widely distributed, the most universally influential, the most generally valued and best-read book of the English people, and this has been true since the diffusion of printing. It may seem only the felicity of time that the English language best adorns its best book; but it is by a higher blessing that English character centres in this Book, that English thinkers see by it, that English poets feel by it, that the English people live by it; for it has passed into the blood of all English veins.

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It is natural to inquire, after dwelling so much on the practical power of English literature in society and life, what is its value in the world of art, in that sphere where questions of perfection in the form, of permanence in the matter, and the like, arise. If the standards of an academic classicism be applied, English literature will fall below both Latin and Greek, and the Italian and French, and take a lower place with German and Spanish, to which it is most akin. But such standards are pseudo-classical at best, and under modern criticism find less ground in the ancients. The genius of the English is romantic, and originated romantic forms proper to itself, and by these it should be judged. The time is, perhaps, not wholly gone by when the formlessness of Shakespeare may be found spoken of as a matter of course, as the formlessness of Shelley is still generally alleged; but if neither of these has form in the pseudo-classic, the Italian and French, sense of convention, decorum and limit, they were creators of that romantic form in which English, together with Spanish, marks the furthest original modern advance. The subject is too large, and too much a matter of detail, for this place; but it is the less necessary to expand it, for it is as superfluous to establish the right of Shakespeare in the realm of the most perfect art as to examine the title-deeds of Alexander's conquests. He condensed romanticism in character, as was said above; and in the power with which he did this, in the wisdom, beauty and splendor of his achievement, excelled all others, both for substance and art. The instinct of fame may be safely followed in assigning a like primacy to Milton. The moment which Milton occupied, in the climax of a literary movement, is, perhaps, not commonly observed with accuracy. The drama developed out of allegorical and abstract, and through historical, into entirely human and ideal forms; and in Shakespeare this process is completed. The

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same movement, on the religious as opposed to the secular line, took place more slowly. Spenser, like Sackville, works by impersonation of moral qualities, viewed abstractly; the Fletchers, who carried on his tradition, employ the same method, which gives a remote and often fantastic character to their work; nor was moral and religious poetic narrative truly humanized, and given ideal power in character and event, until Milton carried it to its proper artistic culmination in *Paradise Lost*. Milton stands to the evolution of this branch of poetic literature, springing from the miracle-plays, precisely as Shakespeare does to the branch of ideal drama; and thus, although he fell outside of the great age, and was sixty years later than Shakespeare in completing the work, the singularity of his literary greatness, his loneliness as a lofty genius in his time, becomes somewhat less inexplicable. The *Paradise Lost* occupies this moment of climax, to repeat the phrase, in literary history, and, like nearly all works in such circumstances, it has a greatness all its own. But, beyond that, it lies in a region of art where no other English work companions it, as an epic of the romantic spirit such as Italy most boasts of, but superior in breadth, in ethical power, in human interest, to Ariosto or Tasso, and comparing with them as Pindar with the Alexandrians; it realized Hell and Eden, and the world of heavenly war and the temptation, to the vision of men, with tremendous imaginative power, stamping them into the race-mind as permanent imagery; and the literary kinship which the workmanship bears to what is most excellent and shining in the great works of Greece, Rome and Italy, as well as to Hebraic grandeur, helps to place the poem in that remoter air which is an association of the mind with all art. No other English poem has a similar brilliancy, aloofness and perfection, as of something existing in another element, except the *Adonais*. In it personal lyricism achieved the most impersonal of elegies, and mingled the fairest dreams of changeful imaginative grief with the soul's intellectual passion for immortality full-voiced. It is detached from time and place; the hunger of the soul for eternity, which is its substance, human nature can never lay off; its literary kinship is with what is most lovely in the idyllic melody of the antique; and, owing to its small scale and the simple unity of its mood, it gives forth the perpetual charm of literary form in great purity. These two poems stand alone with Shakespeare's plays, and are for epic and lyric what his work is for drama, the height of English performance in the cultivation of romance. Other poets must be judged to have attained excellence in romantic art in proportion as they reveal the qualities of Shakespeare, Milton and Shelley; for these three are the masters of romantic form, which, being the spirit of life proceeding from within outward, is the vital structure of English poetic genius. This internal power is also a principle of classic art in its antique examples; but academic criticism developed from them a hardened formalism to which romantic art is related as the spirit of life to the death-mask of the past. Such pallor has from time to time crossed the features of English letters in a man or an age, and has brought a marble dignity, as to Landor, or the shadow of an Augustan elegance, as in the era of Pope; but it has faded and passed away under the flush of new life. Even in prose, in which so-called classic qualities are still sought by academic taste, the genius of English has shown a native obstinacy. The novel is so Protean in form as to seem amorphous, but essentially repeats the drama, and submits in its masters to Shakespearean parallelism; in substance and manner it has been overwhelmingly of a romantic cast; and in the other forms of prose, style, though of all varieties, has, perhaps, proved most preservative when highly colored, individualized, and touched with imaginative greatness, as in Browne, Taylor, Milton, Bunyan, Burke, Carlyle, Macaulay; but the inferiority of their matter, it should be observed, affects the endurance of the eighteenth-century prose masters—Steele, Addison, Swift and Johnson, to name the foremost. Commonly, it must be allowed, English, both prose and poetry, notwithstanding its triumphs, is valued for substance and not for form, whether this be due to a natural incapacity, or to a retardation in development which may hereafter be overcome, or to the fact that the richness of the substance renders the fineness of the form less eminent.

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In conclusion, the thought rises of itself, will this continuity, assimilative power, and copiousness, this original genius, this serviceableness to civilization and the private life, this supreme romantic art, be maintained, now that the English and their speech are spread through the world, or is the history of the intellectual expansion of Athens and Rome, the moral expansion of Jerusalem, to be repeated? The saying of Shelley, "The mind in creation is a fading coal," seems to be true of nations. Great literatures, or periods in them, have usually marked the culmination of national power; and if they "look before and after," as Virgil in the *Æneid*, they gather their wisdom, as he too did, by a gaze reverted to the past. The paradox of progress, in that the *laudator temporis acti* is always found among the best and noblest of the elders, while yet the whole world of man ever moves on to greater knowledge, power and good, continues like the riddle of the Sphinx; but time seems unalterably in favor of mankind through all dark prophecies. The mystery of genius is unsolved; and the Messianic hope that a child may be born unto the people always remains; but the greatness of a nation dies only with that genius which is not a form of human greatness in individuals, but is shared by all of the blood, and constitutes them fellow-countrymen. The genius of the English shows no sign of decay; age has followed age, each more gloriously, and whether the period that is now closing be really an end or only the initial movement of a vaster arc of time, corresponding to the greater English destiny, world-wide, world-peopling, world-freeing, the arc of the movement of democracy through the next ages,—is immaterial; so long as the genius of the people, its piety and daring, its finding faculty for truth, its creative shaping in art, be still integral and vital, so long as its spiritual passion be fed from those human and divine ideas whose abundance is not lessened, and on those heroic tasks which a world still half discovered and partially subdued opens through the whole range of action and of the intellectual and moral life,—so long as these things endure, English speech must still be fruitful in great ages of literature, as in the past these have been its fountainheads. But if no more were to be written on the page of English, yet what is written there, contained and handed down in famous books and made the spiritual food of the vast multitude whose children's children shall use and read the English tongue through coming centuries under every sky, will constitute a moral dominion to which Virgil's line may proudly apply—

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His ego nec metas rerum nec tempora pono:

Imperium sine fine dedi.

One Hundred Books Famous in English Literature

Dan Chaucer, the first warbler, whose sweet breath

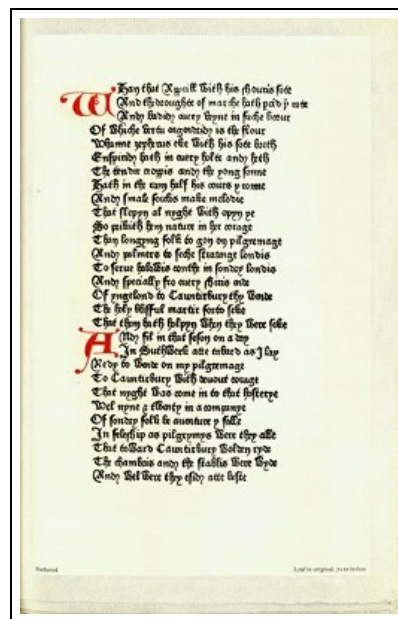
[pg 2]

Preluded those melodious bursts that fill

The spacious times of great Elizabeth

With sounds that echo still.

TENNYSON



[pg 3]

Whan that Aprill with his shouris sote
And the droughte of marche hath pa'd [.y] rote
And badid euery veyne in suche licour
Of whiche vertu engendrid is the flour
Whanne zepherus eke with his sote breth
Enspirid hath in euery holte and heth
The tendir croppis and the yong sonne
Hath in the ram half his cours y conne

And smale foulis make melodie
That slepyn al nyght with opyn ye
So prikith hem nature in her corage
Than longyng folk to gon on pilgremage
And palmers to seche straunge londis
To serue halowis couthe in sondry londis
And specially fro euery shiris ende
Of yngelond to Cauntirbury thy wende
The holy blisful martir for to seke
That them hath holpyn when they were seke
And fil in that seson on a day
In Suthwerk atte tabard as I lay
Redy to wende on my pilgremage
To Cauntirbury with deuout corage
That nyght was come in to that hosterye
Wel nyne & twenty in a companye
Of sondry folk be auenture y falle
In feleship as pilgrymys were they alle
That toward Cauntirbury wolden ryde
The chambris and the stablis were wyde
And wel were they esid atte beste

Reduced

Leaf in original, 7 × 10 inches

O moral Gower

[pg 4]

CHAUCER

[pg 5]



This book is intituled confessio
amantis / that is to saye
in englysshe the confessyon of
the louer maad and compyled by
Johan Gower squyer borne in walys
in the tyme of kyng richard the second
which book treteth how he was confessyd
to Genyus preest of venus vpon
the causes of loue in his fyue wyttes
and seuen dedely synnes / as in thys
sayd book al alonge appyereth / and by
cause there been comprysed therin dyuers
hystories and fables towchyng
euery matere / I haue ordeyned a table
here folowyng of al suche hystories
and fables where and in what book
and leef they stande in as here after
foloweth

¶ Fyrst the prologue how johan gower
in the xvi yere of kyng rychard the
second began to make thys book and
dyrected to harry of lancastre thenne
erle of derby folio ¶ ii

Of thestate of the royames temporally
the sayd yere folio ¶ iii

Of thestate of the clergy the tyme of
robert gylbonensis namyng hym self

clemente thenne antipope folio ¶ iv

Of the estate of the comyn people

folio ¶ v

How he treteth of the ymage that
nabugodonosor

sawe in his sleep hauyng

an heed of golde / a breste of syluer / a

bely of brasse / legges of yron / and

feet haffe yron & halfe erthe folio vi

Of thenterpretacion of the dreame / and

how the world was fyrst of golde / &

after alwey werse & werse folio vii

¶ Thus endeth the prologue

¶ Here begynneth the book

And fyrst the auctor nameth thys

book confessio amantis / that is to say

the shryfte of the loue / wheron alle

thys book shal shewe not onely the

loue humayn / but also of alle lyuyng

beestys naturally folio ¶ ix

How cupydo smote Johan Gower

with a fyry arowe and wounded hym

so that venus commysed to hym genyus

hyr preest for to here hys confessyon

folio ¶ x

How Genyus beyng sette / the loue

knelyng tofore hym prayeth the sayd

confessor to appose hym in his confessyon

folio ¶ xi

The confessyon of the amant of two

of the pryncipallist of his fyue wyttes

folio ¶ xi

How atheon for lokyng vpon Deane

was turned in to an herte folio ¶ xi

Of phorceus and hys thre daughters

whiche had but one eye / & how phorceus

slewe them folio ¶ xii

How the serpente that bereth the charbuncle

stoppeth his one ere wyth hys

tayle and that other wyth the erthe

whan he is enchaunted folio ¶ xii
How vlyxes escaped fro the marmaydys
by stoppyng of hys eerys
folio ¶ xii
Here foloweth that there ben vii dedely
synnes / of whome the fyrste is

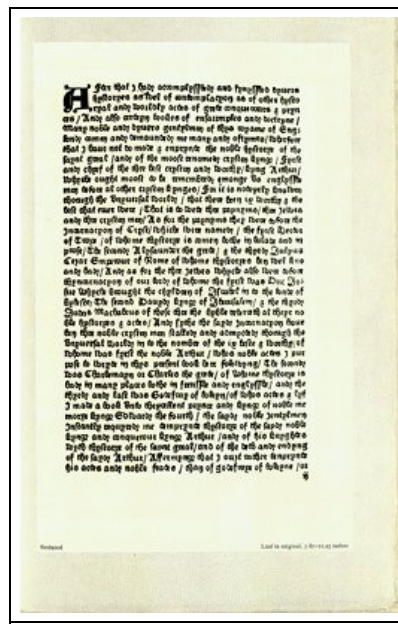
Reduced

Leaf in original, 8.68 × 12.75 inches.

Flos regum Arthurus

[pg 6]

JOHN OF EXETER



[pg 7]

After that I had accomplisshed and fynysshed dyuers hystories as wel of contemplacyon as of other hystorial and worldly actes of grete conquerours & prynces / And also certeyn bookes of ensaumples and doctryne / Many noble and dyuers gentylmen of thys royaume of Englonde camen and demaunded me many and oftymes / wherfore that j haue not do made & enprynte the noble hystorie of the saynt greal / and of the moost renommed crysten kyng / Fyrst and chyef of the thre best crysten and worthy / kyng Arthur / whyche ought moost to be remembred emonge vs englysshe men tofore al other crysten kynges / For it is notoyrly knowen thorough the vnyuersal world / that there been ix worthy & the best that euer were / That is to wete thre paynyms / thre jewes and thre crysten men / As for the paynyms they were tofore the jncarnacyon of Cryst / whiche were named / the fyrst Hector of Troye / of whome thystorye is comen bothe in balade and in prose / The second Alysaunder the grete / & the thyrd Julyus Cezar Emperour of Rome of whome thystories ben wel kno and had / And as for the thre jewes whyche also were tofore thyncarnacyon of our lord of whome the fyrst was Duc

Josue whyche brought the chyldren of Israhel in to the londe of byheste / The second Dauyd kyng of Jherusalem / & the thyrd Judas Machabeus of these thre the byble reherceth al theyr noble hystories & actes / And sythe the sayd jncarnacyon haue ben thre noble crysten men stalled and admytted thorough the vnyuersal world in to the nombre of the ix beste & worthy / of whome was fyrst the noble Arthur / whos noble actes j purpose to wryte in thys present book here folowyng / The second was Charlemayn or Charles the grete / of whome thystorye is had in many places bothe in frensshe and englysshe / and the thyrd and last was Godefray of boloyne / of whos actes & lyf j made a book vnto the excellent prynce and kyng of noble memorye kyng Edward the fourth / the sayd noble jentylmen instantly requyred me temprynte thystorye of the sayd noble kyng and conquerour kyng Arthur / and of his knyghtes wyth thystorye of the saynt greal / and of the deth and endyng of the sayd Arthur / Affermyng that j ouzt rather tenprynte his actes and noble feates / than of godefroye of boloyne / or

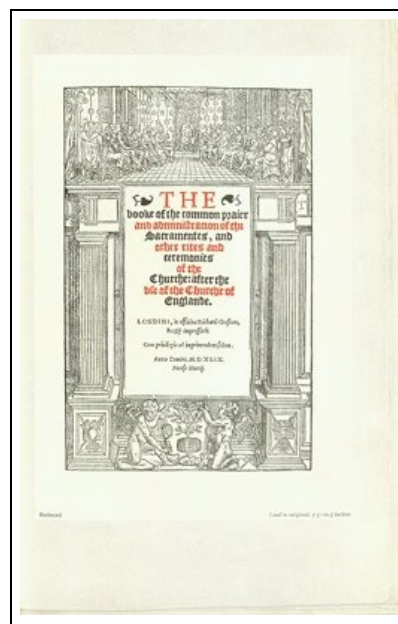
Reduced

Leaf in original, 7.87 × 11.25 inches.

So judiciously contrived that the wisest may exercise at once their knowledge and devotion; its ceremonies few and innocent; its language significant and perspicuous; most of the words and phrases being taken out of the Holy Scriptures and the rest are the expressions of the first and purest ages.

[pg 8]

COMBER



[pg 9]

THE
 booke of the common praier
 and administracion of the
 Sacramentes, and
 other rites and
 ceremonies
 of the
 Church: after the
 vse of the Church of

Englande.

LONDINI, in officina Richardi Graftoni,
Regij impressoris.

Cum priuilegio ad imprimendum solum.

Anno Domini. M.D.XLIX.

Mense Martij.

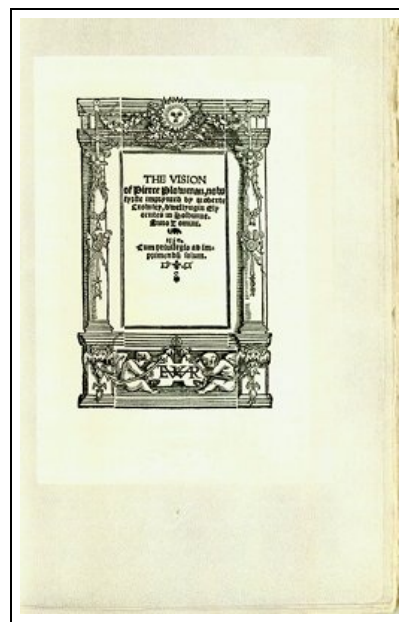
Reduced

Leaf in original 7 × 10.5 inches.

The author of Piers Ploughman, no doubt, embodied in a poetic dress just what millions felt. His poem as truly expressed the popular sentiment on the subjects it discussed as did the American Declaration of Independence the national thought and feeling on the relations between the Colonies and Great Britain. Its dialect, its tone and its poetic dress alike conspired to secure to the Vision a wide circulation among the commonalty of the realm, and by formulating—to use a favorite word of the day—sentiments almost universally felt, though but dimly apprehended, it brought them into distinct consciousness, and thus prepared the English people for the reception of the seed which the labors of Wycliffe and his converts were already sowing among them.

[pg 10

MARSH



[pg 11

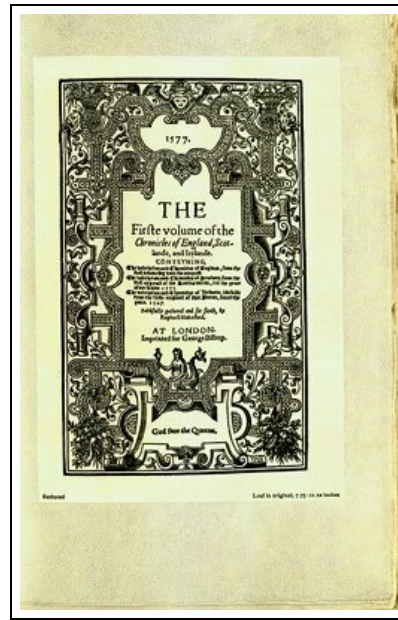
THE VISION

of Pierce Plowman, now
fyrste imprinted by Roberte
Crowley, dwellyng in Ely
tentes in Holburne.
Anno Domini.

1550.

Cum priuilegio ad imprimendū
solum.

DIBDIN



1577.

THE
Firste volume of the
Chronicles of England, Scotlande,
and Irelande.

CONTEYNING,

The description and Chronicles of England, from the first inhabiting vnto the conquest

The description and Chronicles of Scotland, from the first originall of the Scottes nation, till the yeare of our Lorde. 1571.

The description and Chronicles of Yrelande, likewise from the firste originall of that Nation, vntill the yeare. 1547.

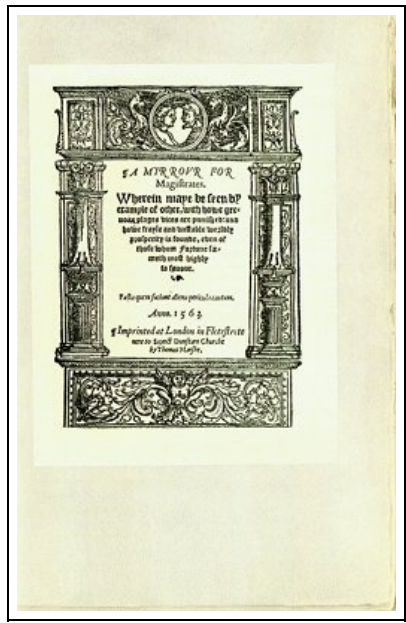
Faithfully gathered and set forth, by
Raphaell Holinshed.

AT LONDON,
Imprinted for George Bishop.

God saue the Queene.

Reduced

Leaf in original, 7.75 11.12 inches



¶ *A MYRROVR FOR*
Magistrates.

Wherein maye be seen by
example of other, with howe greuous
plages vices are punished: and
howe frayle and vnstable werldly
prosperity is founde, even of
those whom Fortune seemeth
most highly
to fauour.

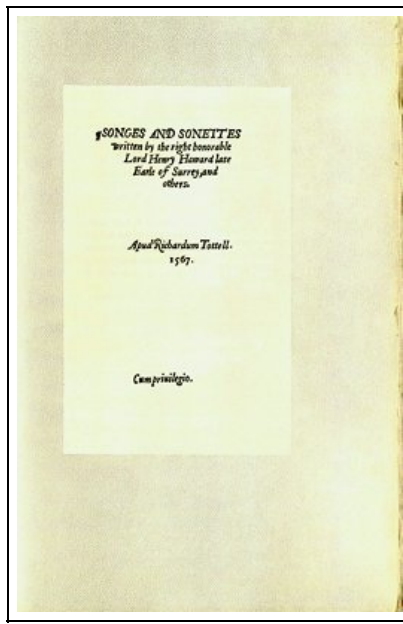
Fælix quem faciunt aliena pericula cautum.

Anno. 1 5 6 3.

¶ *Imprinted at London in Fletestrete
nere to Saynct Dunstans Church*

by Thomas Marshe.

Two chieftaines who having travailed into Italie, and there tasted the sweete and stately measures and stile of Italian Poesie, as novices newly crept out of the schooles of Dante, Arioste, and Petrarch, they greatly polished our rude and homely maner of vulgar Poesie, from that it had bene before, and for that cause may justly be sayd the first reformers of our English meetre and stile.

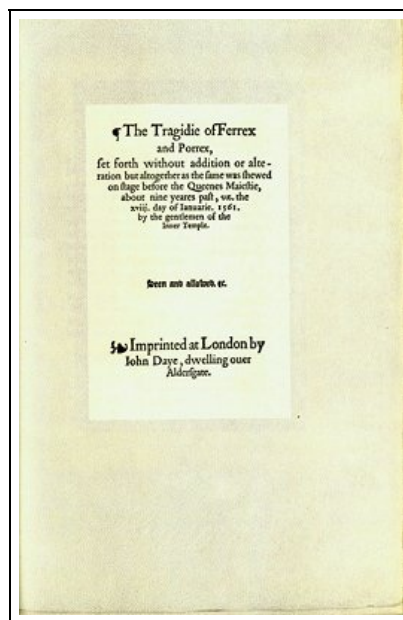


¶ *SONGES AND SONETTES*
Written by the right honorable
Lord Henry Haward late
Earle of Surrey, and
others.
Apud Richardum Tottell.
1567.
Cum priuilegio.

It is full of stately speeches, and well-sounding phrases, clyming to the height of Seneca his stile, and as full of notable moralitie, which it doth most delightfully teach, and so obtayne the very end of Poesie.

[pg 18]

SIDNEY



[pg 19]

**¶The Tragidie of Ferrex
and Porrex,**

set forth without addition or alteration
but altogether as the same was shewed
on stage before the Queenes Maiestie,
about nine yeares past, vz. the
xviij. day of Ianuarie. 1561.
by the gentlemen of the
Inner Temple.

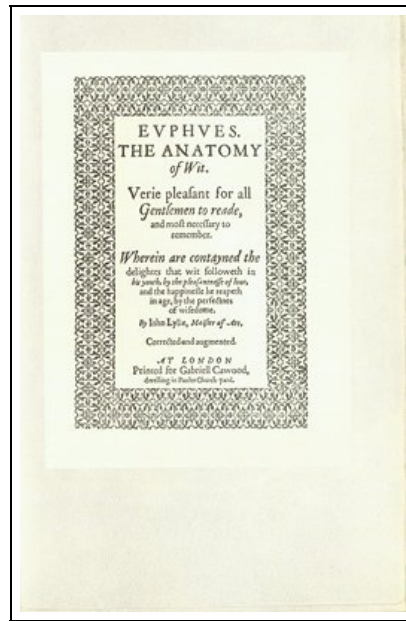
Seen and allowed, &c.

Imprinted at London by
Iohn Daye, dwelling ouer
Aldersgate.

These papers of his lay like dead lawrels in a churchyard; but I have gathered the scattered branches up, and by a charme, gotten from Apollo, made them greene againe and set them up as epitaphes to his memory. A sinne it were to suffer these rare monuments of wit to lye covered in dust and a shame such conceipted comedies should be acted by none but wormes. Oblivion shall not so trample on a sonne of the Muses; and such a sonne as they called their darling. Our nation are in his debt for a new English which he taught them. "Euphues and his England" began first that language: all our ladies were then his scollers; and that beautie in court, which could not parley Eupheueisme was as little regarded as shee which now there speakes not French.

[pg 20]

BLOUNT



[pg 21]

**EUPHVES.
THE ANATOMY
of Wit.**

Verie pleasant for all
Gentlemen to reade,
and most necessary to
remember.

Wherein are contayned the
delightes that wit followeth in
his youth, by the pleasantnesse of loue,
and the happinesse he reapeth
in age, by the perfectnes
of wisedome.

By Iohn Lylie, Maister of Art.

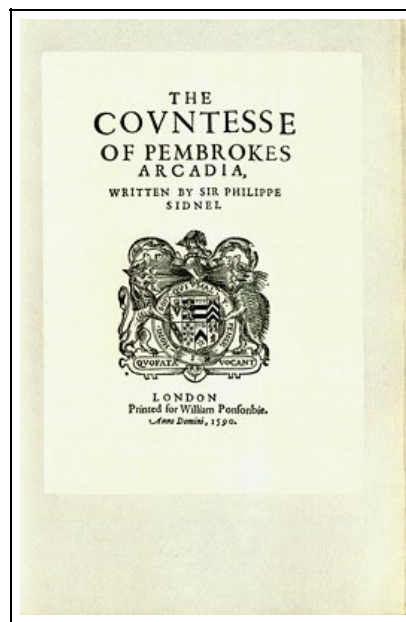
Corrected and augmented.

A T L O N D O N
Printed for Gabriell Cawood,
dwelling in Paules Church-yard.

The noble and vertuous gentleman most worthy of all titles both of learning and chevalrie
M. Philip Sidney.

[pg 22]

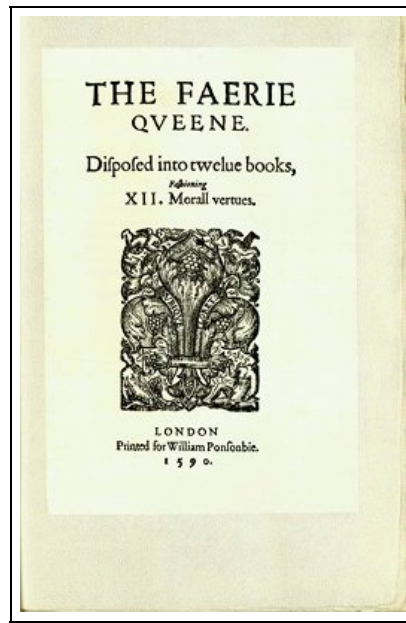
SPENSER



[pg 23]

THE
COVNTESSE
OF PEMBROKES
ARCADIA,
WRITTEN BY SIR PHILIPPE
SIDNEI.
(Illustration)
LONDON
Printed for William Ponsonbie.
Anno Domini, 1590.

MILTON



[pg 25]

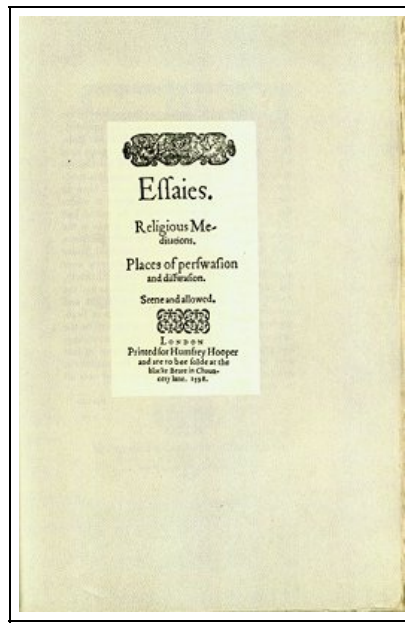
THE FAERIE
QVEENE.
Disposed into twelue books,
Fashioning
XII. Morall vertues.
(Illustration)
LONDON
Printed for William Ponsonbie.
1 5 9 0.

Who is there that upon hearing the name of Lord Bacon does not instantly recognize everything of literature the most extensive, everything of discovery the most penetrating, everything of observation of human life the most distinguished and refined?

[pg 26]

BURKE

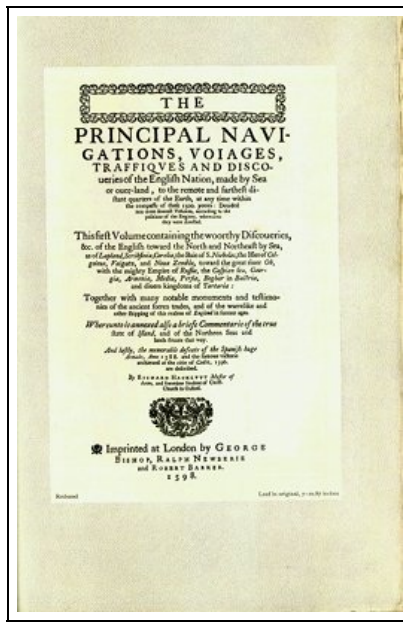
[pg 27]



Essaies.
Religious Meditations.
Places of perswasion
and disswasion.
Seene and allowed.
(Illustration)
LONDON
Printed for Humfrey Hooper
and are to bee solde at the
blacke Beare in Chauncery
lane. 1598.

They contain the heroic tales of the exploits of the great men in whom the new era was inaugurated; not mythic like the Iliads and the Eddas, but plain, broad narratives of substantial facts, which rival legend in interest and grandeur. What the old epics were to the royally or nobly born, this modern epic is to the common people. We have no longer kings or princes for chief actors to whom the heroism, like the dominion of the world, had in time past been confined. But, as it was in the days of the Apostles, when a few poor fishermen from an obscure lake in Palestine assumed, under the Divine Mission, the spiritual authority over mankind, so, in the days of our own Elizabeth, the seamen from the banks of the Thames and the Avon, the Plym and the Dart, self-taught and self-directed, with no impulse but what was beating in their own royal hearts, went out across the unknown seas, fighting, discovering, colonizing, and graved out the channels, paving them at last with their bones, through which the commerce and enterprise of England has flowed out over all the world.

FROUDE



THE

**PRINCIPAL NAVIGATIONS,
VOIAGES,**

TRAFFIQUES AND DISCOueries
of the English Nation, made by Sea
or ouer-land, to the remote and farthest distant
quarters of the Earth, at any time within
the compasse of these 1500. yeeres: Deuided
into three seuerall Volumes, according to the
positions of the Regions, whereonto
they were directed.

This first Volume containing the woorthy Discoueries,
&c. of the English toward the North and Northeast by
Sea,

as of *Lapland, Scriksinia, Corelia*, the Baie of *S. Nicholas*, the Isles of
Colgoieue,

Vaigatz, and *Noua Zembla*, toward the great riuer *Ob*,
with the mighty Empire of *Russia*, the *Caspian* sea, *Georgia*,
Armenia, Media, Persia, Boghar in *Bactria*,
and diuers kingdoms of *Tartaria*:

Together with many notable monuments and testimonies
of the ancient forren trades, and of the warelke and
other shipping of this realme of *England* in former ages.

*Whereunto is annexed also a briefe Commentarie of the
true
state of Island*, and of the Northren Seas and
lands situate that way.

*And lastly, the memorable defeate of the Spanish huge
Armada, Anno 1588.* and the famous victorie
atchieued at the citie of *Cadiz*, 1596.
are described.

By *RICHARD HACKLVYT* *Master of
Artes*, and sometime Student of *Christ-Church*
in *Oxford*.

(Illustration)

Imprinted at London by *GEORGE
BISHOP, RALPH NEWBERIE
and ROBERT BARKER.*

1 5 9 8.

And many goodly states and kingdoms seen;

Round many western islands have I been

Which bards in fealty to Apollo hold.

Oft of one wide expanse had I been told

That deep-brow'd Homer ruled as his demesne;

Yet did I never breathe its pure serene

Till I heard Chapman speak out loud and bold:

Then felt I like some watcher of the skies

When a new planet swims into his ken;

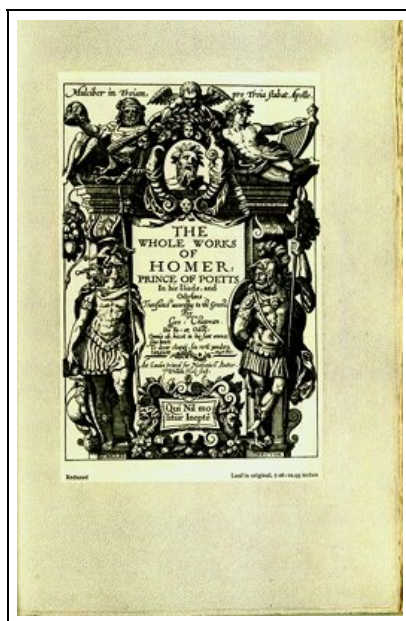
Or like stout Cortez, when with eagle eyes

He stared at the Pacific—and all his men

Look'd at each other with a wild surmise—

Silent, upon a peak in Darien.

KEATS



Mulciber in Troiam, pro Troia stabat Apollo.

HOMER
THE
WHOLE WORKS
OF
HOMER;
PRINCE OF POETTS

In his Iliads, and
Odysses.

*Translated according to the Greeke,
By
Geo: Chapman.*

De Ili: et Odiss:

*Omnia ab his: et in his sunt omnia:
siue beati*

*Te decor eloquij, seu rerū pondera
tangunt.*

Angel Pol:

*At London printed for Nathaniell Butter.
William Hole Sculp:*

Qui Nil molitur
Ineptè

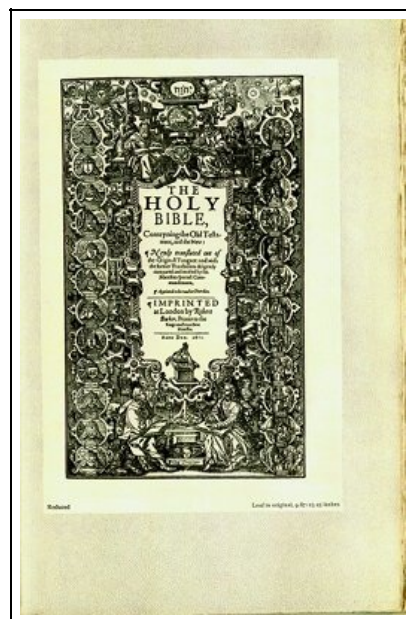
Reduced

Leaf in original, 7.06 x 10.93 inches.

Within that awful volume lies
The mystery of mysteries!
Happiest they of human race,
To whom God has granted grace
To read, to fear, to hope, to pray,
To lift the latch, and force the way;
And better had they ne'er been born
Who read to doubt, or read to scorn.

SCOTT

[pg 32



[pg 33

THE
HOLY
BIBLE,

Conteyning the Old Testament,
and the New:

¶*Newly translated out of*
the Originall Tongues: and with
the former Translations diligently
compared and reuised by his
Maiesties speciall Commandement,

¶*Appointed to be read in Churches.*

¶IMPRINTED
at London by *Robert*
Barker, Printer to the
Kings most excellent
Maiestie.

ANNO DOM. 1611.

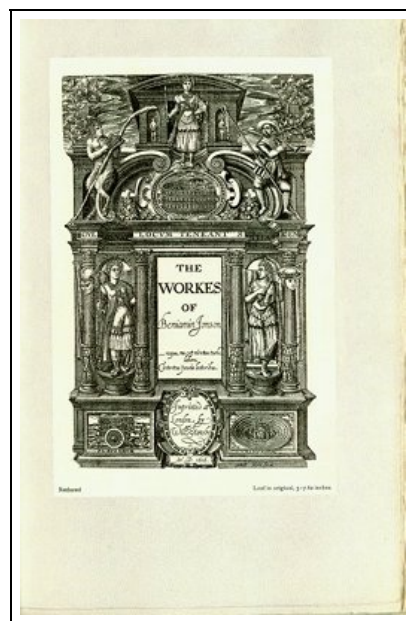
Reduced

Leaf in original 9.37 x 13.25 inches

O rare Ben Jonson

[pg 34

EPITAPH



[pg 35

THE
WORKES
of
Beniamin Jonson

—*neque, me vt miretur turba*
laboro:
Contentus paucis lectoribus.

*Imprinted at
London, by
Will Stansby
An. D. 1616.*

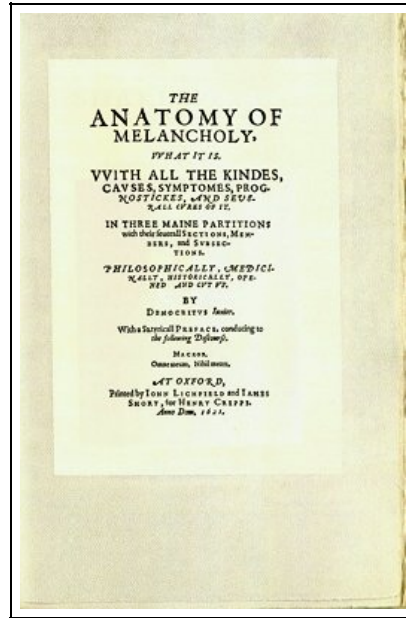
Reduced

Leaf in original, 5 × 7.62 inches.

Scarce any book of philology in our land hath in so short a time passed so many impressions.

[pg 36

FULLER



[pg 37

*THE
ANATOMY OF
MELANCHOLY,

WHAT IT IS.

WITH ALL THE KINDES,
CAUSES, SYMPTOMES, PROG NOSTICKES,
AND SEVERALL
CVRES OF IT.

IN THREE MAINE PARTITIONS
with their seuerall SECTIONS, MEMBERS,
and SVBSECTIONS.

PHILOSOPHICALLY, MEDICINALLY,
HISTORICALLY, OPENED
AND CVT VP.

BY
DEMOCRITVS *Iunior*.

With a Satyricall PREFACE, conducing to
the following Discourse.

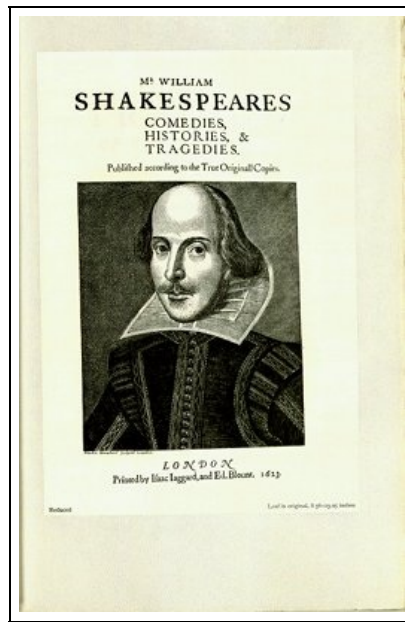
MACROB.
Omne meum, Nihil meum.*

AT OXFORD,
Printed by IOHN LICHFIELD and IAMES
SHORT, for HENRY CRIPPS.
Anno Dom. 1621.

He was not of an age, but for all time!

[pg 38]

JONSON



[pg 39]

M^r. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.

(Illustration)

Martin Droahout sculpsit London

L O N D O N
Printed by Isaac Jaggard, and Ed. Blount. 1623.

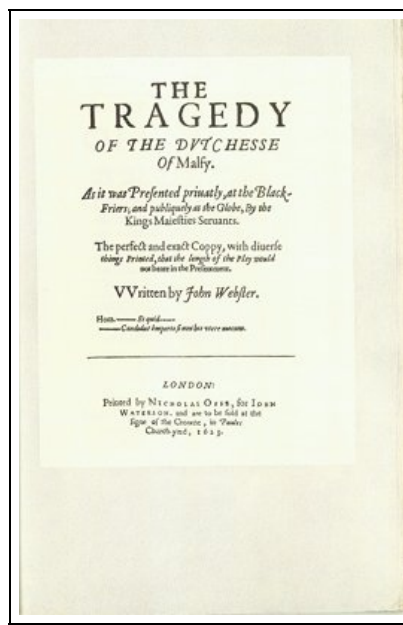
Reduced

Leaf in original 8.56 x 13.25 inches

This most tragic of all tragedies save King Lear.

[pg 40]

SWINBURNE



THE
T R A G E D Y
OF THE DUTCHESE
OF Malfy.

*As it was Presented priuately, at the Black-Friers;
and publiquely at the Globe, By the
Kings Maiesties Seruants.*

The perfect and exact Coppy, with diuerse
*things Printed, that the length of the Play would
not beare in the Presentment.*

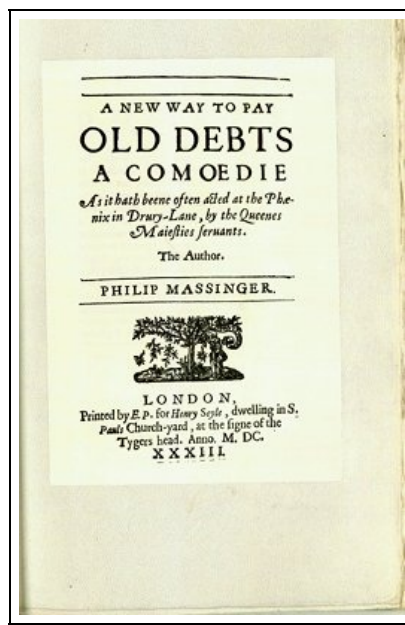
Written by *John Webster.*

Hora.— *Si quid*—
— *Candidus Imperti si non bis vtere mecum.*

LONDON:
Printed by NICHOLAS OKES, for IOHN
WATERSON, and are to be sold at the
signe of the Crowne, in *Paules*
Church-yard, 1623.

To me Massinger is one of the most interesting as well as one of the most delightful of the old dramatists, not so much for his passion or power, though at times he reaches both, as for the love he shows for those things that are lovely and of good report in human nature, for his sympathy with what is generous and high-minded and honorable and for his equable flow of a good every-day kind of poetry, with few rapids or cataracts, but singularly soothing and companionable.

LOWELL



—
—

A NEW WAY TO PAY
OLD DEBTS
A COMEDIE

*As it hath beene often acted at the Phœnix
in Drury-Lane, by the Queenes
Maiesties seruants.*

The Author.

—

PHILIP MASSINGER.

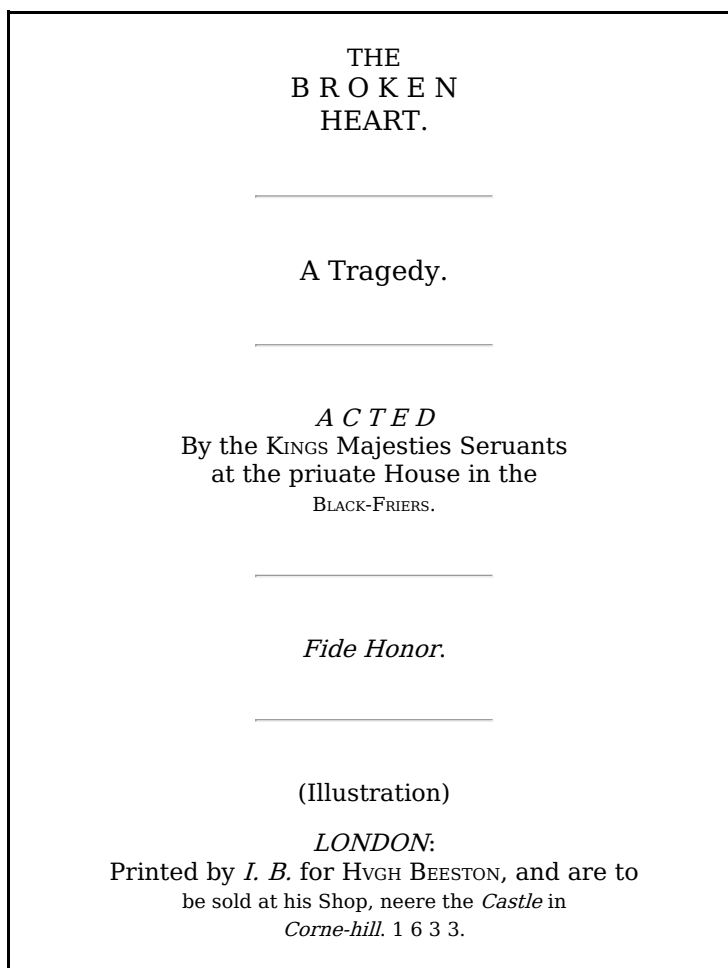
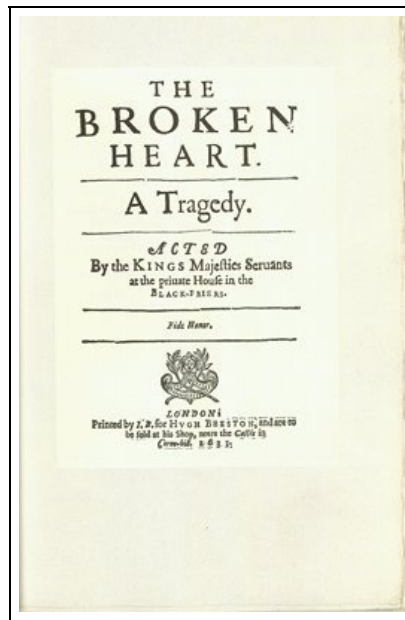
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(illustration)

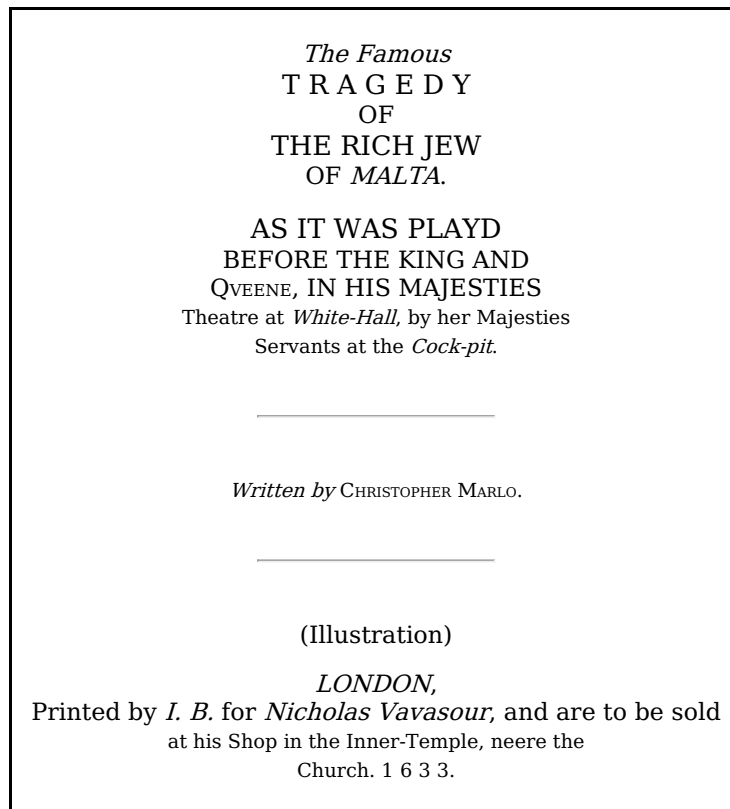
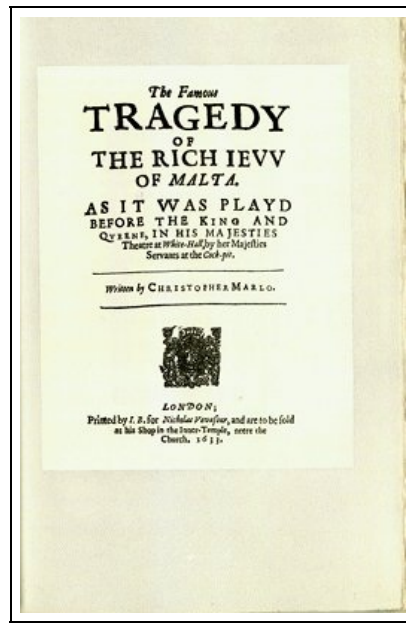
L O N D O N,
Printed by *E. P.* for *Henry Seyle*, dwelling in *S.*
Pauls Church-yard, at the signe of the
Tygers head. Anno. M. DC.
X X X I I I.

Ford was of the first order of poets. He sought for sublimity, not by parcels in metaphors or visible images, but directly where she has her full residence in the heart of man; in the actions and sufferings of the greatest minds. There is a grandeur of the soul above mountains, seas, and the elements. Even in the poor perverted reason of Giovanni and Annabella we discover traces of that fiery particle, which in the irregular starting from out of the road of beaten action, discovers something of a right line even in obliquity, and shows hints of an improvable greatness in the lowest descents and degradation of our nature.

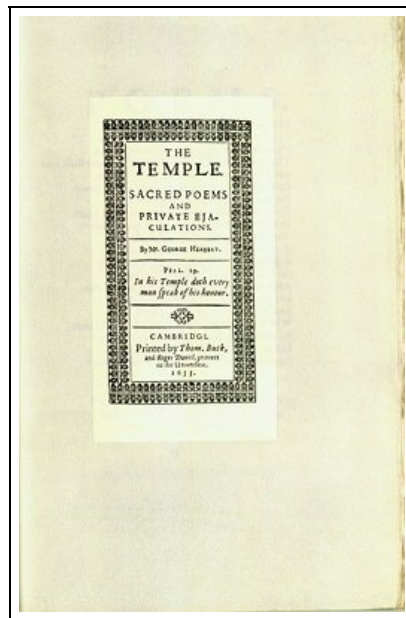
[pg 44



Next Marlow, bathed in the Thespian springs,
Had in him those brave sublunary things
That the first poets had; his raptures were
All air and fire which made his verses clear;
For that fine madness still he did retain,
Which rightly should possess a poet's brain.



Sir, I pray deliver this little book to my dear brother Farrar, and tell him he shall find in it a picture of the many spiritual conflicts that have passed betwixt God and my soul, before I would subject mine to the will of Jesus, my Master, in Whose service I have now found perfect freedom. Desire him to read it; and then, if he can think it may turn to the advantage of any dejected poor soul, let it be made public; if not, let him burn it; for I and it are less than the least of God's mercies.



THE
T E M P L E.
SACRED POEMS
AND
PRIVATE EJACULATIONS.

By M^r. GEORGE HERBERT.

PSAL. 29.

*In his Temple doth every
man speak of his honour.*

(Illustration)

CAMBRIDGE
Printed by *Thom. Buck,*
and *Roger Daniel,* printers
to the Universitie.
1 6 3 3.

Did his youth scatter poetry wherein

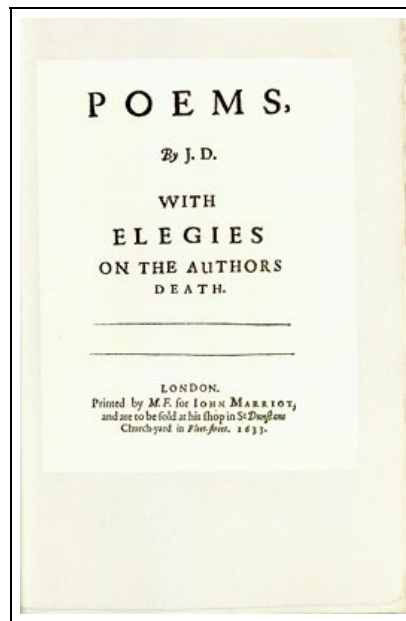
Lay Love's philosophy? Was every sin

Pictured in his sharp satires, made so foul,

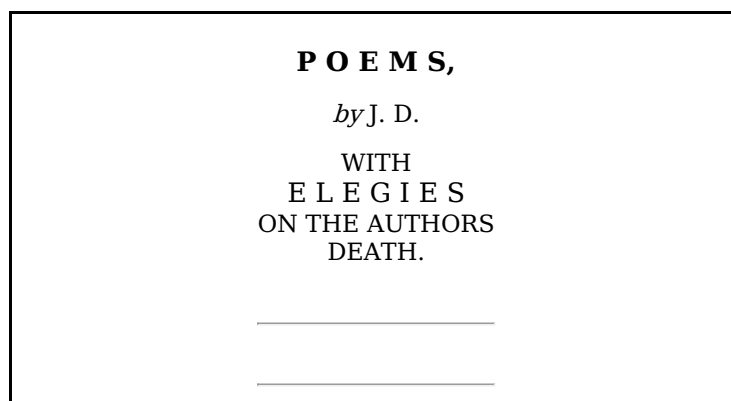
That some have fear'd sin's shapes, and kept their soul

Safer by reading verse: did he give days,
Past marble monuments, to those whose praise
He would perpetuate? Did he—I fear
Envy will doubt—these at his twentieth year?
But, more matured, did his rich soul conceive
And in harmonious holy numbers weave
A crown of sacred sonnets, fit to adorn
A dying martyr's brow, or to be worn
On that blest head of Mary Magdalen,
After she wiped Christ's feet, but not till then;
Did he—fit for such penitents as she
And he to use—leave us a Litany
Which all devout men love, and doubtless shall,
As times grow better, grow more classical?
Did he write hymns, for piety and wit,
Equal to those great grave Prudentius writ?

WALTON



[pg 51

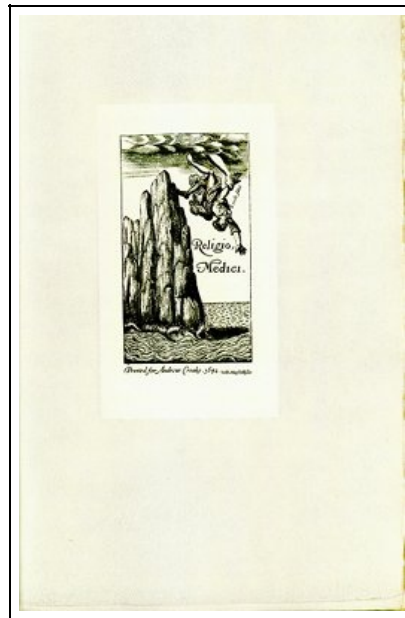


LONDON.
Printed by *M. F.* for JOHN MARRIOT,
and are to be sold at his shop in S^t Dunstons
Church-yard in *Fleet-street.* 1 6 3 3.

It is not on the praises of others, but on his own writings that he is to depend for the esteem of posterity; of which he will not easily be deprived while learning shall have any reverence among men; for there is no science in which he does not discover some skill; and scarce any kind of knowledge, profane or sacred, abstruse or elegant, which he does not appear to have cultivated with success.

[pg 52]

JOHNSON



[pg 53]

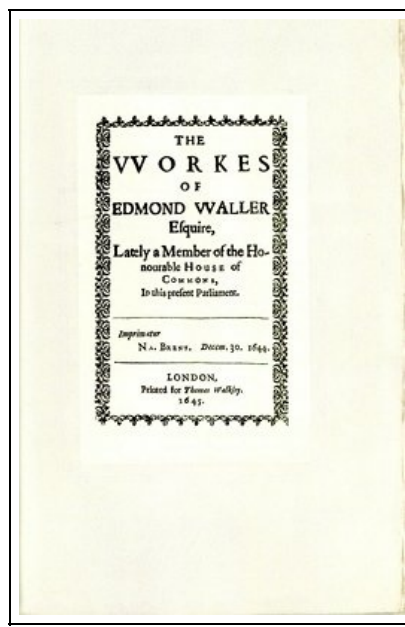
à coelo salus
Religio,
Medici.
Printed for Andrew Crooke. 1642. Will Marshatt. scu.

Waller was smooth.

[pg 54]

POPE

[pg 55]



THE
WORKES
OF
EDMOND WALLER
Esquire,
Lately a Member of the Honourable
HOUSE OF
COMMONS,
In this present Parliament.

Imprimatur
NA. BRENT. Decem. 30. 1644.

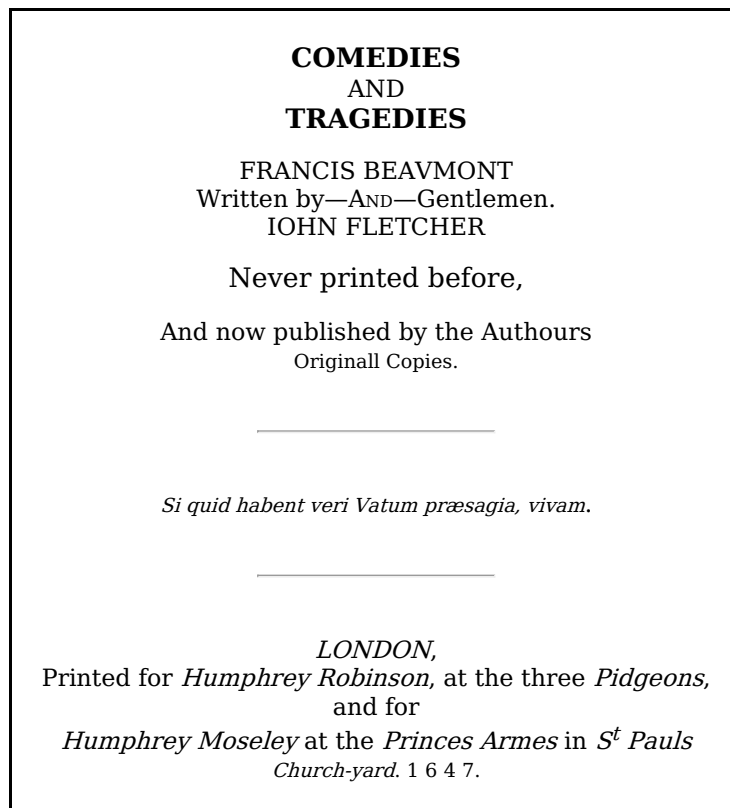
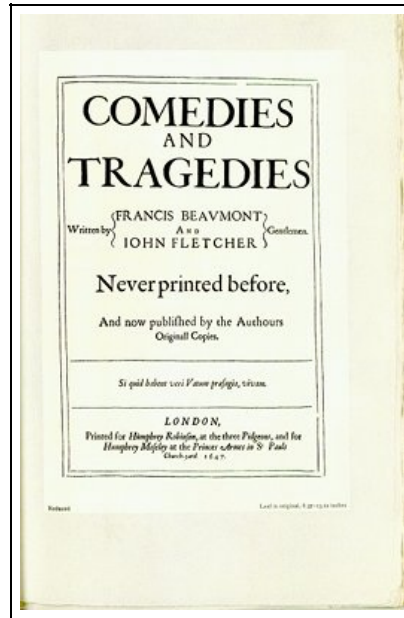
LONDON,
Printed for *Thomas Walkley*.
1645.

O volume, worthy, leaf by leaf and cover,
To be with juice of cedar washed all over!
Here's words with lines, and lines with scenes consent
To raise an act to full astonishment;
Here melting numbers, words of power to move
Young men to swoon, and maids to die for love:
Love lies a-bleeding here; *Evadne* there
Swells with brave rage, yet comely everywhere;
Here's *A Mad Lover*; there that high design
Of *King and No King*, and the rare plot thine.
So that where'er we circumvolve our eyes,

Such rich, such fresh, such sweet varieties
Ravish our spirits, that entranc'd we see,
None writes love's passion in the world like thee.

HERRICK

[pg 57



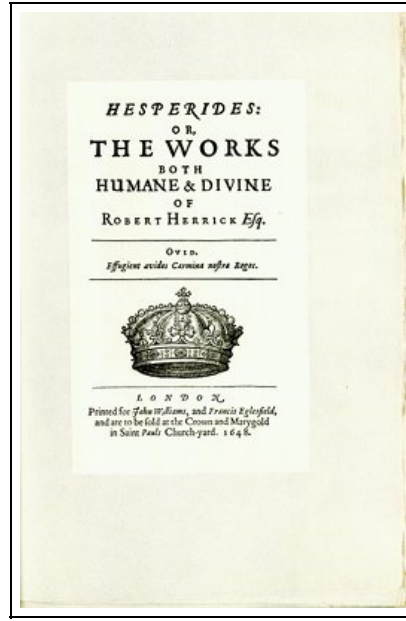
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Leaf in original, 8.37 x 13.12 inches

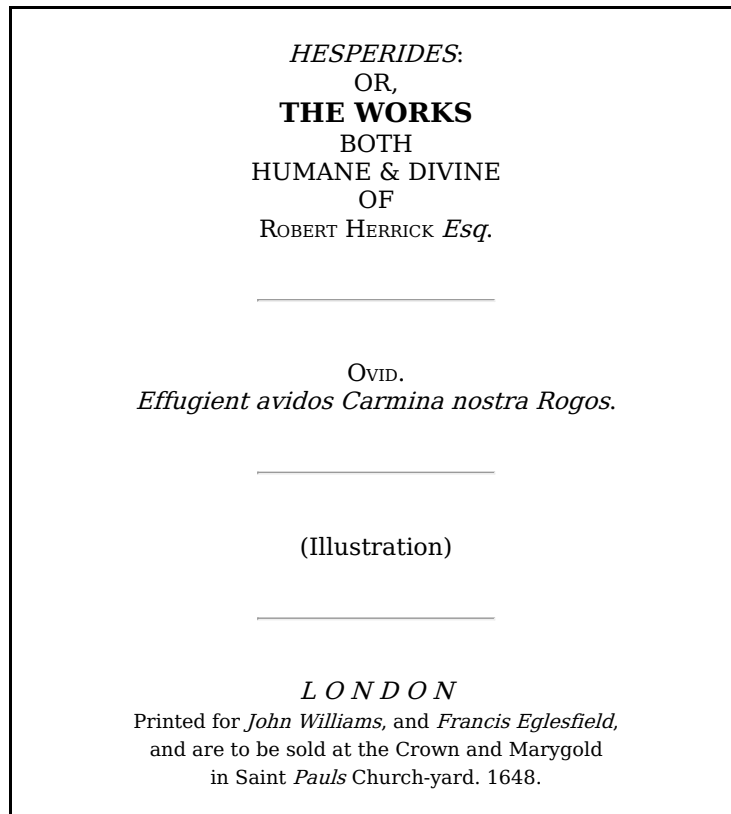
[pg 58

What mighty epics have been wrecked by time
Since Herrick launched his cockle-shell of rhyme!

ALDRICH



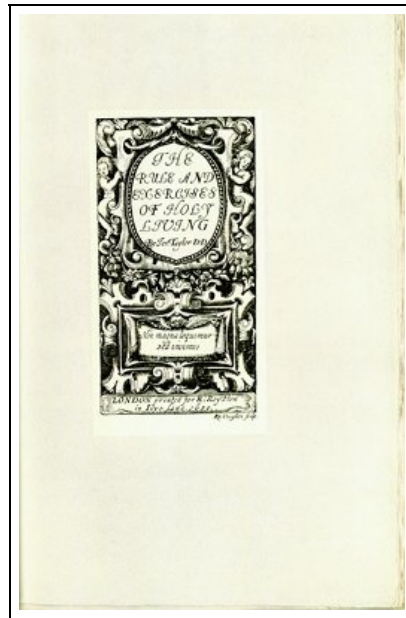
[pg 59]



Taylor, the Shakespeare of divines.

[pg 60]

EMERSON



*THE
RULE AND
EXERCISES
OF HOLY
LIVING*

By Jer. Taylor D:D.

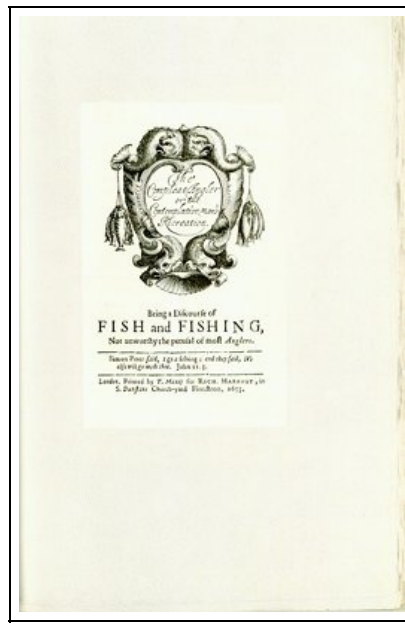
*Non magna loquimur
sed vivimus*

*LONDON printed for R. Royston
in Ivy Lane. 1650.*

Ro: Vaughan sculp.

That is a book you should read: such sweet religion in it, next to Woolman's, though the subject be bait, and hooks, and worms, and fishes.

LAMB



*The
Compleat Angler
or the
Contemplative man's
Recreation*

Being a Discourse of
FISH and FISHING,
Not unworthy the perusal of most *Anglers*.

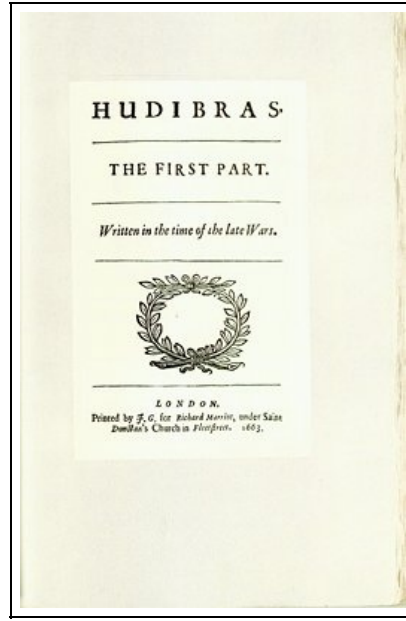
Simon Peter said, *I go a fishing: and they said, We
also wil go with thee.* John 21. 3.

London, Printed by *T. Maxey* for RICH. MARRIOT, in
S. *Dunstans* Church-yard Fleetstreet, 1653.

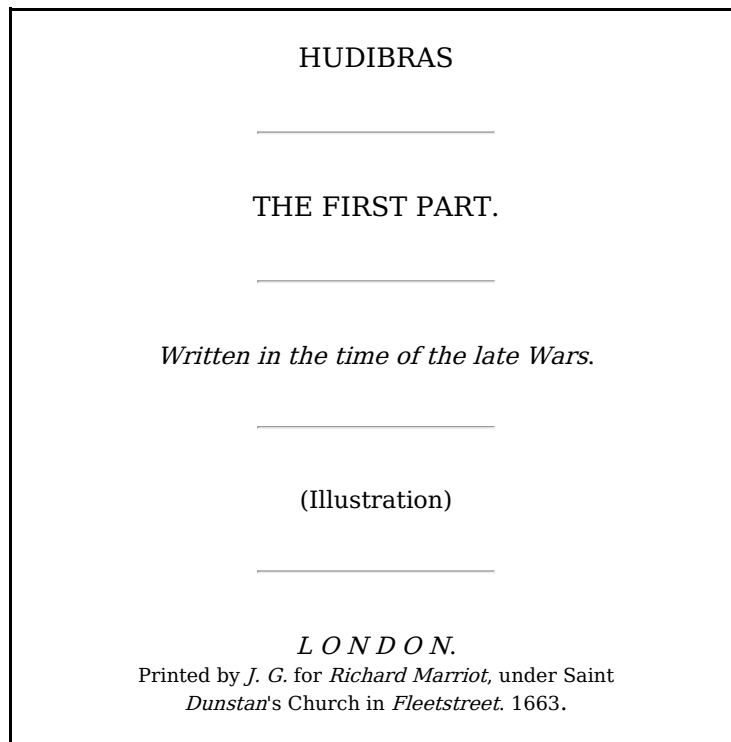
Yet he, consummate master, knew
When to recede and when pursue.
His noble negligences teach
What others' toils despair to reach.
He, perfect dancer, climbs the rope,
And balances your fear and hope;
If, after some distinguished leap,
He drops his pole, and seems to slip,
Straight gathering all his active strength,
He rises higher half his length.

With wonder you approve his slight,
And owe your pleasure to your fright.

PRIOR



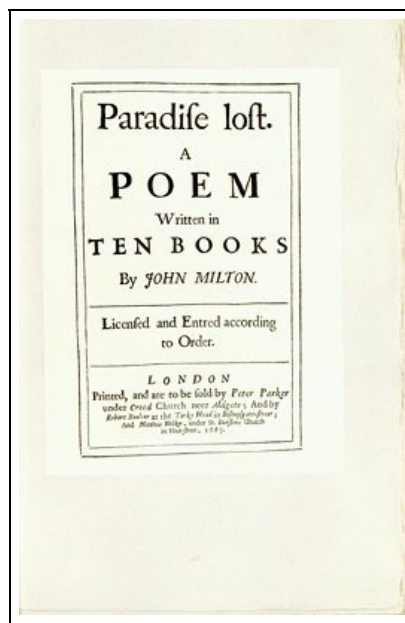
[pg 65]



The third among the sons of light.

SHELLEY

[pg 66]



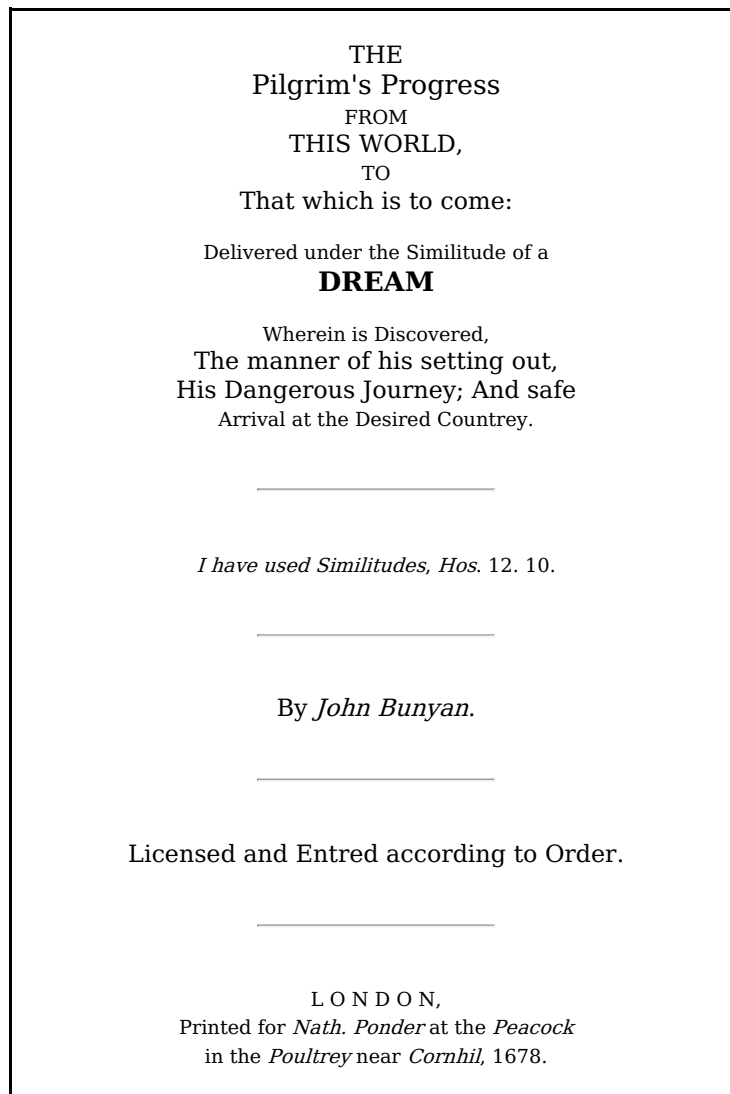
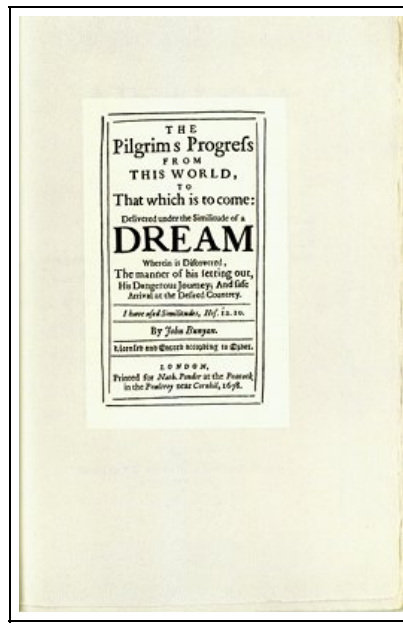
Paradise lost.
A
P O E M
Written in
T E N B O O K S
By JOHN MILTON.

Licensed and Entred according
to Order.

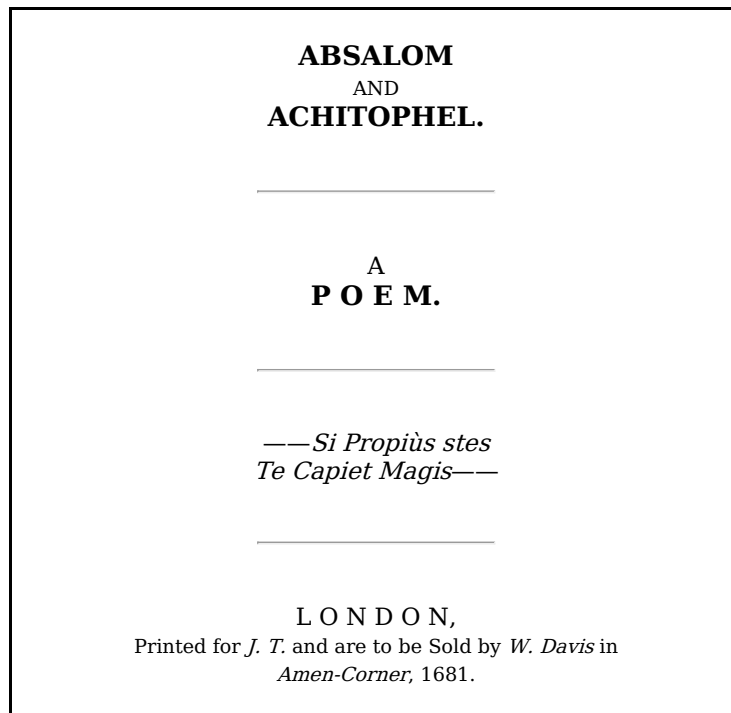
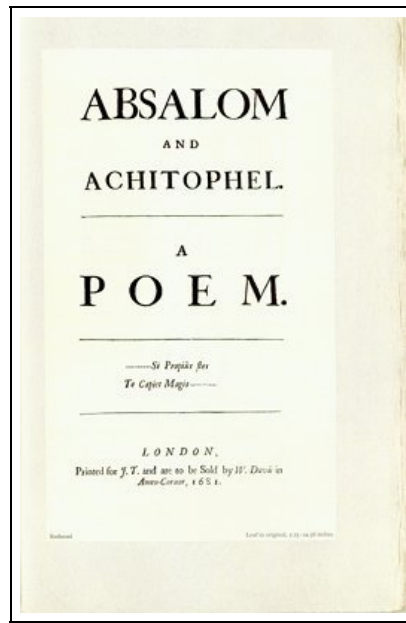
L O N D O N
Printed, and are to be sold by *Peter Parker*
under *Creed Church near Aldgate*; And by
Robert Boulter at the *Turks Head* in *Bishopsgate-street*;
And *Matthias Walker*, under *St. Dunstons Church*
in *Fleet-street*, 1667.

Ingenious dreamer! in whose well-told tale
Sweet fiction and sweet truth alike prevail;
Whose humorous vein, strong sense, and simple style,
May teach the gayest, make the gravest smile;
Witty and well-employed, and, like thy Lord,
Speaking in parables his slighted word:—
I name thee not, lest so despised a name
Should move a sneer at thy deserved fame.

COWPER



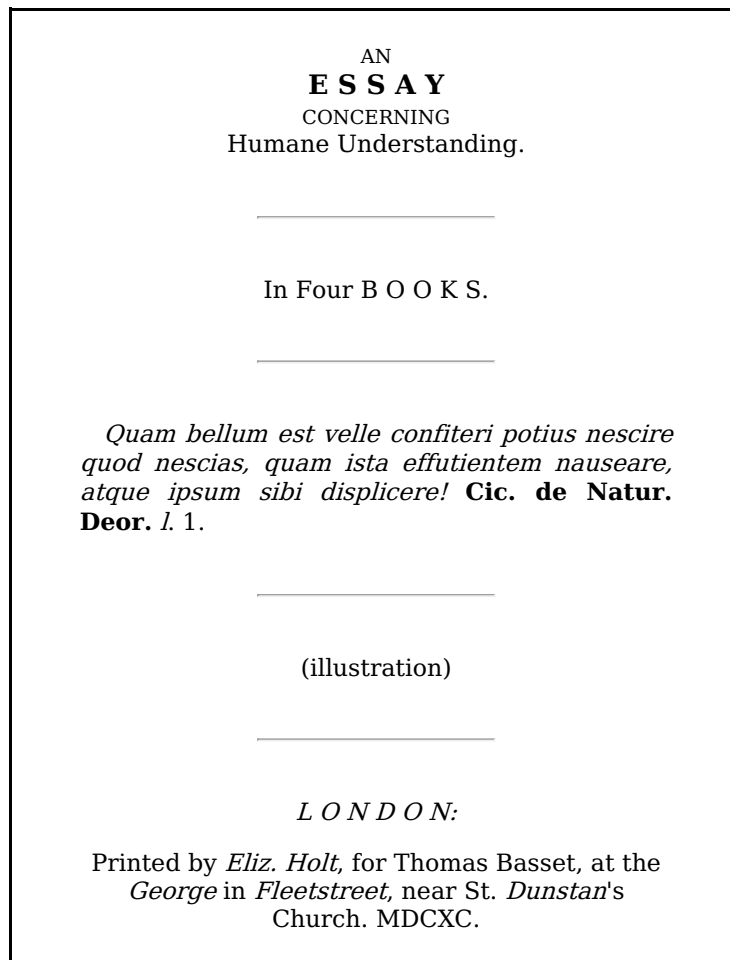
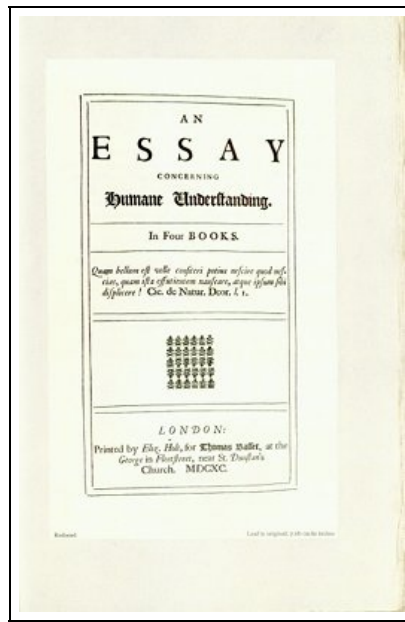
Behold where Dryden's less presumptuous car
Wide o'er the fields of glory bear
Two coursers of ethereal race,
With necks in thunder clothed, and long-resounding pace.



Reduced

Leaf in original, 7.75 × 12.56 inches.

Few books in the literature of philosophy have so widely represented the spirit of the age and country in which they appeared, or have so influenced opinion afterwards as Locke's *Essay concerning Human Understanding*. The art of education, political thought, theology and philosophy, especially in Britain, France and America, long bore the stamp of the *Essay*, or of reaction against it.



Reduced

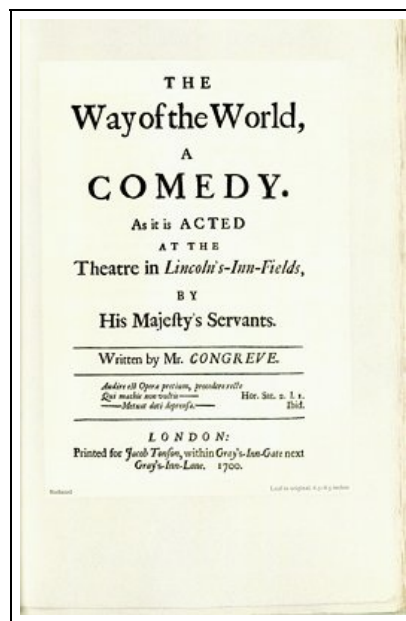
Leaf in original, 7.18 × 12.62 inches

Oh! that your brows my laurel had sustained,
 Well had I been deposed if you had reigned!
 The father had descended for the son;
 For only you are lineal to the throne.

Yet I this prophesy: thou shalt be seen,
(Though with some short parenthesis between,)
High on the throne of wit; and, seated there,
Not mine (that's little) but thy laurel wear.
Thy first attempt an early promise made,
That early promise this has more than paid;
So bold, yet so judiciously you dare,
That your least praise is to be regular.

Already I am worn with cares and age,
And just abandoning the ungrateful stage;
Unprofitably kept at heaven's expense,
I live a rent-charge on his providence.
But you, whom every Muse and Grace adorn,
Whom I foresee to better fortune born,
Be kind to my remains; and, oh defend,
Against your judgment, your departed friend!
Let not the insulting foe my fame pursue,
But shield those laurels which descend to you:
And take for tribute what these lines express:
You merit more, but could my love do less.

DRYDEN



THE
Way of the World,
A
COMEDY.

As it is ACTED
AT THE
Theatre in *Lincoln's-Inn-Fields,*
BY
His Majesty's Servants.

Written by Mr. *CONGREVE.*

*Audire est Operæ pretium, procedere recte
Qui mæchis non vultis—* Hor. Sat. 2. l. 1.
—Metuat doti deprensa.— Ibid.

L O N D O N:
Printed for *Jacob Tonson,* within *Gray's-Inn-Gate* next
Gray's-Inn-Lane. 1700.

Reduced

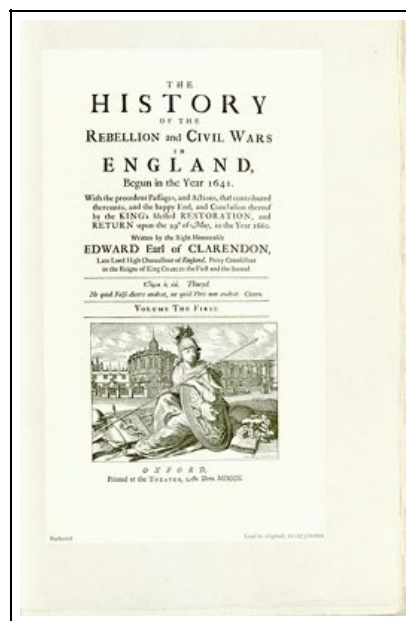
Leaf in original, 6.5 × 8.5 inches.

For an Englishman there is no single historical work with which it can be so necessary for him to be well and thoroughly acquainted as with Clarendon.

[pg 76

SOUTHEY

[pg 77



THE
HISTORY
OF THE
REBELLION and CIVIL WARS
IN
E N G L A N D,
Begun in the Year 1641.

With the precedent Passages, and Actions,
that contributed thereunto, and the happy End,
and Conclusion thereof by the KING's blessed
RESTORATION, and RETURN upon the 29th of
May, in the Year 1660.

Written by the Right Honourable
EDWARD Earl of CLARENDON,
Late Lord High Chancellour of *England*, Privy Counsellour
in the Reigns of King CHARLES the First and the Second.

κτῆμα ἐς ἀεί Thucyd.
Ne quid Falsi dicere audeat, ne quid Veri non audeat.
Cicero.

VOLUME THE FIRST.

(Illustration)

O X F O R D,
Printed at the THEATER, *An. Dom.* MDCCII.

Reduced

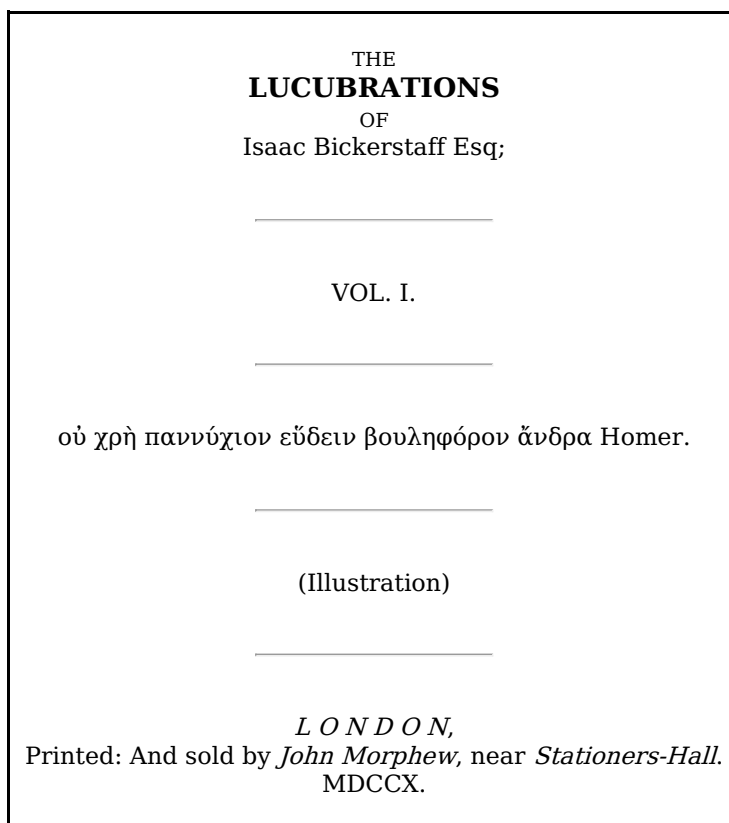
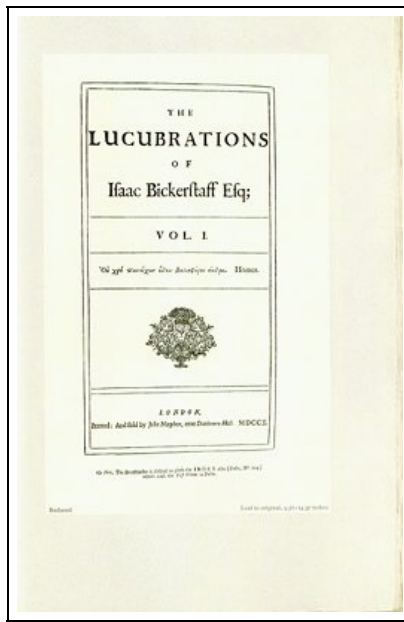
Leaf in original, 11 × 17.5 inches.

It is incredible to conceive the effect his writings have had upon the Town; how many thousand follies they have either quite banished or given a very great check to! how much countenance they have added to Virtue and Religion! how many people they have rendered happy, by showing them it was their own fault if they were not so! and lastly how entirely they have convinced our young fops and young fellows of the value and advantages of Learning! He has indeed rescued it out of the hands of pedants, and fools, and discovered the true method of making it amiable and lovely to all mankind. In the dress he gives it, it is a most welcome guest at tea-tables and assemblies, and is relished and caressed by the merchants on the Change. Accordingly, there is not a Lady at Court, nor a Broker in Lombard Street, who is not easily persuaded that Captain *Steele* is the greatest Scholar and Casuist of any man in England.

GAY

[pg 78]

[pg 79]



Note, The Bookbinder is desired to place the INDEX after [Tosler, N^o. 114] which ends the *First Volume* in Folio.

Reduced

Leaf in original, 9.50 × 14.37 inches

Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison.

[pg 80

JOHNSON

[pg 81



NUMB. 1

The SPECTATOR.

*Non fumum ex fulgore, sed ex fumo dare lucem
Cogitat; ut speciosa dehinc miracula promat. Hor.*

To be Continued every Day.

Thursday, March 1. 1711.

I Have observed, that a Reader seldom peruses a Book with Pleasure 'till he knows whether the Writer of it be a black or a fair Man, of a mild or choleric Disposition, Married or a Batchelor, with other Particulars of the like nature, that conduce very much to the right Understanding of an Author. To gratify this Curiosity, which is so natural to a Reader, I design this Paper, and my next, as Prefatory Discourses to my following Writings, and shall give some Account in them of the several Persons that are engaged in this Work. As the chief Trouble of Compiling, Digesting and Correcting will fall to my Share, I must do my self the Justice to open the Work with my own History.

I was born to a small Hereditary Estate, which I find, by the Writings of the Family, was bounded by the same Hedges and Ditches in *William* the Conqueror's Time that it is at present, and has been delivered down from Father to Son whole and entire, without the Loss or Acquisition of a single Field or Meadow, during the Space of six hundred Years. There goes a Story in the Family, that when my Mother was gone with Child of me about three Months, she dreamt that she was brought to Bed of a Judge: Whether this might proceed from a Law-Suit which was then depending in the Family, or my Father's being a Justice of the Peace, I cannot determine; for I am not so vain as to think it presaged any Dignity that I should arrive at in my future Life, though that was the Interpretation which the Neighbourhood put upon it. The Gravity of my Behaviour at my very first Appearance in the World, and all the Time that I sucked, seemed to favour my Mother's Dream: For, as she has often told me, I threw away my Rattle before I was two Months old, and would not make use of my Coral 'till they had taken away

the Bells from it.

As for the rest of my Infancy, there being nothing in it remarkable, I shall pass it over in Silence. I find that, during my Nonage, I had the Reputation of a very sullen Youth, but was always a Favourite of my School-Master, who used to say, *that my Parts were solid and would wear well*. I had not been long at the University, before I distinguished my self by a most profound Silence: For, during the Space of eight Years, excepting in the publick Exercises of the College, I scarce uttered the Quantity of an hundred Words; and indeed do not remember that I ever spoke three Sentences together in my whole Life. Whilst I was in this Learned Body I applied my self with so much Diligence to my Studies, that there are very few celebrated Books, either in the Learned or the Modern Tongues, which I am not acquainted with.

Upon the Death of my Father I was resolved to travel into Foreign Countries, and therefore left the University, with the Character of an odd unaccountable Fellow, that had a great deal of Learning, if I would but show it. An insatiable Thirst after Knowledge carried me into all the Countries of *Europe*, where there was any thing new or strange to be seen; nay, to such a Degree was my Curiosity raised, that having read the Controversies of some great Men concerning the Antiquities of *Egypt*, I made a Voyage to *Grand Cairo*, on purpose to take the Measure of a Pyramid; and as soon as I had set my self right in that Particular, returned to my Native Country with great Satisfaction.

I have passed my latter Years in this City, where I am frequently seen in most publick Places, tho' there are not above half a dozen of my select Friends that know me; of whom my next Paper shall give a more particular Account. There is no Place of publick Resort, wherein I do not often make my Appearance; sometimes I am seen thrusting my Head into a Round of Politicians at *Will's*, and listning with great Attention to the Narratives that are made in those little Circular Audiences. Sometimes I smoak a Pipe at *Child's*; and whilst I seem attentive to nothing but the *Post-Man*, over-hear the Conversation of every Table in the Room. I appear on *Sunday Nights* at *St. James's Coffee-House*, and sometimes join the little Committee of Politicks in the Inner-Room, as one who comes there to hear and improve. My Face is likewise very well known at the *Grecian*, the *Cocoa-Tree*, and in the Theaters both of *Drury-Lane*, and the *Hay-Market*. I have been taken for a Merchant

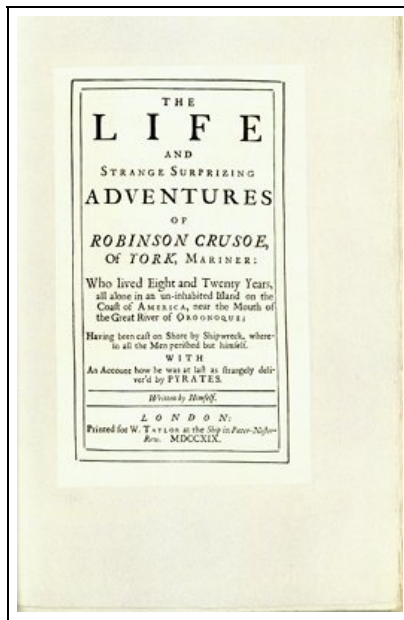
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Leaf in original, 8.12 × 13.12 inches.

It breathes throughout a spirit of piety and benevolence; it sets in a very striking light the importance of the mechanic arts, which they who know not what it is to be without them are apt to undervalue. It fixes in the mind a lively idea of the horrors of solitude, and, consequently, of the sweets of social life, and of the blessings we derive from conversation and mutual aid; and it shows how by labouring with one's own hands, one may secure independence, and open for one's self many sources of health and amusement. I agree, therefore, with Rousseau, that this is one of the best books that can be put into the hands of children.

[pg 82

BEATTIE



THE
 LIFE
 AND
 STRANGE SURPRIZING
 ADVENTURES
 OF
ROBINSON CRUSOE,
 OF YORK, MARINER:

Who lived Eight and Twenty Years,
 all alone in an un-inhabited Island on the
 Coast of AMERICA, near the Mouth of
 the Great River of OROONOQUE;

Having been cast on Shore by Shipwreck, wherein
 all the Men perished but himself.

WITH

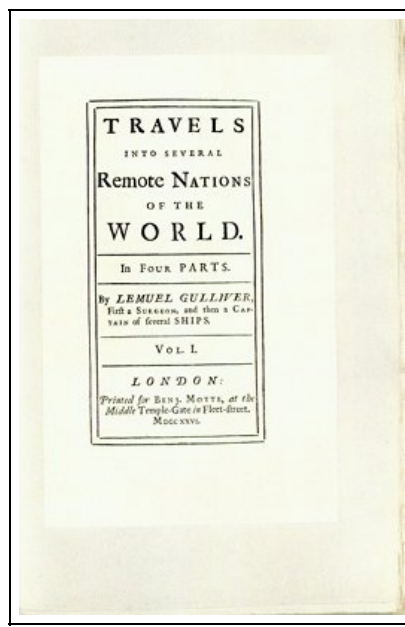
An Account how he was at last as strangely deliver'd
 by PYRATES.

Written by Himself.

LONDON:
 Printed for W. TAYLOR at the *Ship* in *Pater-Noster-Row.*
 MDCCXIX.

Anima Rabelasii habitans in sicco

COLERIDGE



TRAVELS
INTO SEVERAL
Remote NATIONS
OF THE
WORLD.

In FOUR PARTS.

By *LEMUEL GULLIVER*,
First a SURGEON, and then a CAPTAIN
of several SHIPS.

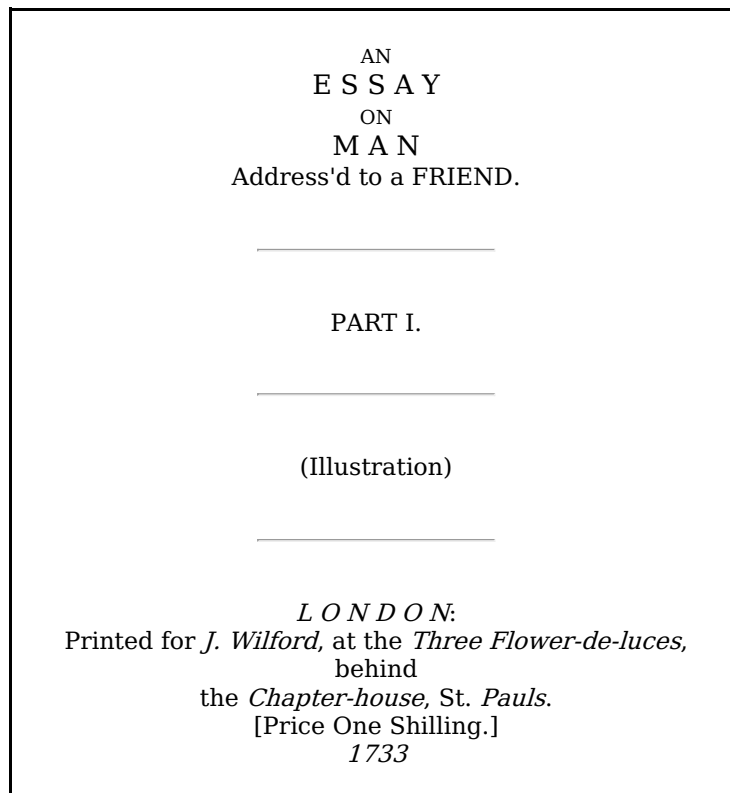
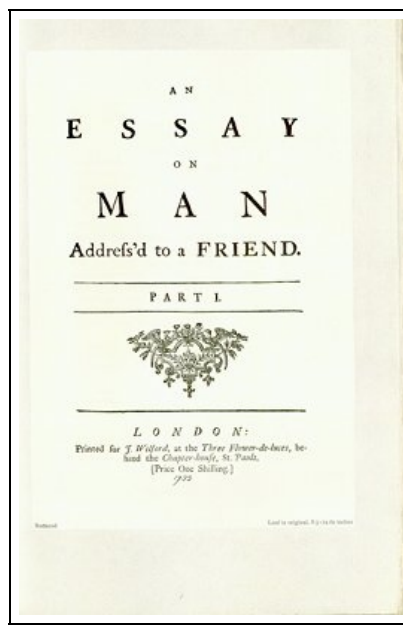
VOL. I.

LONDON:
*Printed for BENJ. MOTTE, at the
Middle Temple-Gate in Fleet-street.*
MDCCLXXVI.

I think no English poet ever brought so much sense into the same number of lines with equal smoothness, ease, and poetical beauty. Let him who doubts of this peruse the *Essay on Man* with attention.

[pg 86

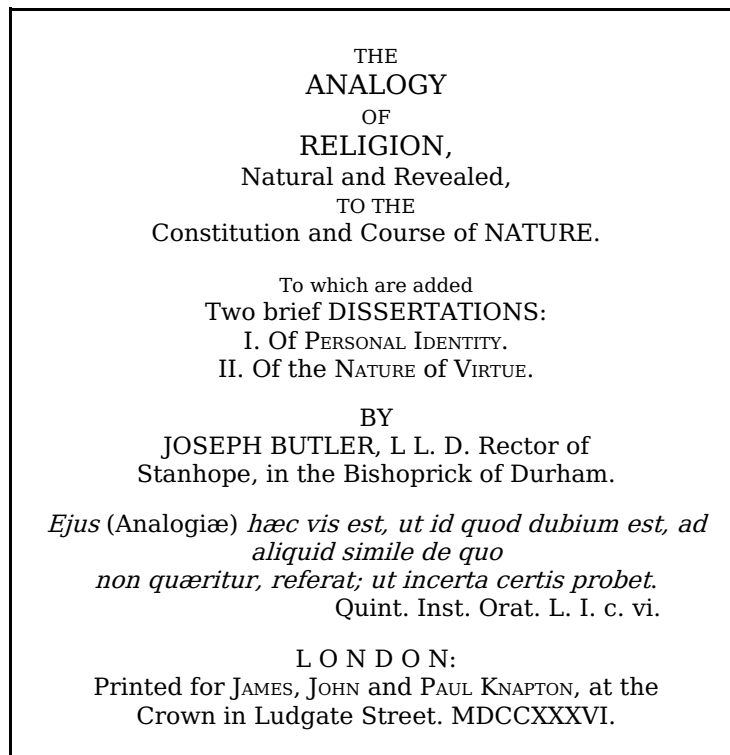
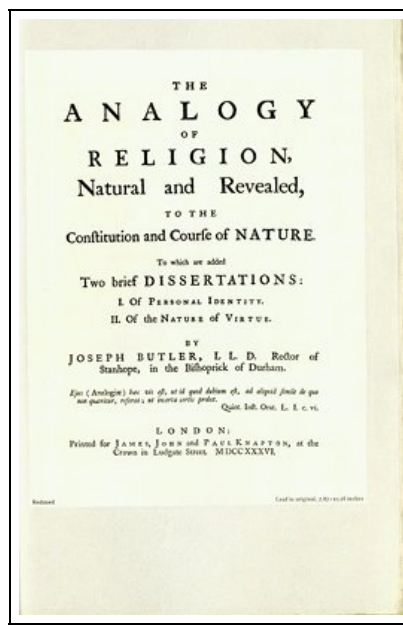
SHENSTONE



Reduced

Leaf in original, 8.5 × 12.62 inches.

It was about this date, I suppose, that I read Bishop Butler's *Analogy*; the study of which has been to so many, as it was to me, an era in their religious opinions. Its inculcation of a visible church, the oracle of truth and a pattern of sanctity, of the duties of external religion, and of the historical character of Revelation, are characteristics of this great work which strike the reader at once; for myself, if I may attempt to determine what I most gained from it, it lay in two points which I shall have an opportunity of dwelling on in the sequel: they are the underlying principles of a great portion of my teaching.

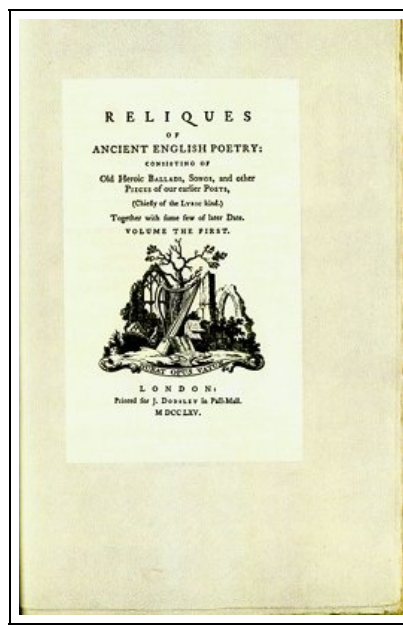


Reduced

Leaf in original, 7.87 × 10.18 inches.

I never heard the olde song of Percy and Duglas that I found not my heart moved more than with a Trumpet.

SIDNEY



RELIQUES
OF
ANCIENT ENGLISH POETRY:
CONSISTING OF
Old Heroic BALLADS, SONGS, and other
PIECES of our earlier POETS,
(Chiefly of the LYRIC kind.)
Together with some few of later Date.
VOLUME THE FIRST.

(Illustration: DURAT OPUS VATUM)

L O N D O N:
Printed for J. DODSLEY in Pall-Mall.
M D C C L X V.

From dewy pastures, uplands sweet with thyme,

[pg 92]

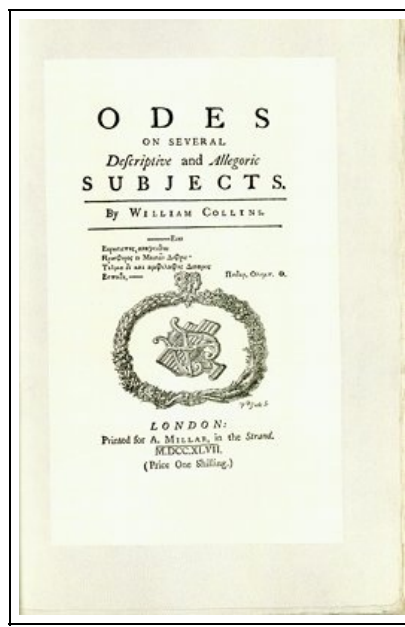
A virgin breeze freshened the jaded day.

It wafted Collins' lonely vesper chime,

It breathed abroad the frugal note of Gray.

WATSON

[pg 93]



ODES
ON SEVERAL
Descriptive and Allegoric
SUBJECTS.

By WILLIAM COLLINS.

—Ειην
Ευρησειπης αναγεισθαι
Ευρησειπης αναγεισθαι
Τολμα δε και αμφιλαφης Δυναμης
Πινδαρ. Ολυμπ. Θ.

(Illustration)

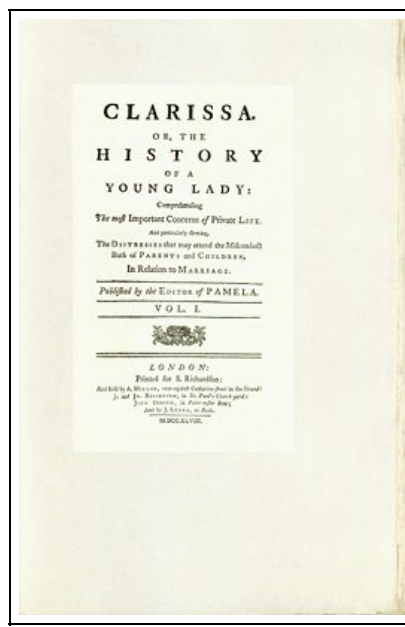
LONDON:
Printed for A. MILLAR, in the *Strand*.
M.DCC.XLVII.
(Price One Shilling.)

The first book in the world for the knowledge it displays of the human heart.

[pg 94

JOHNSON

[pg 95



CLARISSA.
OR, THE
HISTORY
OF A
YOUNG LADY:
Comprehending
The most Important Concerns of Private LIFE.
And particularly shewing,
The DISTRESSES that may attend the Misconduct
Both of PARENTS and CHILDREN,
In Relation to MARRIAGE.

Published by the EDITOR *of* PAMELA.

VOL. I.

(Illustration)

LONDON:

Printed for S. Richardson:

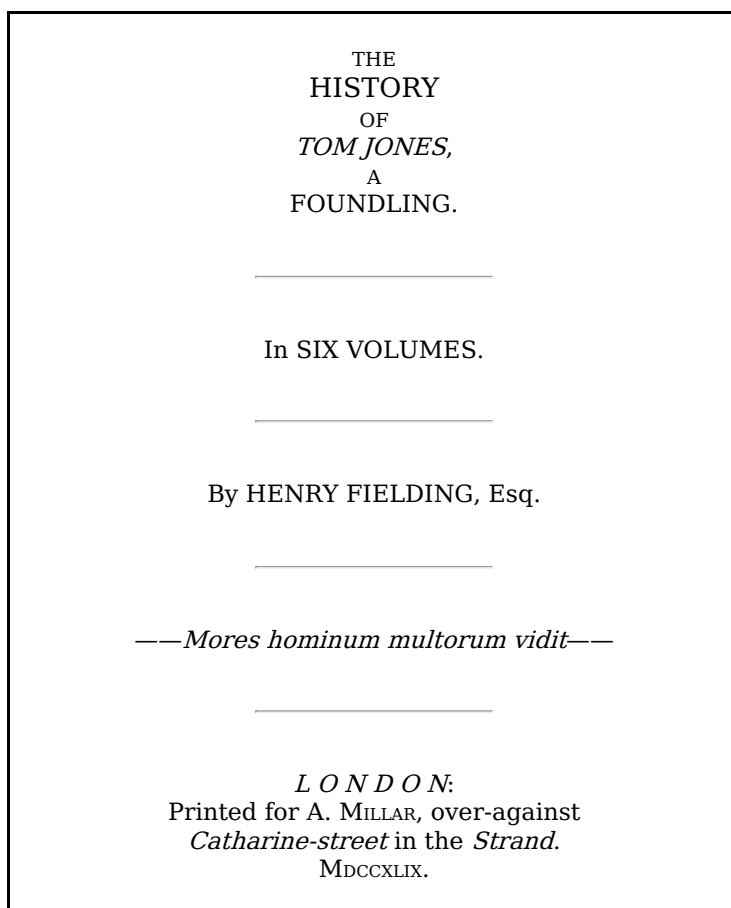
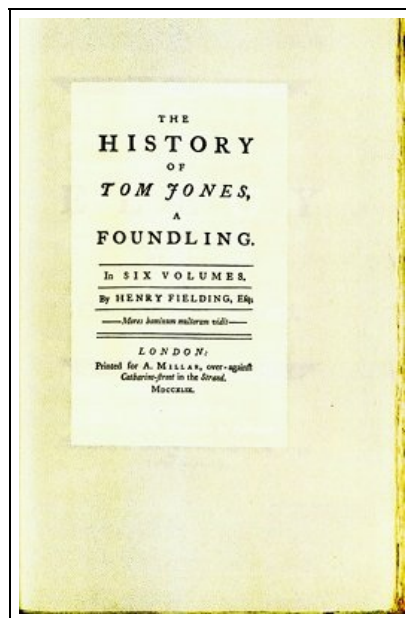
And Sold by A. MILLAR, over-against *Catharine-street* in the
Strand:

J. and JA. RIVINGTON, in *St. Paul's Church-yard*:

JOHN OSBORN, in *Pater-noster Row*;

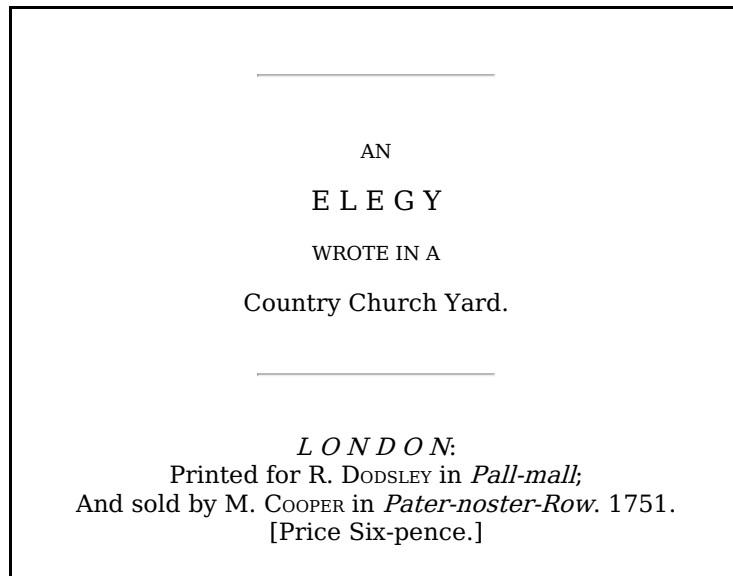
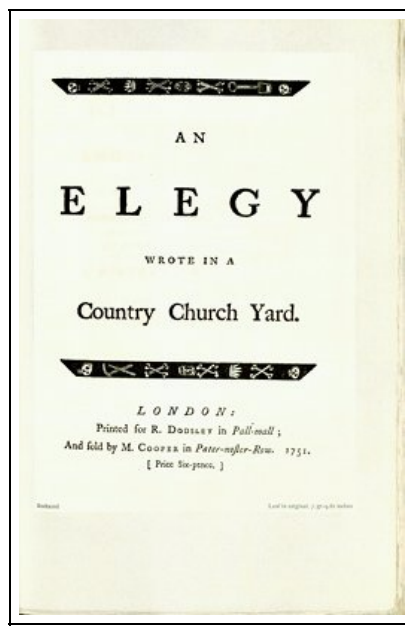
And by J. LEAKE, at *Bath*.

M.DCC.XLVIII.



Now, gentlemen, I would rather be the author of that poem than take Quebec.

WOLFE



Reduced

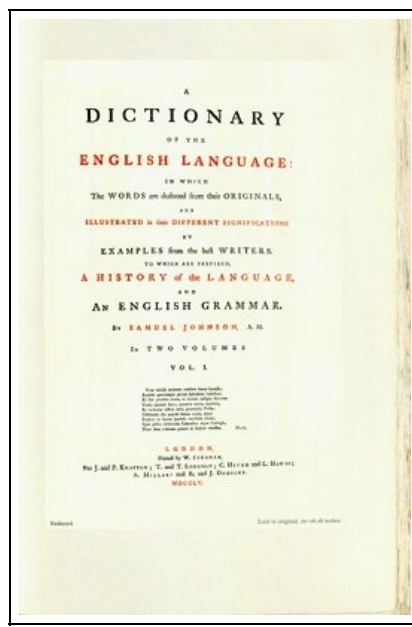
Leaf in original, 7.37 × 9.81 inches

I have devoted this book, the labour of years, to the honour of my country, that we may no longer yield the palm of philology without a contest to the nations of the Continent.

[pg 10

JOHNSON

[pg 10



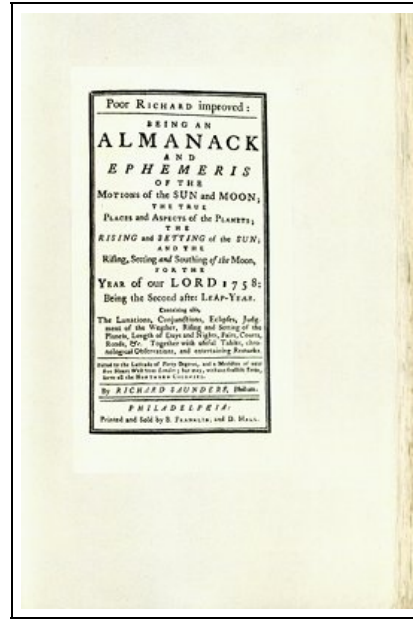
A
DICTIONARY
OF THE
ENGLISH LANGUAGE:
IN WHICH
The WORDS are deduced from their ORIGINALS,
AND
ILLUSTRATED in their DIFFERENT SIGNIFICATIONS
BY
EXAMPLES from the best WRITERS.
TO WHICH ARE PREFIXED,
A HISTORY of the LANGUAGE,
AND
AN ENGLISH GRAMMAR.
By SAMUEL JOHNSON, A. M.
IN TWO VOLUMES
VOL. I.

Cum tabulis animum censoris sumet honesti:
Audebit quæcunque parum splendoris
habebunt,
Et sine pondere erunt, et honore indigna
serentur.

Verba movere loco; quamvis invita recedant,
Et versentur adhuc intra penetralia Vestæ:
Obscurata diu populo bonus eruet, atque
Proferet in lucem speciosa vocabula rerum,
Quæ priscis memorata Catonibus atque
Cethegis,
Nunc situs informis premit et deserta
vetustas. HOR.

L O N D O N,
Printed by W. STRAHAN,
For J. and P. KNAPTON; T. and T. LONGMAN; C. HITCH and L.
HAWES;
A. MILLAR; and R. and J. DODSLEY.
MDCCLV.

TURGOT



Poor RICHARD improved:

BEING AN
ALMANACK
 AND
EPHEMERIS

OF THE
 MOTIONS of the SUN and MOON;
 THE TRUE
 PLACES and ASPECTS of the PLANETS;
 THE
RISING and **SETTING** of the *SUN*;
 AND THE
 Rising, Setting *and* Southing of the Moon,
 FOR THE
 YEAR of our LORD 1758:
 Being the Second after LEAP-YEAR.
 Containing also,

The Lunations, Conjunctions, Eclipses,
 Judgment of the Weather, Rising and Setting of
 the Planets, Length of Days and Nights, Fairs,
 Courts, Roads, &c. Together with useful Tables,
 chronological Observations, and entertaining
 Remarks.

Fitted to the Latitude of Forty Degrees, and a
 Meridian of near five Hours West from *London*;
 but may, without feasible Error, serve all the
 NORTHERN COLONIES.

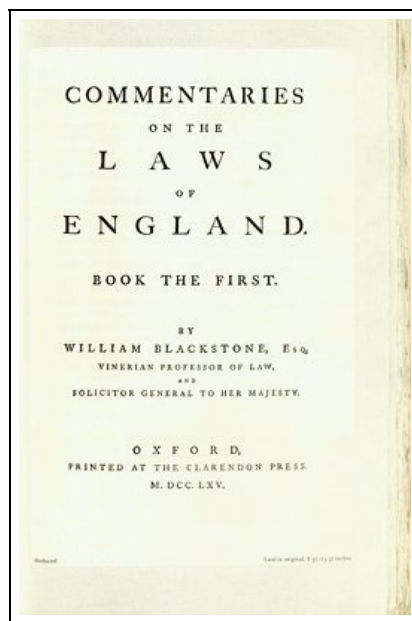
By *RICHARD SAUNDERS*, Philom.

PHILADELPEIA:
Printed and Sold by B. FRANKLIN, and D. HALL.

There your son will find analytical reasoning diffused in a pleasing and perspicuous style. There he may imbibe, imperceptibly, the first principles on which our excellent laws are founded; and there he may become acquainted with an uncouth crabbed author, Coke upon Lytton, who has disappointed and disheartened many a tyro, but who cannot fail to please in a modern dress.

[pg 10]

MANSFIELD



[pg 10]

COMMENTARIES
ON THE
LAWS
OF
ENGLAND.
BOOK THE FIRST.
BY
WILLIAM BLACKSTONE, Esq.
VENERIAN PROFESSOR OF LAW,
AND
SOLICITOR GENERAL TO HER MAJESTY.
OXFORD,
PRINTED AT THE CLARENDON PRESS.
M. DCC. LXV.

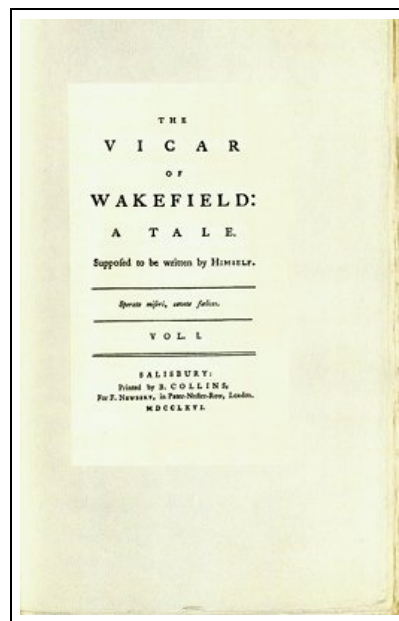
Reduced

Leaf in original, 8.37 × 13.37 inches.

I received one morning a message from poor Goldsmith that he was in great distress, and, as it was not in his power to come to me, begging that I would come to him as soon as possible. I sent him a guinea, and promised to come to him directly. I accordingly went as soon as I was dressed, and found that his landlady had arrested him for his rent, at which he was in a violent passion. I perceived that he had already changed my guinea, and had got a bottle of madeira and a glass before him. I put the cork into the bottle, desired he would be calm, and began to talk to him of the means by which he might be extricated. He then told me he had a novel (*The Vicar of Wakefield*) ready for the press, which he produced to me. I looked into it, and saw its merit; told the landlady I should soon return; and, having gone to a bookseller, sold it for sixty pounds. I brought Goldsmith the money, and he discharged his rent, not without rating his landlady in a high tone for having used him so ill.

[pg 10]

JOHNSON



[pg 10]

THE
VICAR
OF
WAKEFIELD:
A TALE.
Supposed to be written by HIMSELF.

Sperate miseri, cavete faelices.

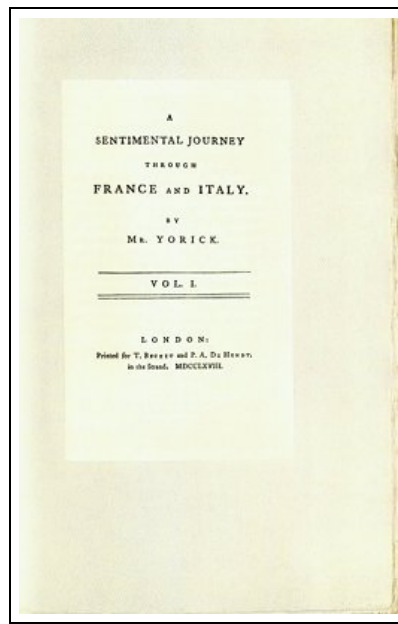
VOL. I.

SALISBURY:
Printed by B. COLLINS,
For F. NEWBERY, in Pater-Noster-Row, London.

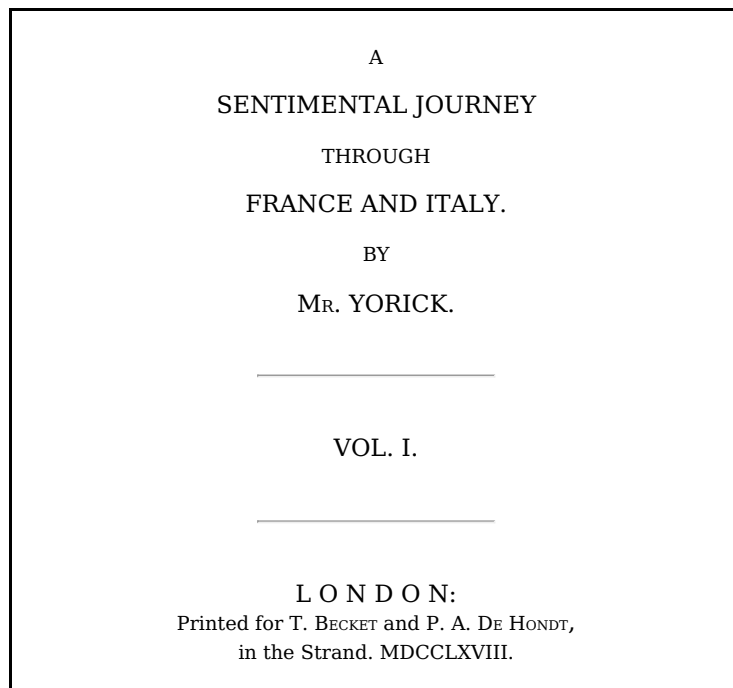
His exquisite sensibility is ever counteracted by his perception of the ludicrous and his ambition after the strange.

[pg 10]

TALFOURD



[pg 10]



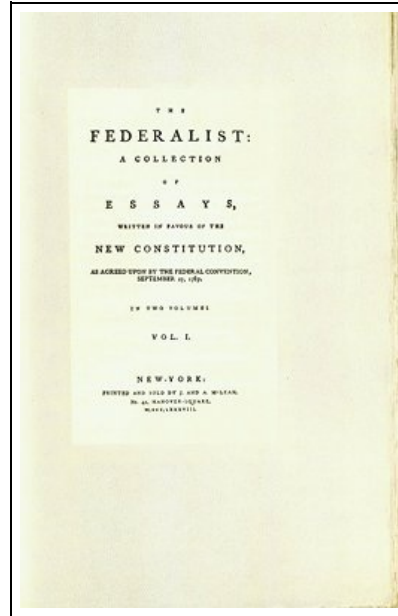
I know not indeed of any work on the principles of free government that is to be compared, in instruction, and intrinsic value, to this small and unpretending volume of *The*

[pg 11]

Federalist, not even if we resort to Aristotle, Cicero, Machiavel, Montesquieu, Milton, Locke, or Burke. It is equally admirable in the depth of its wisdom, the comprehensiveness of its views, the sagacity of its reflections, and the fearlessness, patriotism, candor, simplicity, and elegance with which its truths are uttered and recommended.

CHANCELLOR KENT

[pg 11

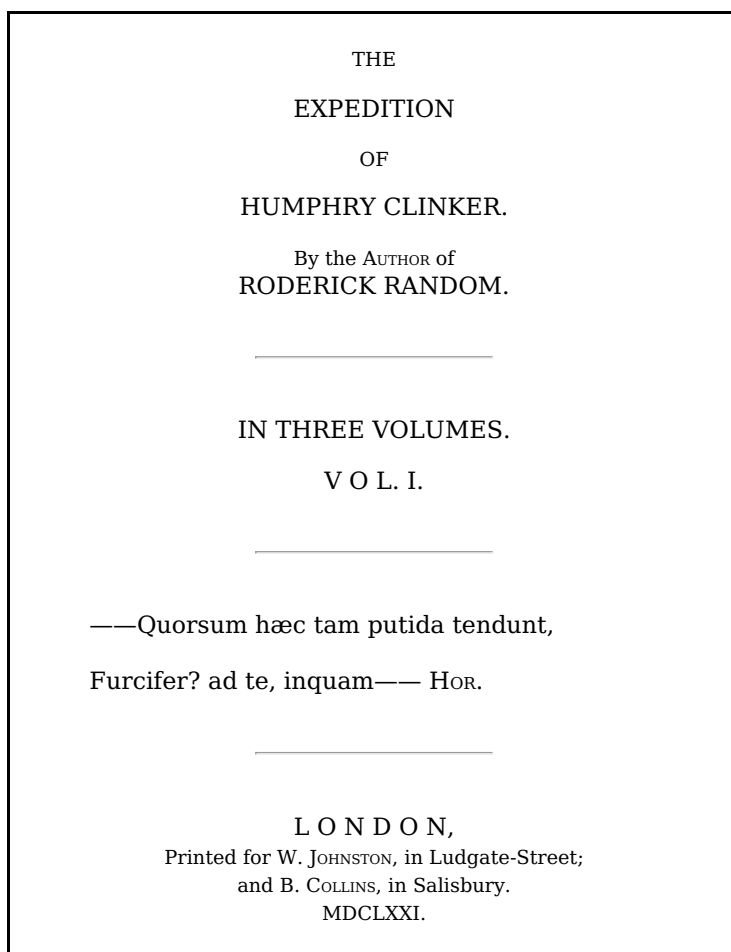
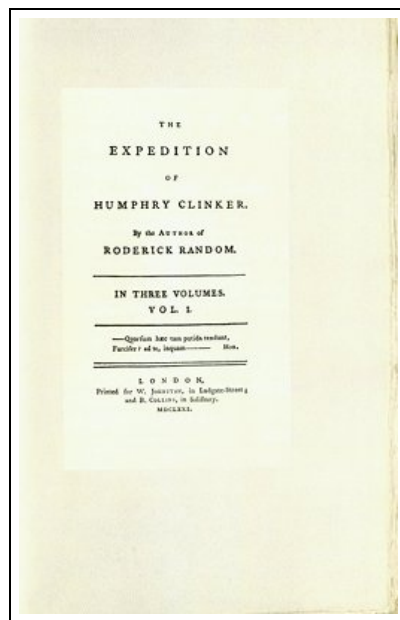


THE
FEDERALIST:
A COLLECTION
OF
ESSAYS,
WRITTEN IN FAVOUR OF THE
NEW CONSTITUTION,
AS AGREED UPON BY THE FEDERAL CONVENTION,
SEPTEMBER 17, 1787.
IN TWO VOLUMES
VOL. I.
NEW-YORK:
PRINTED AND SOLD BY J. AND A. M'LEAN,
No. 41, HANOVER-SQUARE,
M,DCC,LXXXVIII.

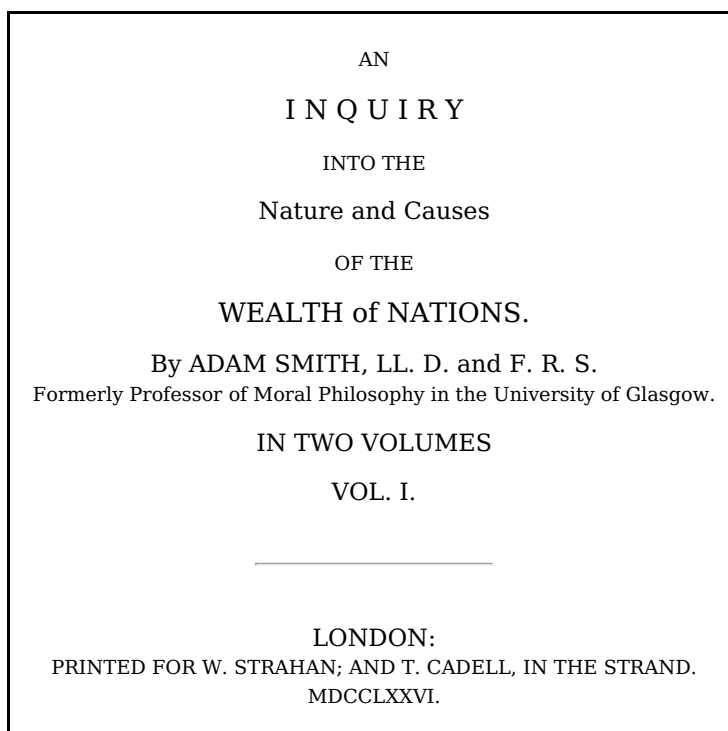
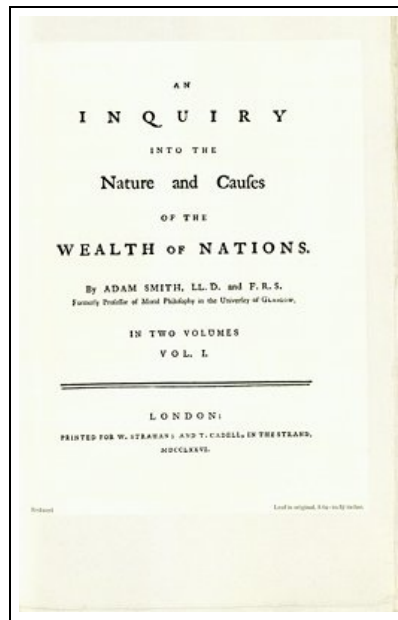
The novel of *Humphrey Clinker* is, I do think, the most laughable story that has ever been written since the goodly art of novel-writing began. Winifred Jenkins and Tabitha Bramble must keep Englishmen on the grin for ages to come; and in their letters and the story of their loves there is a perpetual fount of sparkling laughter, as inexhaustible as Bladud's well.

[pg 11

THACKERAY



That is a book you should read: Adam Smith contributed more by the publication of this single work towards the happiness of men than has been effected by the united abilities of all the statesmen and legislators of whom history has preserved an authentic account.



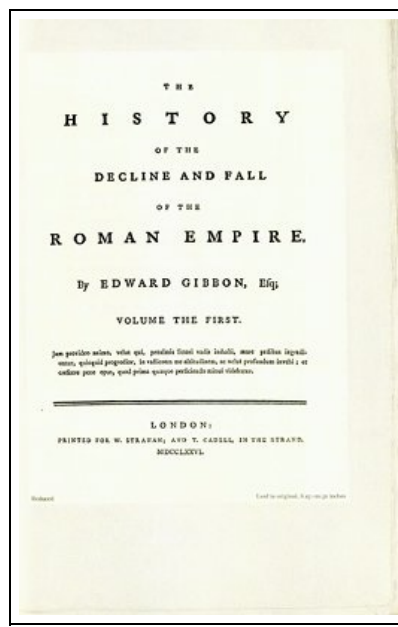
Reduced

Leaf in original, 8.62 × 10.87 inches.

Sapping a solemn creed with solemn sneer;

The lord of irony—

BYRON



THE
H I S T O R Y
OF THE
DECLINE AND FALL
OF THE
R O M A N E M P I R E,
By EDWARD GIBBON, Esq;
VOLUME THE FIRST.

Jam provideo animo, velut qui, proximis littori vadis inducti, mare pedibus ingrediuntur, quicquid progredior, in vastiorem me altitudinem, ac velut profundum invehit; et crescere pene opus, quod prima quæque perficiendo minui videbatur.

L O N D O N:
PRINTED FOR W. STRAHAN; AND T. CADELL, IN THE
STRAND.
MDCCLXXVI.

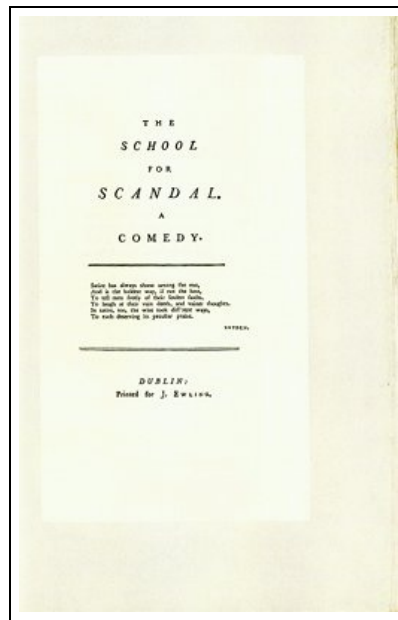
Reduced

Leaf in original, 8.25-10.31 inches

Whatever Sheridan has done, or chosen to do, has been *par excellence* always the best of its kind. He has written the best comedy (*School for Scandal*), the best drama (in my mind far beyond that St. Giles lampoon, the *Beggar's Opera*), the best farce (the *Critic*,—and it is only too good for a farce), and the best address (*Monologue on Garrick*), and, to crown all, delivered the very best oration (the famous Begum speech) ever conceived or heard in this country.

BYRON

[pg 11



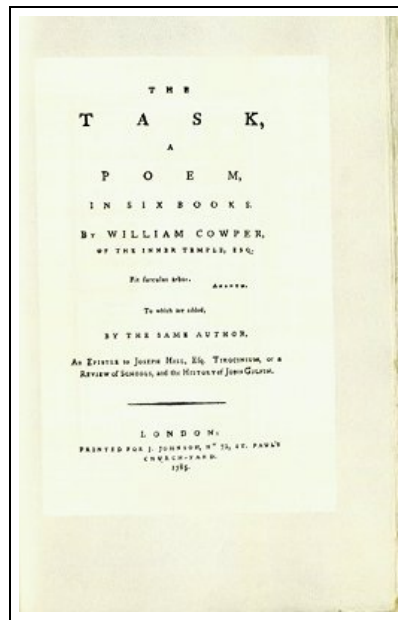
THE
SCHOOL
FOR
SCANDAL.
A
COMEDY.

Satire has always shone among the rest,
And is the boldest way, if not the best,
To tell men freely of their foulest faults,
To laugh at their vain deeds, and vainer
thoughts.
In satire, too, the wise took different ways,
To each deserving its peculiar praise.

DRYDEN.

DUBLIN:
Printed for J. EWLING

Of all the verses that have been ever devoted to the subject of domestic happiness, those in his *Winter Evening*, at the opening of the fourth book of the *Task*, are perhaps the most beautiful.

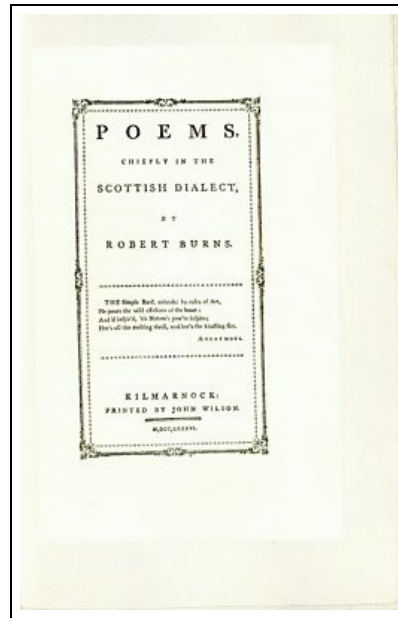


THE
T A S K,
A
P O E M,
IN SIX BOOKS.
By WILLIAM COWPER,
OF THE INNER TEMPLE, ESQ.
Fit surculus arbor.
ANONYM.
To which are added,
BY THE SAME AUTHOR,
AN EPISTLE TO JOSEPH HILL, Esq. TIROCINIUM, or a
REVIEW OF SCHOOLS, and the HISTORY OF JOHN GILPIN.

LONDON:
PRINTED FOR J. JOHNSON, N^o 72, ST. PAUL'S
CHURCH-YARD.
1785.

Through busiest street and loneliest glen
Are felt the flashes of his pen:
He rules 'mid winter snows, and when
Bees fill their hives:
Deep in the general heart of men
His power survives.

WORDSWORTH



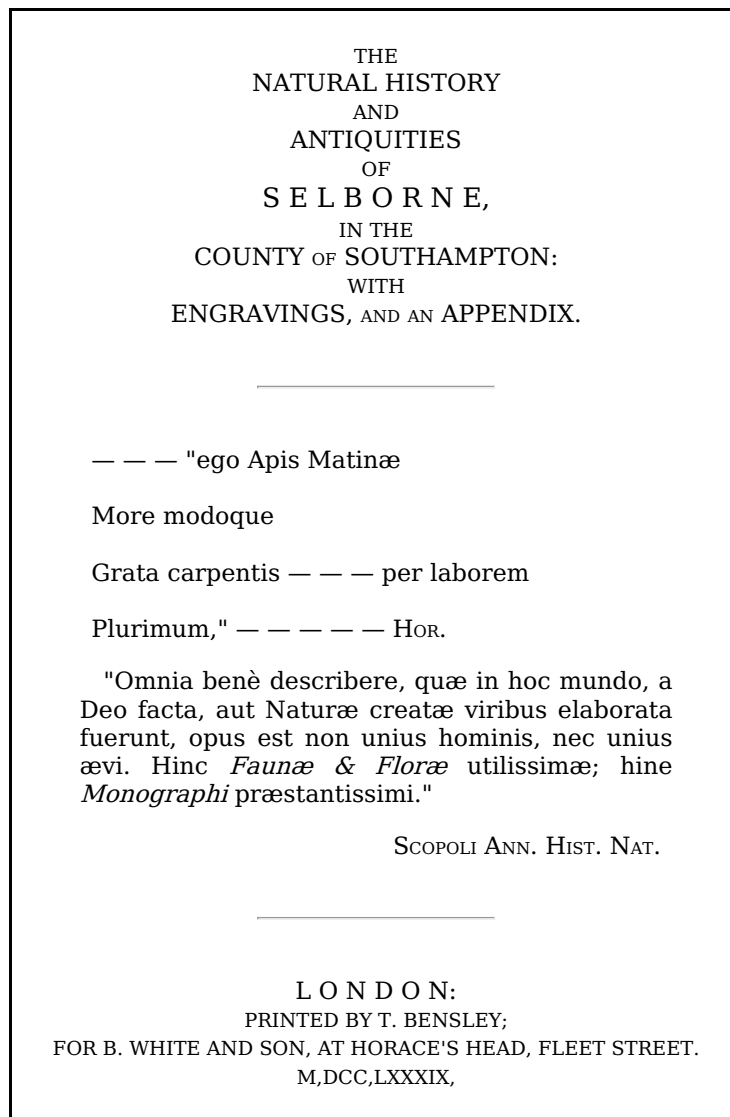
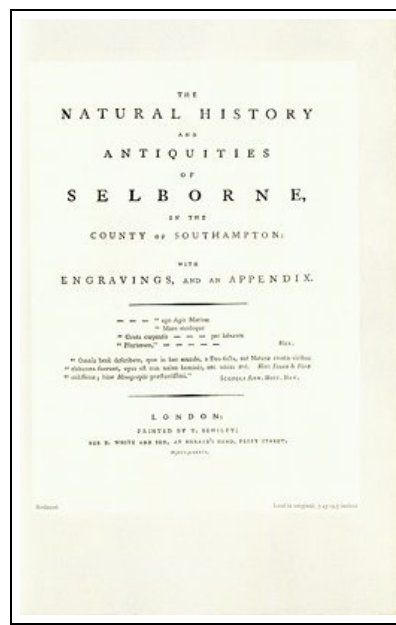
P O E M S,
 CHIEFLY IN THE
 SCOTTISH DIALECT,
 BY
 ROBERT BURNS.

THE Simple Bard, unbroke by rules of Art,
 He pours the wild effusions of the heart:
 And if inspir'd, 'tis Nature's pow'rs Inspire;
 Her's all the melting thrill, and her's the
 kindling fire.

ANONYMOUS.

KILMARNOCK:
 PRINTED BY JOHN WILSON.
 M,DCC,LXXXVI.

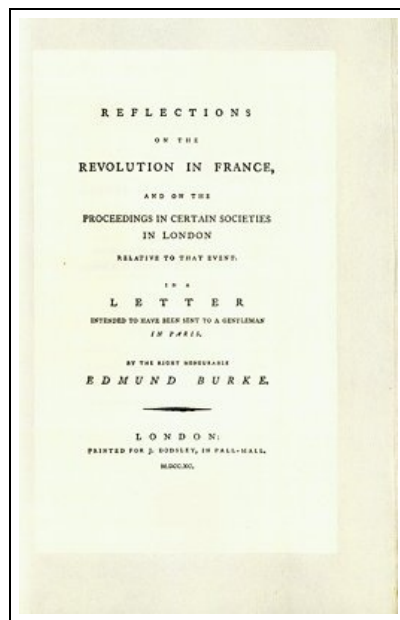
Open the book where you will, it takes you out-of-doors. In simplicity of taste and natural refinement he reminds you of Walton; in tenderness toward what he would have called the brute creation, of Cowper. He seems to have lived before the Fall. His volumes are the journal of Adam in Paradise.



Reduced

Leaf in original, 7.43 × 9.5 inches.

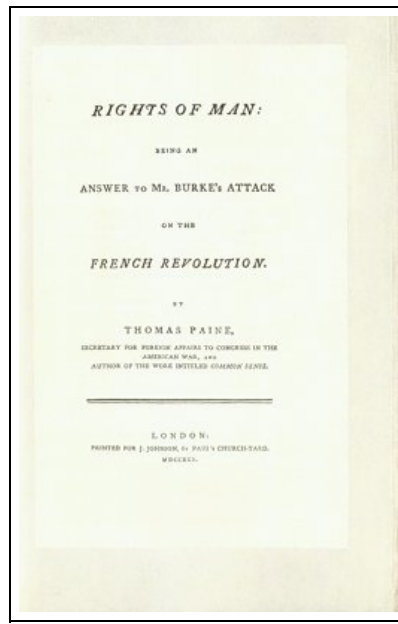
He is without parallel in any age or country, except perhaps Lord Bacon or Cicero; and his works contain an ampler store of political and moral wisdom than can be found in any other writer whatever.



REFLECTIONS
ON THE
REVOLUTION IN FRANCE,
AND ON THE
PROCEEDINGS IN CERTAIN SOCIETIES
IN LONDON
RELATIVE TO THAT EVENT.
IN A
LETTER
INTENDED TO HAVE BEEN SENT TO A GENTLEMAN
IN PARIS.
BY THE RIGHT HONOURABLE
EDMUND BURKE.
LONDON:
PRINTED FOR J. DODSLEY, IN PALL-MALL.
M.DCC.XC.

The great Commoner of mankind

CONWAY



RIGHTS OF MAN:
BEING AN
ANSWER TO MR. BURKE'S ATTACK
ON THE
FRENCH REVOLUTION.
BY
THOMAS PAINE,
SECRETARY FOR FOREIGN AFFAIRS TO CONGRESS IN THE
AMERICAN WAR, AND
AUTHOR OF THE WORK INTITLED *COMMON SENSE.*

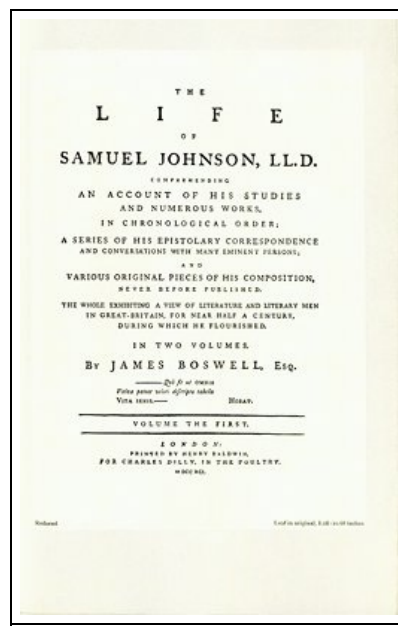
L O N D O N:
PRINTED FOR J. JOHNSON, ST PAUL'S CHURCH-YARD.
MDCCLXXI.

Homer is not more decidedly the first of heroic poets, Shakespeare is not more decidedly the first of the dramatists, Demosthenes is not more sensibly the first of orators, than Boswell is the first of biographers.

MACAULAY

[pg 13

[pg 13



THE
L I F E
OF
SAMUEL JOHNSON, LL.D.
COMPREHENDING
AN ACCOUNT OF HIS STUDIES
AND NUMEROUS WORKS,
IN CHRONOLOGICAL ORDER;
A SERIES OF HIS EPISTOLARY CORRESPONDENCE
AND CONVERSATIONS WITH MANY EMINENT PERSONS;
AND
VARIOUS ORIGINAL PIECES OF HIS COMPOSITION,
NEVER BEFORE PUBLISHED.
THE WHOLE EXHIBITING A VIEW OF LITERATURE AND LITERARY
MEN
IN GREAT-BRITAIN, FOR NEAR HALF A CENTURY,
DURING WHICH HE FLOURISHED.
IN TWO VOLUMES.
By JAMES BOSWELL, Esq.
— — *Quò fit ut OMNIS*
Votiva pateat veluti descripta tabella
VITA SENIS. — —
HORAT.

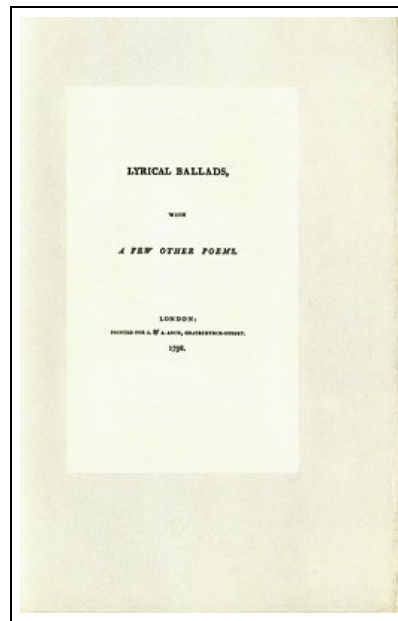
VOLUME THE FIRST.

L O N D O N:
PRINTED BY HENRY BALDWIN,
FOR CHARLES DILLY, IN THE POULTRY.
M DCC XCI.

He laid us as we lay at birth
On the cool flowery lap of earth;
Smiles broke from us and we had ease,
The hills were round us, and the breeze
Went o'er the sun-lit fields again;
Our foreheads felt the wind and rain.
Our youth return'd; for there was shed
On spirits that had long been dead,
Spirits dried up and closely furl'd,
The freshness of the early world.

ARNOLD

[pg 13]

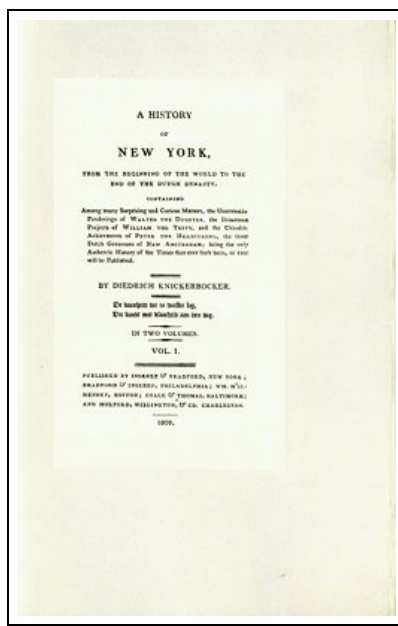


[pg 13]

LYRICAL BALLADS,
WITH
A FEW OTHER POEMS.
LONDON:
PRINTED FOR J. & A. ARCH, GRACECHURCH-STREET.
1798.

The history was hailed with delight as the most witty and original production from any American pen. The first foreign critic was Scott, who read it aloud in his family till their sides were sore with laughing.

[pg 13]



A HISTORY
OF
NEW YORK,
FROM THE BEGINNING OF THE WORLD TO THE
END OF THE DUTCH DYNASTY.
CONTAINING
Among many Surprising and Curious Matters,
the Unutterable Ponderings of WALTER THE
DOUBTER, the Disastrous Projects of WILLIAM THE
TESTY, and the Chivalric Achievements of PETER THE
HEADSTRONG, the three Dutch Governors of NEW
AMSTERDAM; being the only Authentic History of
the Times that ever hath been, or ever will be
Published.

BY DIEDRICH KNICKERBOCKER.

De waarheid die in duister lag,
Die komt met klaarheid aan den dag.

IN TWO VOLUMES.

VOL. I.

PUBLISHED BY INSKEEP & BRADFORD,

NEW YORK; BRADFORD & INSKEEP,
PHILADELPHIA; WM. M'ILHENNEY, BOSTON;
COALE & THOMAS, BALTIMORE; AND
MORFORD, WILLINGTON, & CO.
CHARLESTON.

1809.

The Pilgrim of Eternity whose fame
Over his living head like heaven is bent.

SHELLEY

[pg 13]



[pg 13]

Childe Harold's Pilgrimage.

A ROMAUNT.

BY
LORD BYRON.

L'univers est une espèce de livre, dont on n'a
lu que la première page quand on n'a vu que son
pays. J'en ai feuilleté un assez grand nombre,
que j'ai trouvé également mauvaises. Cet
examen ne m'a point été infructueux. Je haïssais
ma patrie. Toutes les impertinences des peuples
divers, parmi lesquels j'ai vécu, m'ont réconcilié
avec elle. Quand je n'aurais tiré d'autre bénéfice

de mes voyages que celui-là, je n'en regretterais
ni les frais, ni les fatigues.

LE COSMOPOLITE.

LONDON:
PRINTED FOR JOHN MURRAY, 32, FLEET-STREET;
WILLIAM BLACKWOOD, EDINBURGH; AND JOHN CUMMING,
DUBLIN.

By Thomas Davison, White-Friars.
1812.

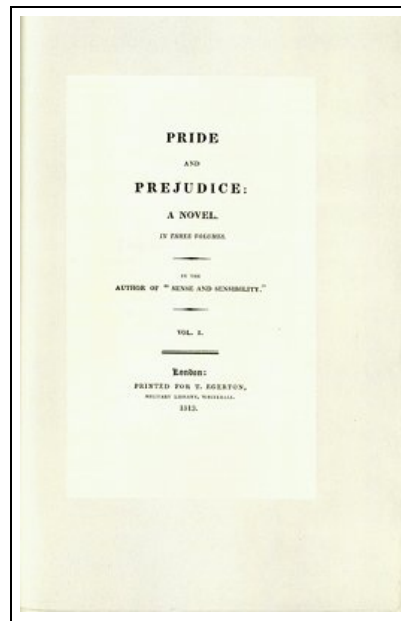
Reduced

Leaf in original, 7.93 × 10.18 inches.

I read again, and for the third time, Miss Austen's very finely written novel of *Pride and Prejudice*. That young lady had a talent for describing the involvements, feelings, and characters of ordinary life, which is to me the most wonderful I have ever met with. The big bow-wow I can do myself like any one going; but the exquisite touch, which renders commonplace things and characters interesting from the truth of the description and the sentiment, is denied me. What a pity so gifted a creature died so early!

[pg 13

SCOTT



[pg 13

PRIDE
AND
PREJUDICE:
A NOVEL.
IN THREE VOLUMES.

BY THE
AUTHOR OF "SENSE AND SENSIBILITY."

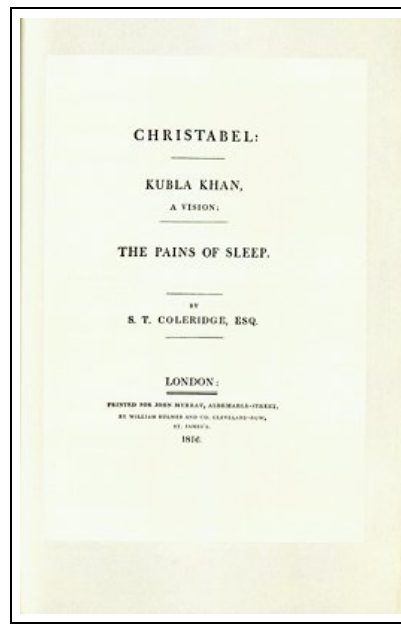
VOL. I.

London:
PRINTED FOR T. EGERTON,
MILITARY LIBRARY, WHITEHALL.
1813.

A subtle-souled psychologist

[pg 14]

SHELLEY



[pg 14]

CHRISTABEL:

KUBLA KHAN,
A VISION;

THE PAINS OF SLEEP.

BY
S. T. COLERIDGE, ESQ.

LONDON:

PRINTED FOR JOHN MURRAY, ALBEMARLE-STREET,
BY WILLIAM BULMER AND CO. CLEVELAND-ROW,
ST. JAMES'S.
1816.

O great and gallant Scott,

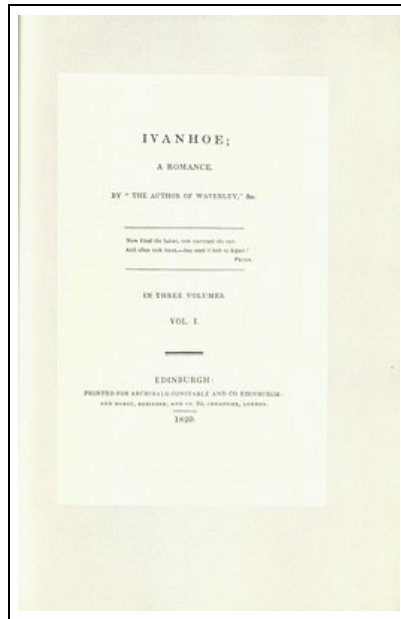
True gentleman, heart, blood, and bone,

I would it had been my lot

To have seen thee, and heard thee, and known.

TENNYSON

[pg 14



[pg 14

IVANHOE;

A ROMANCE.

BY "THE AUTHOR OF WAVERLEY," &c.

Now fitted the halter, now traversed the cart,
And often took leave,—but seem'd loth to
depart!

PRIOR.

IN THREE VOLUMES.

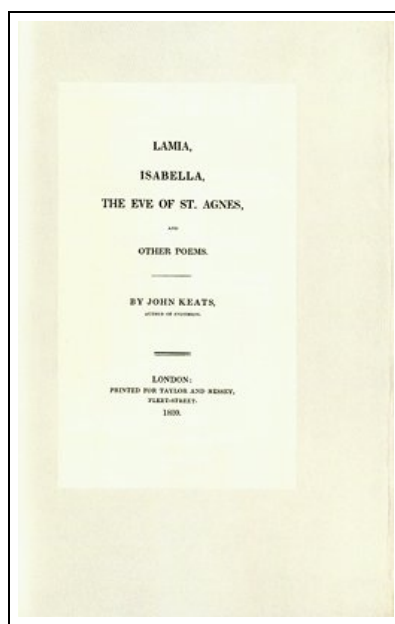
VOL. I.

EDINBURGH:
PRINTED FOR ARCHIBALD CONSTABLE AND CO. EDINBURGH.
AND HURST, ROBINSON, AND CO. 90, CHEAPSIDE, LONDON.
1820.

He is made one with Nature: there is heard
His voice in all her music, from the moan
Of thunder to the song of night's sweet bird;
He is a presence to be felt and known
In darkness and in light, from herb and stone,
Spreading itself where'er that Power may move
Which has withdrawn his being to its own;
Which wields the world with never-wearied love,
Sustains it from beneath, and kindles it above.

[pg 14]

SHELLEY



[pg 14]

LAMIA,
ISABELLA,
THE EVE OF ST. AGNES,
AND

OTHER POEMS.

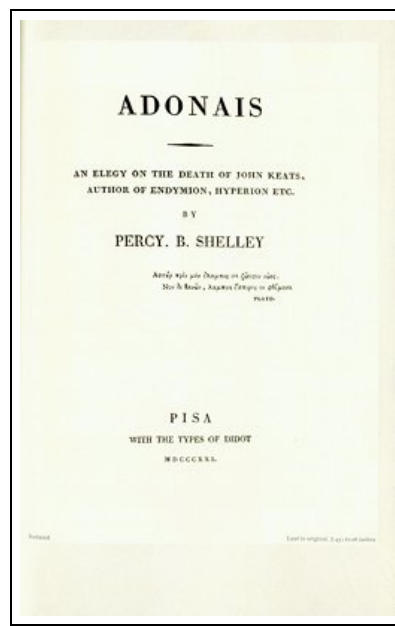
BY JOHN KEATS,
AUTHOR OF ENDYMION.

LONDON:
PRINTED FOR TAYLOR AND HESSEY,
FLEET-STREET.
1820.

Cor cordium

[pg 14

ΕΠΙΤΑΦΗ



[pg 14

ADONAI

AN ELEGY ON THE DEATH OF JOHN KEATS,
AUTHOR OF ENDYMION, HYPERION ETC.

BY

PERCY. B. SHELLEY

Ἀστὴρ πρὶν μὲν ἔλαμπες ἐνὶ ζωοῖσιν ἔωρος.
Νῦν δὲ θανῶν λάμπεις Ἑσπερος ἐν φθιμένοις.
PLATO.

PISA
WITH THE TYPES OF DIDOT
MDCCCXXI.

Reduced

Leaf in original, 7.43 × 10.06 inches.

And the more we walk around his image, and the closer we look, the more nearly we arrive at this conclusion, that the *Elia* on our shelves is all but the same being as the pleasant Charles who was so loved by his friends, who ransomed from the stalls, to use old Richard of Bury's phrase, his Thomas Browne and the "dear silly old angel" Fuller, and who stammered out such quaint jests and puns—"Saint Charles," as Thackeray once called him, while looking at one of his half-mad letters, and remembering his devotion to that quite mad sister.

[pg 14

FITZGERALD



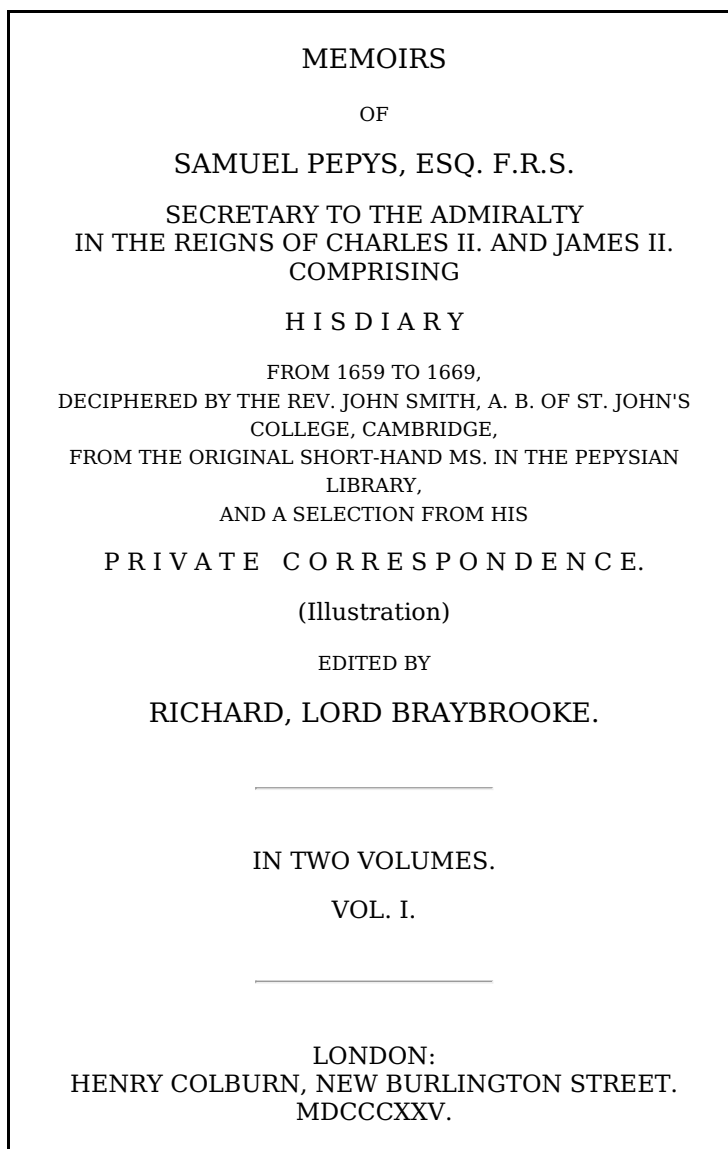
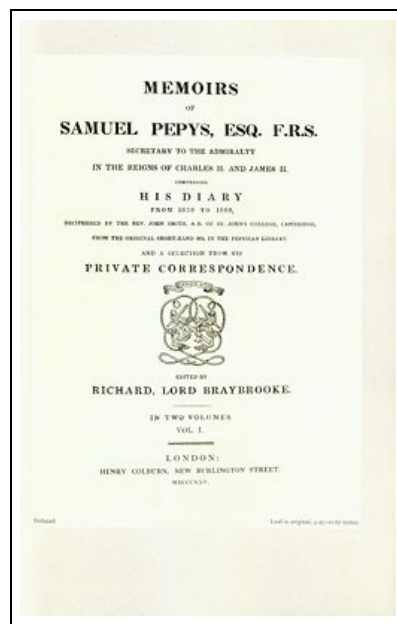
[pg 14

ELIA.
ESSAYS WHICH HAVE APPEARED UNDER THAT
SIGNATURE
IN THE
LONDON MAGAZINE.

LONDON:
PRINTED FOR TAYLOR AND HESSEY,
FLEET-STREET.
1823.

The most confiding of diarists, the most harmless of turncoats, the most wondering of *quidnuncs*, the fondest and most penitential of faithless husbands, the most admiring, yet grieving, of the beholders of the ladies of Charles II, the Sancho Panza of the most insipid of Quixotes, James II, who did bestow on him (in naval matters) the government of a certain "island," which, to say the truth, he administered to the surprise and edification of all who bantered him. Many official patriots have, doubtless, existed since his time, and thousands, nay millions of respectable men of all sorts gone to their long account, more or less grave in public, and frail to their consciences; but when shall we meet with such another as he was?

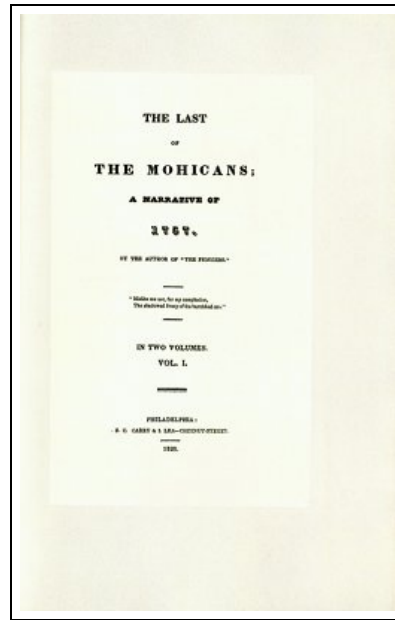
[pg 15



While the love of country continues to prevail, his memory will exist in the hearts of the people.

[pg 15]

WEBSTER



[pg 15]

THE LAST
OF
THE MOHICANS;
A NARRATIVE OF
1757.
BY THE AUTHOR OF "THE PIONEERS."

"Mislike me not, for my complexion,
The shadowed livery of the burnished sun."

IN TWO VOLUMES.
VOL. I.

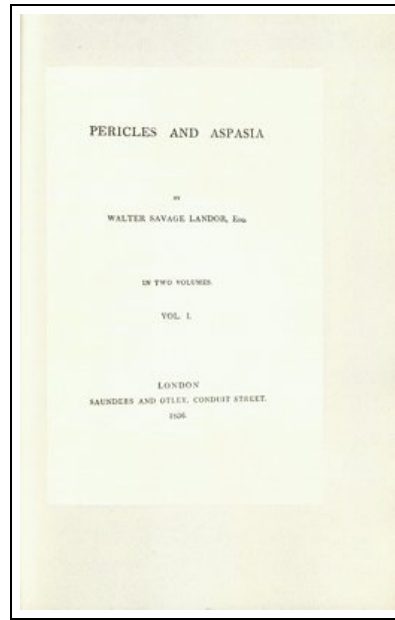
PHILADELPHIA:
H. C. CAREY & I. LEA—CHESNUT-STREET.
1826.

And through the trumpet of a child of Rome

[pg 15]

Rang the pure music of the flutes of Greece.

SWINBURNE



[pg 15]

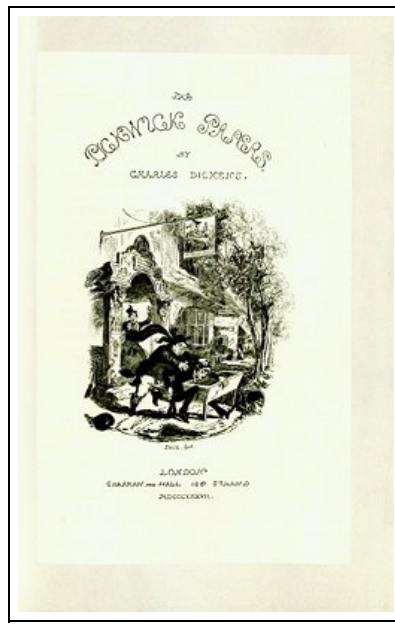
PERICLES AND ASPASIA
BY
WALTER SAVAGE LANDOR, Esq.
IN TWO VOLUMES.
VOL. I.
LONDON
SAUNDERS AND OTLEY, CONDUIT STREET.
1836.

Thankfully I take my share of love and kindness which this generous and gentle and charitable soul has contributed to the world. I take and enjoy my share and say a benediction for the meal.

[pg 15]

THACKERAY

[pg 15]



THE
PICKWICK PAPERS.

BY
CHARLES DICKENS.

(Illustration: PHIZ. feat.)

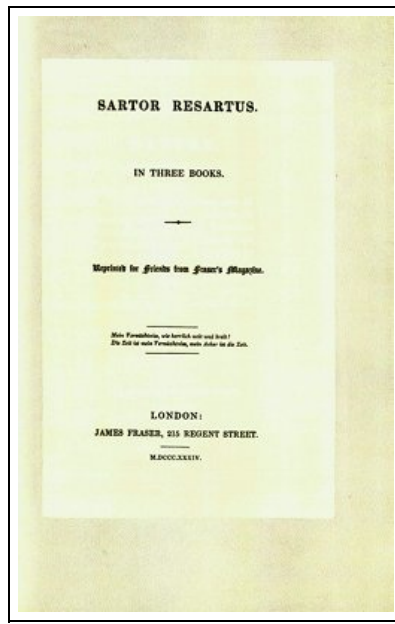
LONDON
CHAPMAN AND HALL 186 STRAND
MDCCCXXXVII.

Carlyle alone with his wide humanity has, since Coleridge, kept to us the promises of England. His provokes rather than informs. He blows down narrow walls, and struggles, in a lurid light, like the Jötuns, to throw the old woman Time; in his work there is too much of the anvil and the forge, not enough hay-making under the sun. He makes us act rather than think; he does not say, know thyself, which is impossible, but know thy work. He has no pillars of Hercules, no clear goal, but an endless Atlantis horizon. He exaggerates. Yes: but he makes the hour great, the future bright, the reverence and admiration strong: while mere precise fact is a coil of lead.

THOREAU

[pg 15

[pg 15



SARTOR RESARTUS.

IN THREE BOOKS.

Reprinted for Friends from Fraser's Magazine.

*Mein Vermächtniss, wie herrlich weit und breit!
Die Zeit ist mein Vermächtniss, mein Acker ist die Zeit.*

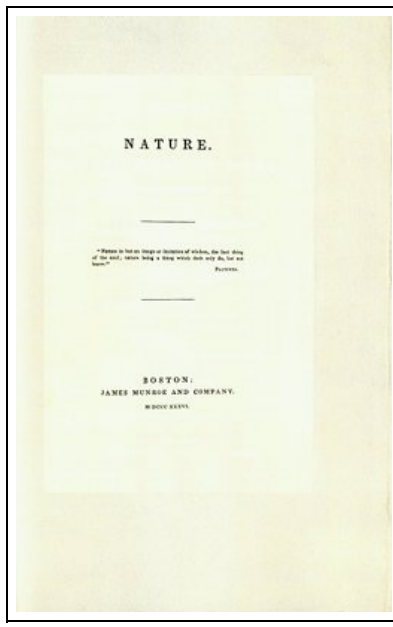
LONDON:
JAMES FRASER, 215 REGENT STREET.
M.DCCC.XXXIV.

It was good to meet him in the wood-paths with that pure intellectual gleam diffused about his presence, like the garment of a shining one; and he so quiet, so simple, so without pretension, encountering each man as if expecting to receive more than he could impart.

[pg 16]

HAWTHORNE

[pg 16]



NATURE.

"Nature is but an image or imitation of wisdom, the last thing of the soul; nature being a thing which doth only do, but not know."

PLOTINUS.

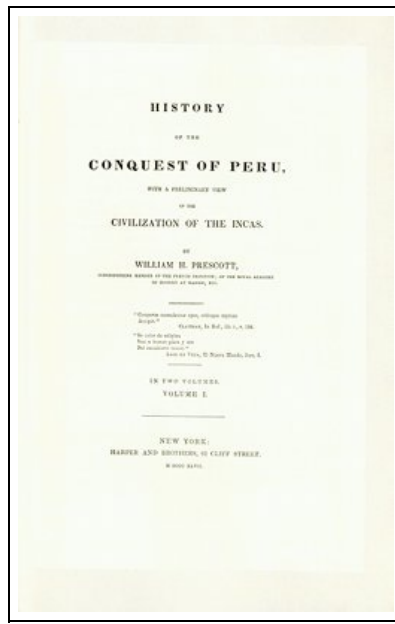
BOSTON:
JAMES MUNROE AND COMPANY.
M DCCC XXXVI.

The result of all his labors of research, thought and composition was a history possessing the unity, variety and interest of a magnificent poem.

[pg 16

WHIPPLE

[pg 16



HISTORY
OF THE
CONQUEST OF PERU,
WITH A PRELIMINARY VIEW
OF THE
CIVILIZATION OF THE INCAS.

BY
WILLIAM H. PRESCOTT,
CORRESPONDING MEMBER OF THE FRENCH
INSTITUTE; OF THE ROYAL ACADEMY
OF HISTORY AT MADRID, ETC.

"Congestæ cumulantur opes, orbisque rapinas

Accipit."

CLAUDIAN, In Ruf., lib. i., v. 194.

"So color de religion

Van a buscar plata y oro

Del encubierto tesoro."

LOPE DE VEGA, El Nuevo Mundo, Jorn. 1.

IN TWO VOLUMES.
VOLUME I.

NEW YORK:
HARPER AND BROTHERS, 82 CLIFF STREET.
M DCCC XLVII.

When all is said, Poe remains a master of fantastic and melancholy sound. Some foolish old legend tells of a musician who surpassed all his rivals. His strains were unearthly sad, and ravished the ears of those who listened with a strange melancholy. Yet his viol had but a single string, and the framework was fashioned out of a dead woman's breast-bone. Poe's verse—the parallel is much in his own taste—resembles that player's minstrelsy.

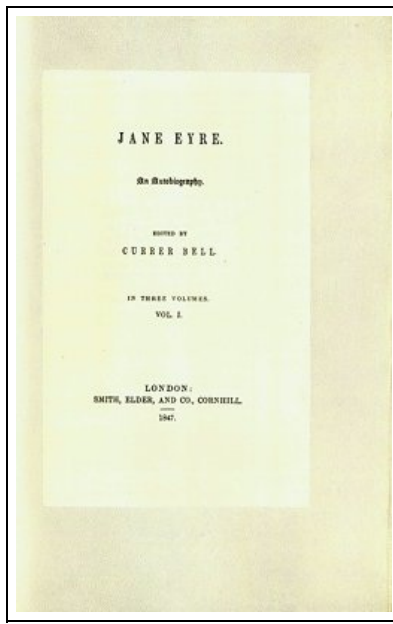


THE RAVEN
AND
OTHER POEMS
BY
EDGAR A. POE.

NEW YORK:
WILEY AND PUTNAM, 161 BROADWAY.
1845.

Strew with laurel the grave
Of the early-dying! Alas,
Early she goes on the path
To the silent country, and leaves
Half her laurels unwon,
Dying too soon!—yet green
Laurels she had, and a course
Short, but redoubled by fame.

ARNOLD



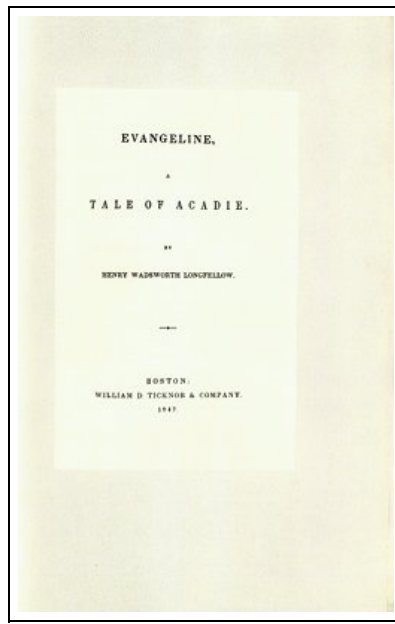
JANE EYRE.
An Autobiography.
EDITED BY
CURRER BELL.
IN THREE VOLUMES.
VOL. I.
LONDON:
SMITH, ELDER, AND CO., CORNHILL.
1847.

The poem already is a little classic, and will remain one, just as surely as *The Vicar of Wakefield*, *The Deserted Village*, or any other sweet and pious idyl of our English tongue.

[pg 16

STEDMAN

[pg 16



EVANGELINE,
A
TALE OF ACADIE.
BY
HENRY WADSWORTH LONGFELLOW.

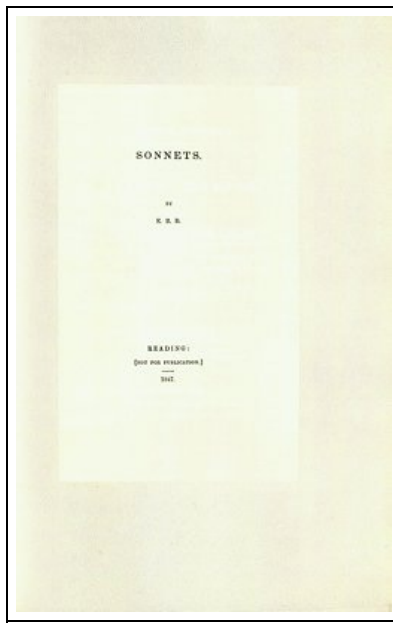
BOSTON:
WILLIAM D. TICKNOR & COMPANY.
1847.

The most exquisite poetry hitherto written by a woman.

STEDMAN

[pg 17

[pg 17



SONNETS.
BY
E. B. B.
READING:
[NOT FOR PUBLICATION.]
1847.

What racy talks of Yankee-land he had!
Up-country girl, up-country farmer-lad;
The regnant clergy of the time of old
In wig and gown:—tales not to be retold.

CLOUGH

[pg 17]

[pg 173]



MELIBCEUS-HIPPONAX.

THE

Biglow Papers,

EDITED,

WITH AN INTRODUCTION, NOTES, GLOSSARY,
AND COPIOUS INDEX,

BY

HOMER WILBUR, A. M.,
PASTOR OF THIS FIRST CHURCH IN JAALAM, AND
(PROSPECTIVE) MEMBER OF
MANY LITERARY, LEARNED AND SCIENTIFIC
SOCIETIES,
(for which see page v.)

The ploughman's whistle, or the trivial flute,
Finds more respect than great Apollo's lute.

Quarles's Emblems, B. II. E. 8.

Margaritas, munde porcine, calcâsti: en, siliquas
accipe.

Jac. Car. Fil. ad Pub. Leg. §1.

CAMBRIDGE:
PUBLISHED BY GEORGE NICHOLS.
1848.

There is a man in our own days whose words are not framed to tickle delicate ears; who, to my thinking, comes before the great ones of society much as the son of Imlah came before the throned Kings of Judah and Israel; and who speaks truth as deep, with a power as prophet-like and as vital—a mien as dauntless and as daring. Is the satirist of *Vanity Fair* admired in high places?—They say he is like Fielding; they talk of his wit, humour, comic powers. He resembles Fielding as an eagle does a vulture: Fielding could stoop on carrion, but Thackeray never does. His wit is bright, his humour attractive, but both bear the same relation to his serious genius that the mere lambent sheet-lightning, playing under the edge of the summer cloud, does to the electric death-spark hid in its womb.

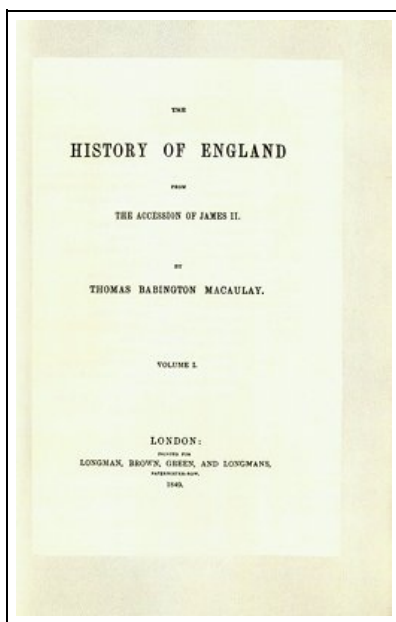
[pg 17]



VANITY FAIR
 A Novel without a Hero.
 BY
 WILLIAM MAKEPEACE THACKERAY.
 (Illustration)
 LONDON
 BRADBURY & EVANS, BOUVERIE STREET,
 1848

The cleverest and most fascinating of narrators.

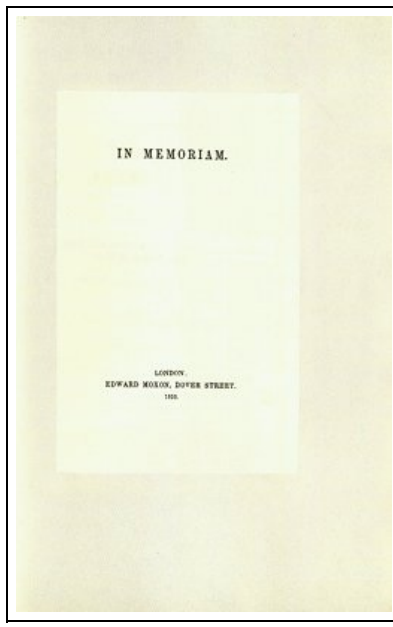
FREEMAN



THE
HISTORY OF ENGLAND
FROM
THE ACCESSION OF JAMES II.
BY
THOMAS BABINGTON MACAULAY.
VOLUME I.
LONDON:
PRINTED FOR
LONGMAN, BROWN, GREEN, AND LONGMANS,
PATERNOSTER-ROW.
1849.

Shakespeare and Milton—what third blazoned name
 Shall lips of after-ages link to these?
His who, beside the wild encircling seas,
Was England's voice, her voice with one acclaim,
For threescore years; whose word of praise was fame,
 Whose scorn gave pause to man's iniquities.
What strain was his in that Crimean war?
 A bugle call in battle, a low breath,
 Plaintive and sweet above the fields of death!
So year by year the music rolled afar,
From Euxine wastes to flowery Kandahar,
 Bearing the laurel or the cypress wreath.
Others shall have their little space of time,
 Their proper niche and bust, then fade away
 Into the darkness, poets of a day;
But thou, O builder of enduring rhyme,
Thou shalt not pass! Thy fame in every clime
 On earth shall live where Saxon speech has sway.

ALDRICH

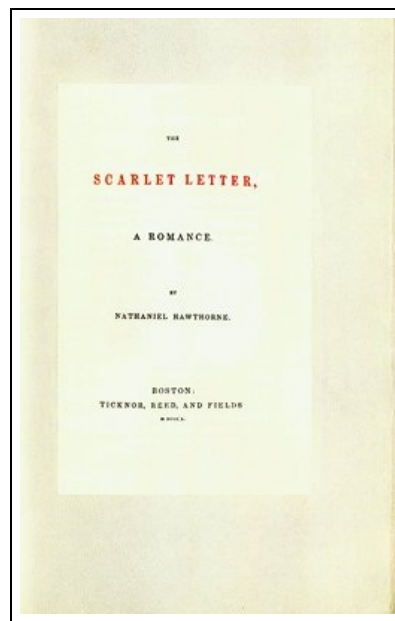


IN MEMORIAM.
LONDON.
EDWARD MOXON, DOVER STREET.
1850.

New England's poet, soul reserved and deep,
November nature with a name of May.

LOWELL

[pg 18]



THE
SCARLET LETTER,

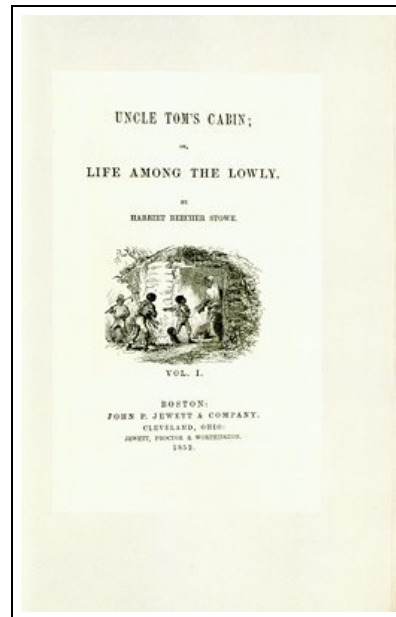
[pg 18]

A ROMANCE.
BY
NATHANIEL HAWTHORNE.
BOSTON:
TICKNOR, REED, AND FIELDS
M DCCC L.

That is a book you should read: Works of imagination written with an aim to immediate impression are commonly ephemeral; but the creative faculty of Mrs. Stowe, like that of Cervantes in *Don Quixote* and of Fielding in *Joseph Andrews*, overpowered the narrow specialty of her design, and expanded a local and temporary theme with the cosmopolitanism of genius.

[pg 18]

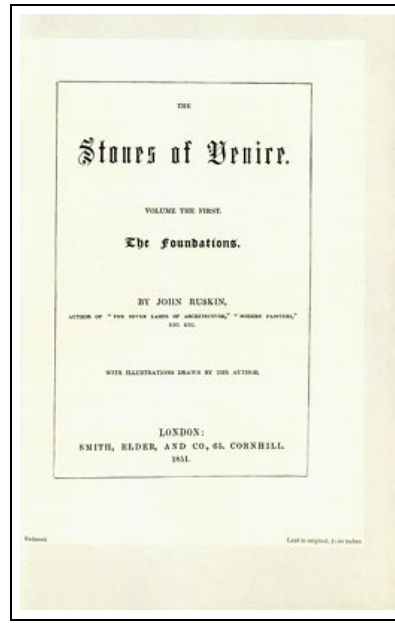
LOWELL



[pg 18]

UNCLE TOM'S CABIN;
OR,
LIFE AMONG THE LOWLY.
BY
HARRIET BEECHER STOWE.
(Illustration)
VOL. I.
BOSTON:
JOHN P. JEWETT & COMPANY.
CLEVELAND, OHIO:
JEWETT, PROCTOR & WORTHINGTON.
1852.

CARLYLE



[pg 18]

THE
Stones of Venice.
VOLUME THE FIRST.
The Foundations.
BY JOHN RUSKIN,
AUTHOR OF "THE SEVEN LAMPS OF ARCHITECTURE,"
"MODERN PAINTERS,"
ETC. ETC.
WITH ILLUSTRATIONS DRAWN BY THE AUTHOR.
LONDON:
SMITH, ELDER, AND CO., 65. CORNHILL.
1851.

Reduced

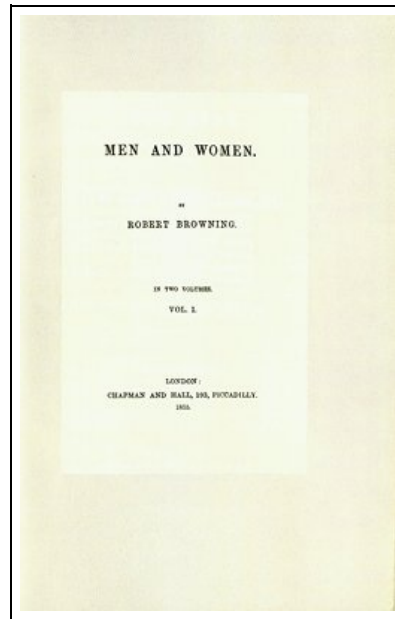
Leaf in original 7 x 10 inches.

There is delight in singing, tho' none hear
Besides the singer; and there is delight
In praising, tho' the praiser sit alone
And see the prais'd far off him, far above.
Shakespeare is not our poet, but the world's;
Therefore on him no speech! and brief for thee,
Browning! Since Chaucer was alive and hale,

[pg 18]

No man hath walkt along our roads with step
So active, so inquiring eye, or tongue
So varied in discovery. But warmer climes
Give brighter plumage, stronger wing: the breeze
Of Alpine hights thou playest with, borne on
Beyond Sorrento and Amalfi, where
The Siren waits thee, singing song for song.

LANDOR



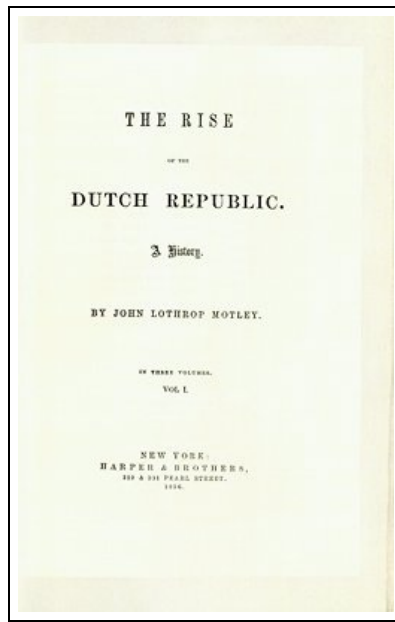
[pg 18

MEN AND WOMEN.
BY
ROBERT BROWNING.
IN TWO VOLUMES.
VOL. I.
LONDON:
CHAPMAN AND HALL, 193, PICCADILLY.
1855.

Far from making his book a mere register of events, he has penetrated deep below the surface and explored the causes of these events. He has carefully studied the physiognomy of the times and given finished portraits of the great men who conducted the march of the revolution.

[pg 18

PRESCOTT



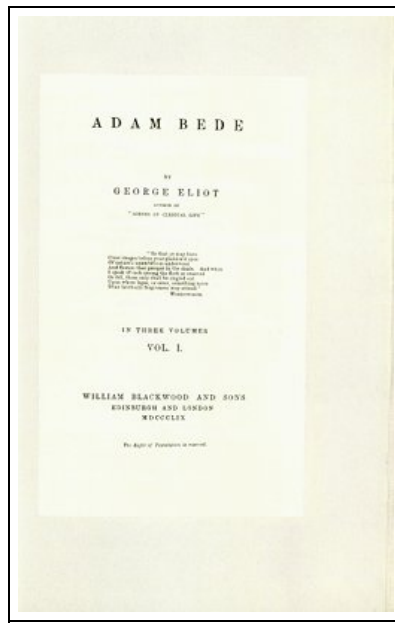
THE RISE
OF THE
DUTCH REPUBLIC.
A History.
BY JOHN LOTHROP MOTLEY.
IN THREE VOLUMES.
VOL. I.
NEW YORK:
HARPER & BROTHERS,
329 & 331 PEARL STREET.
1856.

The sphere which she has made specially her own is that quiet English country life which she knew in early youth. She has done it what Scott did for the Scotch peasantry, or Fielding for the eighteenth century Englishman, or Thackeray for the higher social stratum of his time.

[pg 19]

STEPHEN

[pg 19]



ADAM BEDE

BY
GEORGE ELIOT

AUTHOR OF
"SCENES OF CLERICAL LIFE"

"So that ye may have

Clear images before your gladden'd eyes

Of nature's unambitious underwood

And flowers that prosper in the shade. And
when

I speak of such among the flock as swerved

Or fell, those only shall be singled out

Upon whose lapse, or error, something more

Than brotherly forgiveness may attend."

WORDSWORTH.

IN THREE VOLUMES

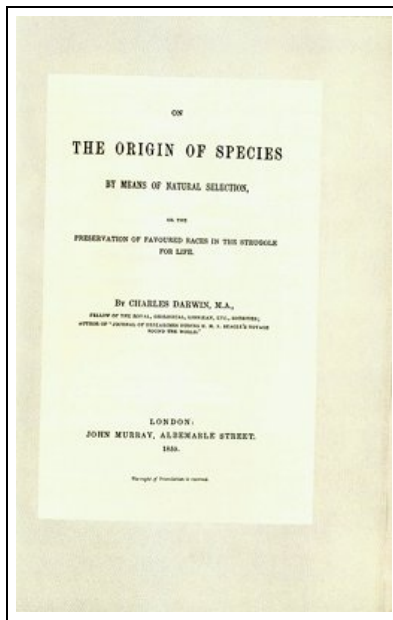
VOL. I.

WILLIAM BLACKWOOD AND SONS
EDINBURGH AND LONDON
MDCCCLIX

The Right of Translation is reserved.

The most potent instrument for the extension of the realm of natural knowledge which has come into men's hands since the publication of Newton's *Principia* is Darwin's *Origin of Species*.

HUXLEY



ON
 THE ORIGIN OF SPECIES
 BY MEANS OF NATURAL SELECTION,
 OR THE
 PRESERVATION OF FAVOURED RACES IN THE
 STRUGGLE
 FOR LIFE.

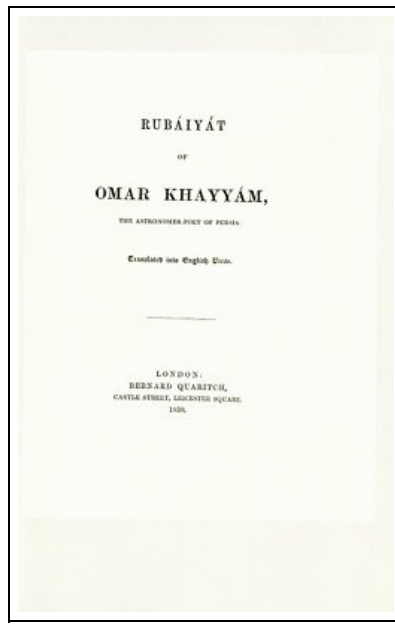
By CHARLES DARWIN, M.A.,
 FELLOW OF THE ROYAL, GEOLOGICAL, LINNÆAN, ETC., SOCIETIES;
 AUTHOR OF 'JOURNAL OF RESEARCHES DURING H.M.S. BEAGLE'S
 VOYAGE
 ROUND THE WORLD.'

LONDON:
 JOHN MURRAY, ALBEMARLE STREET.
 1859.

The right of Translation is reserved.

A planet equal to the sun
 Which cast it, that large infidel
 Your Omar.

TENNYSON



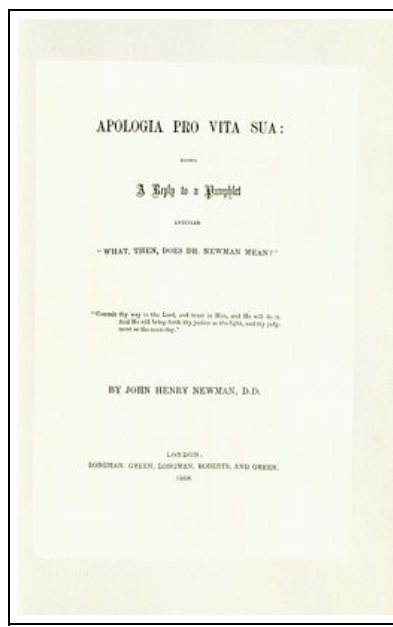
RUBÁIYÁT
OF
OMAR KHAYYÁM,
THE ASTRONOMER-POET OF PERSIA.
Translated into English Verse.
LONDON:
BERNARD QUARITCH,
CASTLE STREET, LEICESTER SQUARE.
1859.

I know of no writings which combine, as Cardinal Newman's do, so penetrating an insight into the realities of the human world around us in all its details, with so unwavering an inwardness of standard in estimating and judging that world; so steady a knowledge of the true vanity of human life with so steady a love for that which is not vanity or vexation of spirit.

HUTTON

[pg 19]

[pg 19]



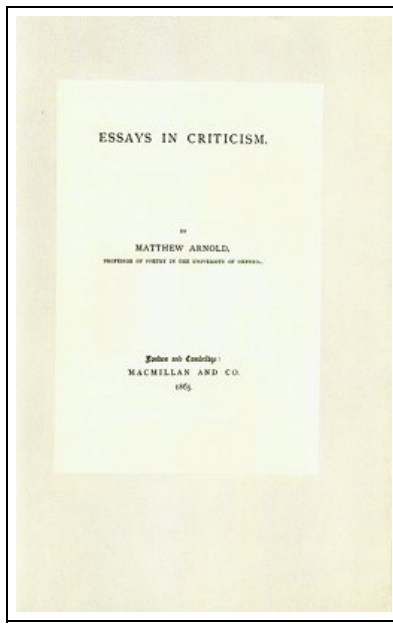
APOLOGIA PRO VITA SUA:
BEING
A Reply to a Pamphlet
"WHAT, THEN, DOES DR. NEWMAN MEAN?"
"Commit thy way to the Lord, and trust in
Him, and He will do it.
And He will bring forth thy justice as
the light, and thy judgment
as the noon-day."
BY JOHN HENRY NEWMAN, D.D.
LONDON:
LONGMAN, GREEN, LONGMAN, ROBERTS, AND GREEN.
1864.

In his prose writings there was discernible an intellectual *hauteur* which contrasted with the uneasiness and moral incertitude of his versified moods, and which implied that a dogmatist stood erect under the shifting sensitiveness of the poet. A dogmatist—for Mr. Arnold is not merely a critic who interprets the minds of other men through his sensitiveness and his sympathies; he delivers with authority the conclusions of his intellect; he formulates ideas.

DOWDEN

[pg 19]

[pg 19]

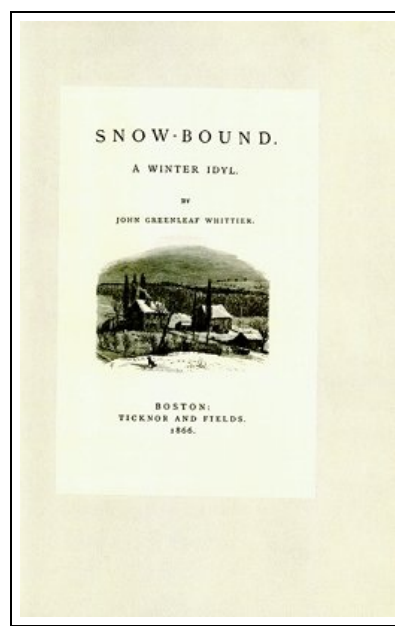


ESSAYS IN CRITICISM.
BY
MATTHEW ARNOLD,
PROFESSOR OF POETRY IN THE UNIVERSITY OF OXFORD.
London and Cambridge:
MACMILLAN AND CO.
1865.

The most faithful picture of our northern winter that has yet been put into poetry.

[pg 20

BURROUGHS



[pg 20

SNOW-BOUND.

A WINTER IDYL.
BY
JOHN GREENLEAF WHITTIER.
(Illustration)
BOSTON:
TICKNOR AND FIELDS.
1866.



Transcriber Notes:

Throughout the document there were many instances where there was no hyphens where one would expect hyphens to be.

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