

man who dominated all academic departments during the second quarter of the century, and its influence is still potent in England and America.

3. *Strauss's Life of Jesus*, so far as it drew the conclusions of the Tübingen school and stirred religious and theological thought profoundly, should be included in an inventory of influences, although the merits of the book itself would not justify a place in this list.

4. *Horace Mann's Educational Reports* are the fountain-head of a reform that gave us the graded school system, as it now exists, although his views are now somewhat outgrown.

5. *Uncle Tom's Cabin* was another of the most effective books of the century.

6. As a specialist, who may be pardoned for what is perhaps an overvaluation of things in his ken, I should place *Helmholtz's* work on *Auditory Sensation*. This analyzed what had hitherto been thought to be an undecomposable element of the human soul, by methods the logical perfection of which has rarely been equaled and is worthy of a man to whom a colleague, himself eminent, paid perhaps the greatest compliment which one savant could render another in saying that during his best years almost his every serious thought was a new contribution to the sum of human knowledge.

7. With some hesitation I would add *Carlyle's French Revolution*, which has not only so stirred the soul of two generations of readers, but, taken in connection with his style and the subject, brought out the dynamic power that directs human history and makes it so different from the record of man's plans.

8. *Goethe's Faust* is a work that looms up, as I read it year by year, as a monumental landmark.

9. If influential books may be stretched to include all a man's works, I should place *Wagner* in this list, because he re-edited the myths which constitute the best part of the ethnic Bible of his race and brought them home to the heart by the charm of a new musical method.

10. Lastly, I would add *Ibsen* as the dramatist of the future who, I think, has done more than any man now living to exalt the work of the artist, who creates, over that of the professor, who merely knows, and whose influence is likely to

silence those who expound the doctrine of art for art's sake in a way to exclude it from ethics, where man's supreme interests lie.

I find many other names, *Niebuhr*, *Theodore Parker*, *Humboldt's Cosmos*, *Schleiermacher*, *Emerson*, *Lyell's Geology*, *Les Misérables*, *Dickens*, *Herbert Spencer*, and others, which have claims to which the above are preferred only with the greatest hesitancy.

FROM WILLIAM DE WITT HYDE

President of Bowdoin College

The eighteenth century stood on its rights, declared its independence, and revolved in revolution. In order to do these things the more conveniently, it suspended God from the world, either in the rationalistic relation of conclusion to premiss, or in the mechanical relation of cause to effect, or in the pantheistic relation of whole to insignificant part. The nineteenth century substitutes concrete relationships for abstract rights; reciprocity for independence; evolution for revolution. As the principle of all these evolving reciprocal relationships, it recognizes the presence in the world of One Conscious Spirit, related to each particular object and event and to each individual mind as the body is related to its constituent members, as the character and life-history of a man are related to his separate thoughts and deeds. The books of the century have been influential in proportion as they have borne witness to this central thought. In the first ten I should place:

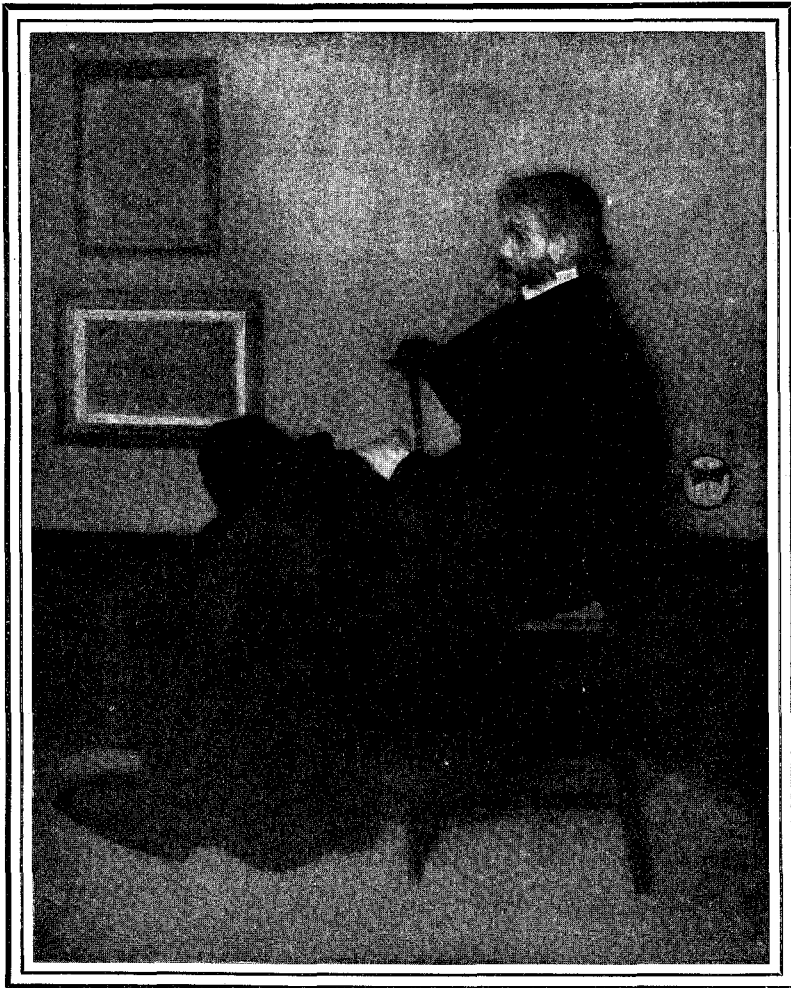
1. *Hegel's Logic*, which taught that all that is derives its being from the Conscious Mind in whom "all thinking things, all objects of all thought," inhere.

2. *Comte's Positive Philosophy*, which turned men's thought from speculation about extraneous causes of social conditions to a study of the conditions themselves.

3. *Lyell's Principles of Geology*, which explained the configuration of the earth by forces now in operation, thus bringing inorganic matter within the realm of rational law.

4. *Darwin's Origin of Species*, which banished special creation and enthroned Immanent Reason supreme throughout the cosmic process.

5. *Spencer's* many-volumed *Synthetic*



THOMAS CARLYLE

From the portrait by Whistler.

Philosophy, which, though on dubious metaphysical foundations, has reared a formula applicable to every province of matter and every problem of mind, thus fulfilling with marvelous richness of detail Hegel's prophetic outline of a universe reduced to the unity of one comprehensive Idea.

6. *Carlyle's Sartor Resartus*, which smashed the shams of hereditary custom and convention, setting up present worth and power to do the duty of the hour as the genuine heroism and the true nobility.

7. *Emerson's Essays*, which renounced allegiance to all external claims of gods and men and institutions, save such as win the spontaneous sanction of the Uni-

versal Spirit which dwells in each individual breast.

8. *Ruskin's Modern Painters*, teaching with stern ethical sincerity, as the recently erected tablet in Westminster Abbey says of him, "to hold in loving reverence the poor man and his work, the great man and his work, and God and his work."

9. *Mrs. Stowe's Uncle Tom's Cabin*, which made the wrongs of the oppressed so vivid, and the brotherhood of the lowliest so real, that no sacrifice was too great to pay for their release.

10. *Browning's Poems*, which teach to the influential few who read them the infinite significance of every concrete situation; that in a world which is through and through organic "there is no last nor

first," each life being, in its own way and from its own point of view, the "center of the universe."

These books are all earthen vessels, and criticism has already shattered most of them into ten thousand fragments. Yet a common spirit speaks through all. Wherever the faithful historian pores over musty volumes in minute research; wherever the patient scientist watches for the uncertain outcome of elaborate research; wherever the tireless reformer struggles to correct the evils and secure the blessings of democracy; wherever the ardent socialist dreams of a just economic order here on earth; wherever the honest workingman offers the product of his faithful toil as a tribute to the God who made him, and the service of his fellows; wherever the sincere artist "draws the thing as he sees it, for the God of things as they are;" wherever the earnest preacher proclaims a glory of God to be wrought out chiefly through the perfection of man—there is present the spirit of these writers, the spirit of the century.

FROM WILLIAM J. TUCKER

President of Dartmouth College

One cannot go far in attempting to answer the question as to the ten influential books of the century without becoming involved in secondary questions. Shall we estimate a book by its absolute merit, or by its influence? and if by its influence, shall we reckon chiefly its effect upon other writers or upon the public; or, again, shall we interpret influence by its intellectual and moral stimulus or by its practical results? The "Scarlet Letter" is a book of supreme power, but it cannot show results so direct and tangible as those which followed the publication of "Uncle Tom's Cabin." Niebuhr and Grote were influential with historians, Macaulay with the readers of history.

The question is further complicated by the fact that many authors of great influence have not put themselves into any one book. I should say in general that books of distinction like "The Wealth of Nations," "The Critique of Pure Reason," "Paradise Lost," and "The Pilgrim's Progress" were more characteristic of the seventeenth and eighteenth centuries than of our own. The century has produced no religious classic, perhaps for the reason

that it has been a century of high religious enterprise. A good many of our influential writers fall out of the present list for the want of this distinction of the one book—Coleridge, Emerson, George Eliot, and most of the poets. Browning has more disciples than Tennyson, but no one of his poems dwells in the hearts of men like "In Memoriam." One would not like to say that Thackeray had been a greater influence than Dickens, but "Vanity Fair" has made a name for itself beyond any one of Dickens's serious novels.

Assuming that the question applies to books rather than to authors, and that the influential book, if it does not at once affect the public mind, must be able to reach through the few to the many, I name the following books, though I should not be willing to defend the list at all points against competitors. A change in the angle of vision would vary somewhat the result: *Faust*, *Hegel's Philosophy of Religion*, *Les Misérables*, *The Origin of Species*, *Strauss's Life of Jesus*, *Sartor Resartus*, *Spencer's Social Statics*, *In Memoriam*, *The Scarlet Letter*, *Uncle Tom's Cabin*.

FROM THOMAS WENTWORTH HIGGINSON

When, in the year 1819, the Comte de Saint-Simon was tried and barely acquitted on the charge of having asserted in a pamphlet that the deaths of authors, artists, and artisans were more important to the community than those of kings and bishops, he set an example which we must perhaps follow; and we must look in literature or art or science for the leading figures of the last hundred years. As a literary man, I naturally begin with literature.

Setting aside Goethe, who belongs rather to the previous century, I think that one must go back to *Scott* (1) as the leading influence of the first half of the nineteenth century. If one were to suggest Byron, for instance, there is the fact that Byron himself called Scott the most wonderful writer of the day, and pointed to his novels as "a new literature in themselves." Scott taught us the vast range of fiction; the breadth, even if not the depth, of it; and that ideal characters are as substantial to the imagination as real ones. He charmed all mankind, and Coleridge, who was probably more the antipodes of Scott