

literary study that cultivates good taste, and that love of propriety which finds pleasure in the true and the truly beautiful, but scorns the false and the affected.

5.—Lastly, a book should be studied as a part of general Literature—as a link in the chain of intellectual development. No single book or period of Literature should be isolated, and studied apart from the forces of which it was the resultant, and the effects of which it was the cause; for cause and effect run through all written thought, binding the most distant parts in indissoluble union, grouping together the men who have, under similar influences, made similar contributions to human progress, and again combining these groups along those lines of universal truth in which the minds of men have ever moved. Minds are not insulated: the electric spark of intellect flashes around the whole circle. Emerson must be studied in connection with Plato; Plato was inspired by Socrates; Socrates is only intelligible in the light of previous Greek thought.

A necessary corollary to this last proposition is that Literature must be studied in chronological order, both with the writings of the same, and of different individuals. This is the historical method which has yielded such wonderful results in the sciences of Philology, Jurisprudence, and Sociology. In History it is not deemed sufficient to study detached portions: we must follow the stream from its fountain-head, noting its tributaries, its cataracts, its tearing away, and its building up, till it reaches the shore of the boundless ocean of the future. And can we treat Literature, the history of thought and feeling, otherwise? There are recorded man's waking intelligence; his yearnings after a knowledge of God and nature; his strivings; his mistakes, leading to erroneous systems, which after crushing men for ages were overthrown by the earthquake-shock of religious and political revolutions; and finally his triumphs in modern times, when strong men, casting from their eyes the scales of tradition, by infinite labour, and with the aid of the light streaming down through the ages, have interpreted aright so many of the mysterious words traced by the hand of God on the vast page of the material universe and in their own minds. Neither in the study of Classics or English is this order followed with any degree of completeness. But it is to be hoped that at last, freed from the trammels of traditional modes of teaching, these may take their places in the perfect cycle of Literature; so that, narrowness and prejudice being removed out of his way, the student may be able to form a just conception of the failures and the triumphs of human thought.

### THOMAS HOOD.

THOMAS HOOD, one of England's greatest humorists and poets, was born at London in 1798. His father was a native of Scotland, and belonged to the noted firm of booksellers, "Vernon, Hood & Sharp." He was a man of intelligence, and during his life he wrote two novels. Thomas Hood, in the early days of his life, was noted for his remarkable vivacity, for which he was afterwards distinguished as a humorist and poet. He considered it an honor to be a respected citizen of the world, but to be a respected citizen of the world's greatest city was still a greater honor. In his boyhood he was instructed in his literary studies by a prominent school-master, who appreciated his talents, and made him feel a deep interest in the branches he was studying. It was under this noble teacher, whom he has so affectionately remembered, that he first earned money for literary work.

Soon after this he entered the counting-house of a friend, where he displayed his genius to the appreciation of all. His health not being rugged this uncongenial profession reduced him physically, so that he was obliged to take refuge in the beautiful Scottish City of Dundee. Previous to his going to Dundee he was in the habit of associating with literary minds, and being guided by excellent instructors; but now being deprived of his instructors and friends, of whom he was passionately fond, he was thrown on his own resources, this having a tendency to increase the originality of his character. We now find him an extensive reader, perusing the books of ancient lore, filling his mind with deep and pure thoughts, which have manifested themselves in his excellent poems. Some men with as much literary ability as Mr. Hood then possessed would feel a natural impulse urging them to take a foremost seat in the ranks of the literary profession. But Mr. Hood was a modest man; modest in regard to the judgment of his own abilities, which prevented him from literature as a profession. On his return from Dundee to London he entered with great earnestness into the art of engraving, in which he acquired much skill that greatly assisted him in after-life to illustrate the humors of his ingenious mind.

In 1821 Mr. Hood, on the death of Mr. Scott, became one of the successful editors of the *London Magazine*. When he was installed into this onerous position he was placed in the midst of literary society, and became acquainted with such men as Charles Lamb, Carey, Proctor, Hartley Coleridge and Clara. This association was the means of developing his intellectual powers, and fitting him for his future work in which he was so successful. His first production was the *Odes and Addresses*. A copy was presented to Sir Walter Scott, and it is pleasant to know that he acknowledged the gift with the following expression of gratification:—"Wishing the unknown author good health, good fortune, and whatever other good things