

based upon arguments addressed to universal reason, but upon an appeal to a personal experience,—the sense of sin, of pardon, and so forth. Such a preacher as Whitfield sought to reach the heart rather than the reason; and the progress of the movement was marked, in the case both of individuals and of large collections of men, by extraordinary emotional phenomena. A similar revolution from the explicable and intellectual towards the mysterious and emotional took place at approximately the same era in all possible spheres: even, for example, in landscape gardening, where the formal and prim Dutch system with its straight paths, clipped shrubbery and artificial water-courses, was superseded by an attempt to reproduce the variety, complexity, and irregularity of nature,—to a fashion, accordingly, which stimulated the imagination through mystery and unexpectedness. In literature, the rational period is best typified in the poetry of Pope, dealing, as it does, most successfully and frequently, either with abstract truths—generalizations of experience which interest the cultivated intellect; or with satiric pictures of contemporary society, which, as is inevitable with satire, appeal to the reader's judgment of what is proper and congruous, rather than rouses emotion through sympathy with the persons and situations presented. The style, too, in keeping with the theme, does not so much aim at charming the sensuous perception and at stimulating the feeling by the richness, complexity and fitness of its music, as at gratifying the judgment by the rhetorical force and aptness with which each point is expressed.

The reaction towards the emotional and imaginative naturally had its excessive and morbid sides. In the first place, there is the bent towards Sentimentalism, the indulgence in emotion without adequate grounds and on every occasion. The most conspicuous examples of the literature of Sentimentalism are to be found outside of England (for the movement of which we are speaking was not insular but European) in the writings of Rousseau and in Goethe's *Sorrows of Werther*. In England, Sterne's works exhibit the same tendency, and traces of it are very widely perceptible, for instance in Goldsmith's *Deserted Village*. In the second place, there existed a craving for the more unusual, pungent, and violent stimulants to feeling. Something of this was manifest in the marked fashion for "grave-yard" poetry, which had so noble an outcome in Gray's *Elegy*; but the taste was more particularly shown in the predilection for the marvellous and horrible, the mysterious and supernatural—for themes which would have been stigmatized as childish and trivial by the sensible men of the world whose