CONTENTS.

BOOK III.—THE CLASSIC AGE.

CHAPTER II.

Dryden.

		PAGE
ı.	Dryden's beginnings—Close of the poetic age—	-1102
	Cause of literary decline and regeneration .	1
II.	Family - Education - Studies - Reading - Habits	_
	— Position — Character — Audience — Friend-	
	ships—Quarrels—Harmony of his life and talent	3
III.	The theatres re-opened and transformed—The new	Ü
	public and the new taste—Dramatic theories of	
	Dryden—His judgment of the old English	
	theatre—His judgment of the new French	
	theatre—Composite works—Incongruities of his	
	drama—Tyrannic Love—Grossness of his charac-	
	ters—The Indian Emperor, Aureng-zebe, Almanzor	6
IV.	Style of his drama — Rhymed verse — Flowery	
	diction-Pedantic tirades-Want of agreement	
	between the classical style and romantic events	
	-How Dryden borrows and mars the inventions	
	of Shakspeare and Milton-Why this drama fell	
	to the ground	21
v.	Merits of this drama—Characters of Antony and	41
	Don Sebastian—Otway—Life—Works	90

		PAGE
VI.	Dryden as a writer—Kind, scope, and limits of his	
	mind—Clumsiness in flattery and obscenity— Heaviness in dissertation and discussion—Vigour	
	and fundamental uprightness	43
VII.		10
	and religion—Political poems of Dryden, Absalom	
	and Achitophel, The Medal-Religious poems,	
	Religio Laici, The Hind and the Panther—Bitter-	
	ness and virulence of these poems—Mac Flecknoe	51
VIII.	Rise of the art of writing—Difference between the	
	stamp of mind of the artistic and classic ages— Dryden's manner of writing—Sustained and	
	oratorical diction	59
ıx.	Lack of general ideas in this age and this stamp of	
	mind — Dryden's translations — Adaptations —	
	Imitations—Tales and letters—Faults—Merits	
	-Gravity of his character, brilliancy of his	
1	inspiration, fits and starts of poetic eloquence—	
	Alexander's Feast, a song in honour of St. Cecilia's Day	62
X.	Dryden's latter days—Wretchedness—Poverty—	02
	Wherein his work is incomplete—Death	71
	CHAPTER III.	
	The Revolution.	
I. ·	The moral revolution of the seventeenth century—	
	It advances side by side with the political	
	revolution	73
11.	Brutality of the people—Gin Riots—Corruption of	
	the great—Political manners—Treachery under	
	William III. and Anne—Venality under Walpole and Bute—Private manners—The roysterers—	
	THE TOYSUETERS.	

	The atheists—Chesterfield's Letters—His polish and morality—Gay's Beggars' Opera—His elegance	rage
	and satire	7 3
III.	Principles of civilisation in France and England— Conversation in France; how it ends in a revolu-	
	tion—Moral sense in England; how it ends in a reformation	85
IV.	Religion — Visible signs — Its profound sentiment — Religion popular — Lifelike — Arians — Metho-	
	dists	91
v.	The pulpit—Mediocrity and efficacy of preaching—	
	Tillotson—His heaviness and solidity—Barrow—His abundance and minuteness—South—His	
	harshness and energy—Comparison of French	
	and English preachers	99
VI.	Theology—Comparison of the French and English	
	apologetics—Sherlock, Stillingfleet, Clarke—	
	Theology not speculative but moral — The	
	greatest minds are on the side of Christianity-	
	Impotence of speculative philosophy—Berkeley,	
	Newton, Locke, Hume, Reid—Development of	111
	moral philosophy—Smith, Price, Hutcheson	111
VII.	The Constitution—Sentiment of right—Locke's	
	Essay on Government—Theory of personal right accepted—Maintained by temperament, pride,	
	and interest—Theory of personal right applied—	
	Put in practice by elections, the press, the	
	tribunals	119
VIII	. Parliamentary eloquence—Its energy and harshness	
	—Lord Chatham—Junius—Fox—Sheridan—	
	Pitt—Burke	128
IX.	Issue of the century's labours—Economic and moral	
	transformation—Comparison of Reynolds' and	
	Lely's portraits—Contrary doctrines and ten-	

	dencies in France and England—Revolutionists and Conservatives—Judgment of Burke and the English people on the French revolution	140
	CHAPTER IV.	
	Addison.	
I.	Addison and Swift in their epoch—Wherein they are alike and unlike	150
II.	The man—Education and culture—Latin verses— Voyage in France and Italy—Letter from Italy to	
	Lord Halifax—Remarks on Italy—Dialogues on Medals—Campaign—Gentleness and kindness—	
	Success and happiness	151
111,	Gravity and rationality—Solid studies and exact observation—His knowledge of men and business	
	habits—Nobility of his character and conduct— Elevation of his morality and religion—How his	
	life and character have contributed to the pleasant- ness and usefulness of his writings	158
ıv.	The moralist—His essays are all moral—Against gross, sensual, or worldly life—This morality is	
	practical, and yet commonplace and desultory-	
	How it relies on reason and calculation—How it has for its end satisfaction in this world and	
	happiness in the other—Speculative meanness of his religious conception—Practical excellence of	
v.	his religious conception	163
••	—The style that suits men of the world—Merits	
	of this style—Inconveniences—Addison as a critic—His judgment of Paradise Lost—Agree-	

VI.	ment of his art and criticism—Limits of classical criticism and art—What is lacking in the eloquence of Addison, of the Englishman and of the moralist Grave pleasantry—Humour—Serious and fertile imagination—Sir Roger de Coverley—The religious and the poetical sentiment—Vision of Mirza—How the Germanic element subsists under Latin culture	174 181
	CHAPTER V.	
	Swift.	
I.	Swift's début—Character—Pride—Sensitiveness— His life in Sir William Temple's house—At Lord Berkeley's—Political life—Influence— Failure—Private life—Lovemaking—Despair	
II.	and insanity	198
III.	garity and genius—Why destructive The pamphleteer—How literature now concerns itself with politics—Difference of parties and pamphlets in France and England—Conditions of the literary pamphlet—Of the effective pamphlet— Special and practical pamphlets—The Examiner—The Drapier's Letters—A Short Character of Thomas Earl of Wharton—An Argument against Abolishing Christianity—Political invective—Personal defamation—Incisive common sense—Grave irony	210
IV.	The poet—Comparison of Swift and Voltaire— Gravity and harshness of his jests—Bickerstaff—	214

		PAGE
v.	Coarseness of his gallantry—Cadenus and Vanessa —His prosaic and realistic poetry—The Grand Question Debated—Energy and sadness of his shorter poems—Verses on his own Death—His excesses The narrator and philosopher—A Tale of a Tub—His opinion on religion, science, philosophy and reason—How he maligns human intelligence— Gulliver's Travels—His opinion on society, government, rank, and professions—How he maligns human nature—Last pamphlets—Com- position of his character and genius.	226 239
	•	
	CHAPTER VI.	
	The Lovelists .	
ı.	Characteristic of the English novel—How it differs from others	257
11.	De Foe—His life—Energy, devotion, his share in politics—Spirit—Difference of old and modern realists—Works—Career—Aim—Robinson	
III.	Crusoe—How this character is English—Inner enthusiasm—Obstinate will—Patience in work — Methodical common sense—Religious emotions — Final piety	257
τv	novels	268
17.	of his perspicacity and his rigour—Telent min-	

	uteness, combinations—Pamela—Her mood—	PAGE
	Principles—The English wife—Clarissa Harlowe	
	—The Harlowe family—Despotic and unsociable	
	characteristics in England—Lovelace—Haughty	
	and militant characteristics in England—Clarissa	
	—Her energy, coolness, logic—Her pedantry and	
	scruples—Sir Charles Grandison—Incongruities of	
	automatic and edifying heroes—Richardson as a	0 5 7
	preacher—Prolixity, prudery, emphasis	271
v.	Fielding—Mood, character, and life—Joseph An-	
	drews—His conception of nature—Tom Jones—	
	Character of the squire—Fielding's heroes—	
	Amelia—Faults in her conception	289
VI.	Smollett—RoderickRandom—PeregrinePickle—Com-	
	parison of Smollett and Le Sage—Conception of	
	life—Harshness of his heroes—Coarseness of his	
	pictures — Standing out of his characters —	
	Humphrey Clinker	300
VII.	Sterne—Excessive study of human particularities—	
	Sterne's character—Eccentricity—Sensibility—	
	Obscenity—Why he depicts the diseases and	
	degeneracies of human nature	306
VIII.	Goldsmith—Purification of the novel—Picture of	
	citizen life, upright happiness, Protestant virtue	
	-The Vicar of Wakefield-The English clergy-	
	man	311
IX.	Samuel Johnson—His authority—Person—Manners	
	-Life-Doctrines-His opinion about Voltaire	
	and Rousseau—Style—Works	316
x.	Hogarth-Moral and realistic painting-Contrast	
	of English temperament and morality—How	
	morality has disciplined temperament	324

CHAPTER VII.

The Poets.

		PAGE
I.	Rule and realm of the classical spirit—Its char-	
	acters, works, scope, and limits — How it is	
	centred in Pope	330
II.	Pope—Education—Precocity—Beginnings—Pas-	
	toral poems — Essay on Criticism — Personal	
	appearance—Mode of life—Character—Medio-	
	crity of his passions and ideas—Largeness of his	
	vanity and talent — Independent fortune and	
	assiduous labour	333
III.	Epistle of Eloisa to Abelard — What the passions	
	become in artificial poetry—The Rape of the Lock	
	—Society and the language of society in France	
	and England—Wherein Pope's badinage is pain-	
	ful and displeasing—The Dunciad—Obscenity	
	and vulgarities—Wherein the English imagina-	
	tion and drawing-room wit are irreconcilable .	340
IV.	Descriptive talent — Oratorical talent — Didactic	
	poems—Why these poems are the final work of	
	the classical spirit—The Essay on Man—His	
•	'deism and optimism—Value of his conceptions	
	-How they are connected with the dominant	
	style—How they are deformed in Pope's hands	
	Methods and perfection of his style—Excellence	
	of his portraits—Why they are superior—Trans-	
	lation of the Iliad-Change of taste during the	
	past century	353
v.	Incongruity of the English mind and the classical	
	decorum—Prior—Gay—Ancient pastoral impos-	
	sible in northern climates—Conception of the	
	country natural in England—Thomson	364

PAGE

vi. Discredit of the drawing-room—Appearance of the man of feeling—Why the return to nature took place earlier in England than in France—Sterne—Richardson—Mackenzie—Macpherson—Gray, Akenside, Beattie, Collins, Young, Shenstone—Persistence of the classical form—Domination of the period—Johnson—The historical school—Robertson, Gibbon, Hume—Their talent and their limits—Beginning of the modern age.

372

BOOK IV.—MODERN LIFE.

CHAPTER I.

Edeas and Productions.

I.	Changes in society—Rise of democracy—The French	
	Revolution—Desire of getting on—Changes in	
	the human mind—New notion of causes—Ger-	
	man philosophy—Craving for the beyond .	381
II.	Robert Burns—His country—Family—Youth—	
	Wretchedness — His yearnings and efforts —	
	Invectives against society and church — The	
	Jolly Beggars—Attacks on conventional cant—	
	His idea of natural life—of moral life—Talent—	
	Spontaneity — Style — Innovations — Success —	
	Affectations—Studied letters and academic verse	
	—Farmer's life—Employment in the Excise—	
	Disgust—Excesses—Death	389
III.	Conservative rule in England—At first the Revolu-	
	tion affects the style only Cowper Sickly	
	refinement—Despair—Madness—Retirement—	
	The Task—Modern idea of poetry—Of style .	412

The Romantic school-Its pretensions-Its tenta-IV. tives-The two ideas of modern literature-History enters into literature-Lamb, Coleridge, Southey, Moore-Faults of this school-Why it succeeded less in England than elsewhere-Sir Walter Scott - Education - Antiquarian studies - Aristocratic tastes - Life - Poems -Novels-Incompleteness of his historical imitations—Excellence of his national pictures—His interiors—Amiable raillery—Moral aim—Place in modern civilisation - Development of the novel in England-Realism and uprightness-Wherein this school is cockneyfied and English 422Philosophy enters into literature—Wordsworth v. Character—Condition—Life—Painting of the moral life in the vulgar life-Introduction of the colourless style and psychological divisions-Faults of this kind of literature-Loftiness of Wordworth's sonnets—The Excursion—Austere beauty of this Protestant poetry-Shelley-Imprudences—Theories—Fancy—Pantheism— Ideal characters - Life-like scenery - General tendency of the new literature-Gradual introduction of continental ideas

442