

per Month are thrown from the Press only in London'), and 'to join therewith some other Matters of Use or Amusement that will be communicated to us.' Besides this, his title-page professes to record the 'most remarkable Transactions and Events, Foreign and Domestick,' the 'Births, Marriages, Deaths, Promotions, and Bankrupts,' the Prices of Goods and Stock, the Bills of Mortality, and a Register of Books. Most of the Magazines which followed, the *London*, the *Scots*, the *Royal*, the *Literary*, the *Court*, the *Lady's*, the *Universal*, the *British*, the *Town and Country*, the *European*, &c., were after the same model, varied more or less by 'Maps of the War,' 'Accurate Plans of Fortifications,' 'Prospects' of localities,

pictures taken from the life
Where all proportions are at strife.

of 'Beasts just landed in the Tower,' problems by Philomath, Crambos and Rebuses, heads of Celebrities 'curiously engraved in Copper,' new country Dances, and the last Vauxhall or Ranelagh songs 'with the Musick.' In addition to these there were the *Monthly* and *Critical Reviews*, dealing exclusively, and not,

on the whole, inadequately, with current literature. Lastly, dating from 1758, comes the *Annual Register*, planned by Edmund Burke, by whom it was at first wholly composed, though it was eventually continued by other hands.

In concluding the foregoing summary of certain of the more obvious characteristics of Eighteenth Century Literature, it is perhaps necessary to remind the reader of the limitations indicated in its opening paragraphs. It was there proposed only to treat of those new developments in literary expression which could fairly be claimed as originating in the period. With very slight deviation, this intention has been adhered to. Had a survey of the general literary product been proposed, it would have been necessary to say something, and even much, of Burke and Eloquence, of Philosophy and Berkeley, of Butler and Theology, — to say nothing of other themes and writers. But these things, besides involving the needless anticipation of much which must naturally form part of the pages that follow, would only have served to perplex the very explicit and definitely restricted function of this paper.

AUSTIN DOBSON.

The Revolution Period and After.

Revolutions in politics are not necessarily attended by revolutions in literature, since the development of art is largely independent of the conditions created by a change in the constitution of the State. The character and genius of a people, their social habits and ideals, and also the influence of the existing models and traditions of art, are much more potent factors in literary evolution than any mere alteration of their government, however radical or conspicuous. Especially must it be so when the revolution, like that of 1688 in England, is one that causes no disturbance of the national modes of life. The overthrow of the monarchy under Charles I., accompanied as it was by civil war, by a change of religion and of moral régime, and by the proscription of a whole party with all its fashions and ideals, could not fail to have very serious results in the domain of art, simply because it was so much more than a political revolution. The theatre was suppressed; the lighter poetry was discouraged; men's thoughts were turned to controversy and edification; and so for a decade

our literature was an affair mainly of pamphlets and of sermons. Even Milton had to leave his song of Paradise until the reign of roisterers succeeded the reign of saints. But the Revolution of 1688 was marked by no proscription, and, in England at least, was unstained by civil war. There were no fines nor sequestrations, no puritanic justices nor domineering major-generals. The bishop sat safe in his palace, the Tory squire in his hall; the ritual of Laud was maintained in the parish churches, and the fellows of Oxford and Cambridge knew no change save that they were now protected from the intrusion of Papist colleagues. The court was still brilliant at Whitehall—more decorous, certainly, and very much duller than in the Merry Monarch's days, but still the court of an English king, or at least an English queen. At the theatre Mr Pepys might still enjoy the plays of Fiherege and Wycherley, and the wits and templars still gathered round the chair of Dryden at Will's.

Under these conditions it was natural that the history of imaginative literature under William III. should show merely a