

wrapt round with illustration, set off with invective and irony, again brought up in a splendid final peroration,—this produced a regularly organised mental result. It gave the idea of a spinal column, with ribs and other members depending upon it. It composed a symmetrical essay, having the characteristic that it was more redundant and iterative, than that which was written only to be read. We do not remember, among the extracts that we have seen from Webster, passages of this definite description. It struck us that his speeches evinced a want of elevation of character. They appeared to us to tell of a career passed in moving round from one popular centre to another, catering to the appetite for eulogy, in connection with the moderate list of approved topics belonging to the period of the revolution.

We have been informed that America has produced lawyers, such we believe as Storey and Kent, whose writings by their precision and elegance, will bear comparison with those of the best jurists of Britain. This is held to be very high praise. England has a considerable population that enjoys the advantage of a very careful and long protracted system of education. Of this large number the most talented devote themselves to the study of the law, and these are stimulated to the utmost exertion, by the highest honours and rewards that the country affords. England moreover has long been in this situation; yet here is a country whose history has only begun, whose educational institutions are yet immature, where division of labour is not carried to a high point, where attorney and barrister are not yet finally separated, and which nevertheless rears jurists, whose treatises do not shrink from a comparison with those of the older country. A few years ago a thick volume of poets was published. There were biographical notices and selections from the writings of we suppose thirty or forty authors. It was criticised in the Edinburgh Review, and from the manner of the article, we half suspected that it was Sidney Smith's. At all events it appeared not long before the death of the humourist. It was a clever critique, and the opinion it expressed was not commendatory. It spoke of the quality of the volume as being out of all proportion to the quantity. Bryant, Longfellow, Sprague, and Dana, were the names that we remember best. The specimens adduced from these, especially the first, had some characteristic features. We know that Wordsworth introduced what we consider to be a factitious style, and we are aware that Shelley, Keates, Tennyson, Bayley, have extended the system. There was a time when it was thought that there could be no poetry without distinct drawing, and when a thought was not valued according as its meaning was ambiguous. This remark applies not only to the rhetorical school of Pope, but is as true of the more romantic authors, Milton, Gray, Scott and Byron. More recently there has been an accession of strength to the cloudy style occasioned by the attention that has been bestowed upon the German writers, especially Goethe and Richter. The admired authors of the day such as Tennyson, Bayley and