

age of Anne, we find that the general law of literary and historic relation holds good. If we investigate the closing decades of the Georgian era, the epoch coincident with the dawn of the first French Revolution, the revival of the romanticism, and the decay of classicism, we find that our principle applies in undiminished vigour. It is one of the peculiar charms of literary history, if it be pursued in accordance with the rational or scientific spirit, that the seminal forces, the germs which are to ripen into mature activity in a given age, may be detected in the age which precedes it. The neologism or barbarism of one era becomes the reputable idiom, the recognized type of the next. The scholastic genius of our Augustan age is not only potentially present, but vigorously developed in the literary work and character of Ben Jonson. The philosophic scheme of Bacon was unfolding just as Shakespeare had reached the highest point of our romantic drama.

When we pass from the "spacious times of Queen Elizabeth," into the reign of the second Stuart monarch, we note the gradual but steady development of that "obstinate questioning," that rationalistic temper which at a subsequent day is to come to maturity in the *Principia* of Newton, the philosophy of Hobbes and of Locke, the structural charm and "golden cadence" of Addison and Pope. In political development, in the struggles of the Long Parliament, in the constitutional revolution of 1688, in the expansion of physical science by scholars and thinkers during the distractions of the civil war, in its mature development under the culture of Newton, in every

phase of intellectual life, we detect the presence of this same critical and regulative spirit. It is seen in the decline of our periodical syntax, in the development of our modern prose form, in the perfection of the heroic couplet, in the Bentley-Boyle controversy, as well as in the struggles against monarchical absolutism. The entire range of literature will furnish scarcely an exception to the fundamental law enunciated.

Take the decline of German national spirit and the consequent decay of German literary aspiration after the Thirty Years' War; the subjection of Germany to Parisian influences, intellectual as well as political; the falling off of English literature from the death of Chaucer to the advent of Surrey and Wyatt, in whom we see the first-fruits of the English Renaissance; the classic type assumed by French literature in consequence of the political influences that controlled the age of Louis XIV.; the vice of romanticism in France during the era succeeding the revolution, when in Great Britain the genius of Wordsworth, Burns and Scott had laid bare the very springs of native life and romantic spirit.

Let us insist rigidly upon the observance of the principle, that literature and history elucidate and interpret each other; that the scheme of instruction which divorces the one from the other is illogical, misleading, and irrational.

In the next place I would impress the need of restraint and moderation in the pursuit of this study. Nowhere in the range of instruction is the necessity greater for regarding the laws of harmony, the principle of adjustment.—*Education.*

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All God's angels come to us disguised,  
Sorrow and sickness, poverty and death,  
One after other lift their frowning masks

And we behold the seraph's face beneath,  
All radiant with the glory and the calm  
Of having looked upon the front of God.