

number; perhaps the most important is that on the Ciceronian imitators of the Renaissance, in whom he condemns an excessive attention to the externals of style.¹ His conception of literary history, which he assigns to a place of highest dignity among the historical sciences, is more important:² he conceives of its method as a synthesis based on historical research,—not like critics to blame or to praise, but to represent things as they are,—and its purpose is to discover the relations of literary activity with the political and religious life in which it has its source, and to aim at a final portrayal of the genius of each age in the development of letters.

Underlying these utterances is a general classification of the arts and sciences, according to the three divisions of the mind inherited from the traditional psychology: history is referred to the memory, philosophy to the understanding, and poetry to the imagination. This is virtually the classification of the Spaniard Huarte, which had been adopted by Charron.³ The imagination itself, as a mental process, had already impelled curiosity in classical antiquity; and the Italians of the Renaissance, from the time of Pico della Mirandola (whose treatise *De Imaginatione* was translated into French by Baif in 1557), had devoted special monographs to the subject. But their interest was, for the most part, in the pathology of the imagination: they conceived of it primarily as a source of physical or mental aberration, alike in the poet, the lunatic, and the lover; Burton illustrates this point of view in England, and the number of continental authorities cited by him indicates the diffusion of the interest among his predecessors and contemporaries.⁴ This explains in part the suspicion of the

¹ i. 2 sq.

² i. 4 sq., and especially *De Augmentis*, ii. 4.

³ See note to i. 4. 10-13.

⁴ *Anatomy of Melancholy*, pt. i, sect. 2, mem. 3, subs. 2. Cf. Henry More, *Philos. Writings*, ed. 1712, pp. 6, 14; Fulke Greville, ed. Grosart, i. 9-11, iv. 222; Gregory Smith, ii. 19-20.