

the Agamemnon or the Oedipus; as when St. Paul stood on the topmost stone of yon hill of Mars, and while summit above and plain below bristled with idols, proclaimed, with the words of a power to which Pericles could never have attained, the counsel of the true God. Let me just remark, that even the impressive declaration of the Apostle, that "God dwelleth not in temples made with hands," may seem to grow in effect when we remember that the buildings to which he must have almost inevitably pointed at that very moment were the most perfect that the hands of man have ever reared, and must have comprised the Theseum below and the Parthenon above him. It seems to have been well that "art and man's device" should be reduced to their proper level, on the very spot of their highest development and glory. It is wholly fanciful to think, that, in presence of St. Paul, on this spot of the Arcopagus, something of allowance as well as of rebuke was conveyed to the surrounding associations of the scene? The direct and immediate object of his appearance and address here, was undoubtedly to annul the false sanctities of the place, to extinguish every altar, strip every shrine, and dethrone every idol. This object has been achieved with entire success. Whatever may have been substituted in the interval, we may feel a reasonable confidence that on the rock of the Acropolis paganism can never be re-seated. The words of the man "weak and contemptible in bodily presence," spoken on that rocky brow, amidst the mocking circle, still live and reign, while tongues, and races, and empires have been swept away. But the pre-eminence of the true faith being thus secured, it surely need not be with the abandoned shrines of Hellas, as with the uncouth orgies of barbarous tribes, or the bloody rites of human sacrifice. It could not have been without providential agency, that within the narrow and rugged circuit, hemmed in by the slopes of Parnes, Pentelics, and Hymettus, were concentrated the master efforts of human excellence, in arts and arms, in intellect and imagination, in eloquence and song. The lessons of the Apostle have taught mankind that all other beauties and glories fade into nothing by the side of the cross; but, while we look at the cross as the law of our life; while we look to that Apostle on the hill of Mars, at Athens, as the teacher whose words of truth and soberness have superseded the wisdom of all her sages, and the dreams of all her bards, then, if then only, it will be lawful for us to enjoy the whole range of subordinate attractions. It will be felt not to be without its import that St. Paul himself did not refuse to illustrate Gospel truth by reference to human literature; nor without its import, too, that those who did must to revive the express teaching, and exhibit the actual spirit of St. Paul, Luther, Melancthon, and their brother reformers, would have been conspicuous as the revivers of classical literature, even if they had not been the restorers of scriptural faith. And so for us, too, the long line of the Panathenaic procession may seem to wind through the portals of the Propylæa, and ascend the steps of the Parthenon; for us the delicate columns of the unwinged victory may recall the lineage of Miltiades and the shame of Persia. For us the melodious nightingale may still pour her plaint in the green coverts of the sparkling colonos; and hill, and plain, and grove, and temple, may feed us unrebuked with their thronging images of the past glory and the living beauty.

VI. THE GREEK AND LATIN AUTHORS COMPARED,

(From Sir Edward Bulwer Lytton's address before the Associated Societies of the Edinburgh University, 1854.)

Dignity and polish are the especial attributes of Latin literature in its happiest age; it betrays the habitual influence of an aristocracy, wealthy, magnificent, and learned. To borrow a phrase from Persius—its words sweep long as if clothed with the toga. Whether we take the sonorous lines of Virgil, or the swelling periods of Cicero, the