

## IRISHMEN IN ENGLISH LITERATURE.

The following able editorial appeared in a recent issue of the Providence Visitor:

It is a matter of gratulation to the descendants of the Gael that no prize in the catalogue of honorable pursuit has proven to be beyond their reach. The artificial barriers set up by prejudice to safeguard the entrance to the Elysium of high places have been found, one by one, to yield their position. The soldierly qualities of the Celt, both as a private in the ranks and as a strategist at the head of a column, have been for some time a fixed fact of history, and in the various fields of commercial activity he has reached the top rung of the ladder. The science of government, so long tabooed to their exercise, the present century has seen eminently illustrated by their executive talents, and in one department at least, that of parliamentary tactics, the world has seen no equal of the late leader of the Irish party in the British House of Commons.

But their triumphs were yet to reach a higher culminating point. In this last decade of the nineteenth century the very inner sanctuary, the holy of holies, of English public life has been penetrated by two energetic Irishmen with a brilliancy and dash that recall the heroic period of Erin's fame,

"When Malachi wore the collar of gold  
Which he won from the proud invader."

And as a result of their bold enterprise the palm of excellence in English literature has been accorded to them.

Conan Doyle and George Moore are names that a while ago were unknown, to the busy world at least, while now they are on every tongue. In their ascent of the Olympian heights of literature, we may regard it for certain that their nationality was oftentimes a stumbling block in the way of their progress, but now that they have reached the summit their success will be pointed to as one more evidence of the reward that awaits persistence.

George Moore owes his dramatic instinct, in no small degree, to his thorough familiarity with the arts of painting and sculpture. Some time ago he set aside the pursuit of ideal fancies as embodied in these arts, for the purpose of constructing living examples of life and passion in dramatic and romantic literature.

Whether or not he will accomplish in the former the desideratum he so confidently insists upon, time and his critics will decide; but in the latter field he has already pre-empted a claim hitherto unoccupied in English literature. He has succeeded in placing before English readers the realistic type of Flaubert, Tneophile Gautier, and the brothers De Goncourt, stripped of the hideous deformities that these masters revel in. And his great success is due to the fact that English taste, so chary of realism, has not been offended. We trust that he will pursue his present design, depicting the passions of life as they glow under the stress of hard conditions in earnestly struggling to overcome them, and that he will avoid the slaughter-house scenes that hold such strangely unaccountable prominence in the pages of modern French literature.

Of Conan Doyle little need be said in view of the fact that, owing to his high place as an artist of romance, an American tour is to be undertaken. He is to visit our shores in the autumn, and from none will he receive a more hearty welcome than from his co-nationalists who are so justly proud of the eminence to which the author of "Sherlock Holmes" has attained.

The fact that Dr. Doyle and Mr. Moore have succeeded in scaling the ramparts of English exclusivism moves us to recall, with a smile, the good natured cynicism of Thackeray, with whom Ireland's literary representatives were a species of adventurers that only proved a safe investment to their principals, the booksellers, when immured within the walls of the Fleet prison. "Times change, and we change with them."

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