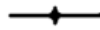


CONTENTS.



BOOK IV.—MODERN LIFE.

CHAPTER II.

Lord Byron.

	PAGE
I. The Man—Family—Impassioned character—Precocious loves—Life of excess—Combative character—Revolt against opinion— <i>English Bards and Scotch Reviewers</i> —Bravado and rashness—Marriage—Extravagance of adverse opinion—Departure—Political life in Italy—Sorrows and violence	1
II. The poet—Reasons for writing—Manner of writing—How his poetry is personal—Classical taste—How this gift served him— <i>Childe Harold</i> —The hero—The scenery—The style	13
III. His short poems—Oratorical manner—Melodramatic effects—Truth of his descriptions of scenery—Sincerity of sentiments—Pictures of sad and extreme emotions—Dominant idea of death and despair— <i>Mazeppa, The Prisoner of Chillon, The Siege of Corinth, The Corsair, Lara</i> —Analogy of this conception with the <i>Edda</i> and Shakspeare— <i>Darkness</i>	22

	PAGE
iv. <i>Manfred</i> —Comparison of <i>Manfred</i> and <i>Faust</i> —Conception of legend and life in Goethe—Symbolical and philosophical character of <i>Faust</i> —Wherein Byron is inferior to Goethe—Wherein he is superior—Conception of character and action in Byron—Dramatic character of his poem—Contrast between the universal and the personal poet	34
v. Scandal in England—Constraint and hypocrisy of manners—How and by what law moral conceptions vary—Life and morals of the south— <i>Beppo</i> — <i>Don Juan</i> —Transformation of Byron's talent and style—Picture of sensuous beauty and happiness—Haidée—How he combats British cant—Human hypocrisy—His idea of man—Of woman—Donna Julia—The shipwreck—The capture of Ismail—Naturalness and variety of his style—Excess and wearing out of his poetic vein—His drama—Departure for Greece, and death	47
vi. Position of Byron in his age—Disease of the age—Divine conceptions of happiness and life—The conception of such happiness by literature—By the sciences—Future stability of reason—Modern conception of nature	65

CHAPTER III.

The Past and the Present.

§ 1.

i. The past—The Saxon invasion—How it established the race and determined the character—The Norman Conquest—How it modified the character and established the Constitution	70
--	----

CONTENTS.

vii

	PAGE
II. The Renaissance—How it manifested the national mind—The Reformation—How it fixed the ideal—The Restoration—How it imported classical culture and misled the national mind—The Revolution—How it developed classical culture and restored the national mind	73
III. The modern age—How European ideas widened the national mould	78

§ 2.

I. The present—Concordances of observation and history—Sky—Soil—Products—Man	81
II. Commerce—Industry	90
III. Agriculture	97
IV. Society—Family—Arts—Philosophy—Religion	103
V. What forces have produced the present civilisation, and are working out the future civilisation	110

BOOK V.—MODERN AUTHORS.

INTRODUCTORY NOTE	113
-----------------------------	-----

CHAPTER I.

The Nobel—Dickens.

§ 1.—THE AUTHOR.

I. Connection of the different elements of each talent—Importance of the imaginative faculty	117
II. Lucidity and intensity of imagination in Dickens—Boldness and vehemence of his fancy—How with him inanimate objects are personified and impassioned—Wherein his conception is akin to intuition—How he describes idiots and madmen	118

	PAGE
III. The objects to which he directs his enthusiasm— His trivialities and minuteness—Wherein he resembles the painters of his country—Wherein he differs from George Sand— <i>Miss Ruth</i> and <i>Geneviève</i> —A journey in a coach	129
IV. Vehemence of the emotions which this kind of imagination must produce—His pathos— <i>Stephen</i> , the factory hand—His humour—Why he attains to buffoonery and caricature—Recklessness and nervous exaggeration of his gaiety	133

§ 2.—THE PUBLIC.

I. English novels are compelled to be moral—Wherein this constraint modifies the idea of love—Com- parison of love in George Sand and Dickens— Pictures of the young girl and the wife— Wherein this constraint qualifies the idea of passion—Comparison of passions in Balzac and Dickens—Inconvenience of this foregone conclu- sion—How comic or odious masks are substituted for natural characters—Comparison of <i>Pecksniff</i> and <i>Tartuffe</i> —Why unity of action is absent in Dickens	142
--	-----

§ 3.—THE CHARACTERS.

I. Two classes of characters—Natural and instinctive characters—Artificial and positive characters— Preference of Dickens for the first—Aversion against the second	150
II. The hypocrite—Mr. Pecksniff—Wherein he is Eng- lish—Comparison of <i>Pecksniff</i> and <i>Tartuffe</i> —The positive man—Mr. Gradgrind—The proud man —Mr. Dombey—Wherein these characters are English	151

CONTENTS.

ix

	PAGE
III. Children—Wanting in French literature—Little <i>Joas</i> and <i>David Copperfield</i> —Men of the lower orders	159
IV. The ideal man according to Dickens—Wherein this conception corresponds to a public need—Opposition of culture and nature in England—Reassertion of sensitiveness and instinct oppressed by conventionalism and rule—Success of Dickens .	163

CHAPTER II.

The *Novel* continued—Thackeray.

I. Abundance and excellence of novels of manners in England—Superiority of Dickens and Thackeray—Comparison between them	165
--	-----

§ 1.—THE SATIRIST.

II. The satirist—His moral intentions—His moral dissertations	166
III. Comparison of raillery in France and England—Difference of the two temperaments, tastes, and minds	173
IV. Superiority of Thackeray in bitter and serious satire—Serious irony—Literary snobs— <i>Miss Blanche Amory</i> —Serious caricature— <i>Miss Hoggarty</i> .	176
V. Solidity and precision of this satirical conception—Resemblance of Thackeray and Swift—The duties of an ambassador	185
VI. Misanthropy of Thackeray—Silliness of his heroines—Silliness of love—Inbred vice of human generousities and exaltations	188
VII. His levelling tendencies—A want of characters and society in England—Aversions and preferences—The snob and the aristocrat—Portraits of the	

	PAGE
king, the great court noble, the county gentleman, the town gentleman—Advantages of this aristocratic institution—Exaggeration of the satire	191
§ 2.—THE ARTIST.	
VIII. The artist—Idea of pure art—Wherein satire injures art—Wherein it diminishes the interest—Wherein it falsifies the characters—Comparison of Thackeray and Balzac— <i>Valérie Marneffe</i> and <i>Rebecca Sharp</i>	205
IX. Attainment of pure art—Portrait of <i>Henry Esmond</i> —Historical talent of Thackeray—Conception of ideal man	214
X. Literature is a definition of man—The definition according to Thackeray—Wherein it differs from the truth	224

CHAPTER III.

Criticism and History.—Macaulay.

I. The vocation and position of Macaulay in England .	227
II. His <i>Essays</i> —Agreeable character and utility of the style—Opinions—Philosophy. Wherein it is English and practical—His <i>Essay on Bacon</i> —The true object, according to him, of the sciences—Comparison of Bacon with the ancients	228
III. His criticism—Moral prejudices—Comparison of criticism in France and England—Why he is religious—Connection of religion and Liberalism in England—Macaulay's Liberalism— <i>Essay on Church and State</i>	233
IV. His passion for political liberty—How he is the orator and historian of the Whig party— <i>Essays on the Revolution and the Stuarts</i>	238

CONTENTS.

xi

	PAGE
v. His talent—Taste for demonstration—Taste for development—Oratorical character of his mind—Wherein he differs from classic orators—His estimation for particular facts, experiment on the senses, personal reminiscences—Importance of decisive phenomena in every branch of knowledge— <i>Essays on Warren Hastings and Clive</i>	243
vi. English marks of his talent—Rudeness—Humour—Poetry	255
vii. His work—Harmony of his talent, opinion, and work—Universality, unity, interest of his history—Picture of the <i>Highlands</i> — <i>James II. in Ireland</i> — <i>The Act of Toleration</i> — <i>The Massacre of Glencoe</i> —Traces of amplification and rhetoric	263
viii. Comparison of Macaulay with French historians—Wherein he is classical—Wherein he is English—Intermediate position of his mind between the Latin and the Germanic mind.	282

CHAPTER IV.

Philosophy and History.—Carlyle.

§ 1.—STYLE AND MIND.

ECCENTRIC AND IMPORTANT POSITION OF CARLYLE IN ENGLAND.

i. His strangenesses, obscurities, violence—Fancy and enthusiasm—Crudeness and buffooneries	285
ii. Humour—Wherein it consists—It is Germanic—Grotesque and tragic pictures—Dandies and Poor Slaves—The Pigs' Catechism—Extreme tension of his mind and nerves	291
iii. Barriers which hold and direct him—Perception of the real and of the sublime	300
iv. His passion for exact and demonstrated fact—His search after extinguished feelings—Vehemence	

	PAGE
of his emotion and sympathy—Intensity of belief and vision— <i>Past and Present</i> — <i>Cromwell's Letters and Speeches</i> —Historical mysticism—Grandeur and sadness of his visions—How he represents the world after his own mind	301
v. Every object is a group, and every employment of human thought is the reproduction of a group—Two principal modes of reproducing it, and two principal modes of mind—Classification—Intuition—Inconvenience of the second process—It is obscure, hazardous, destitute of proofs—It tends to affectation and exaggeration—Hardness and presumption which it provokes—Advantages of this kind of mind—Alone capable of reproducing the object—Most favourable to original invention—The use made of it by Carlyle	307

§ 2.—VOCATION.

INTRODUCTION OF GERMAN IDEAS IN EUROPE AND ENGLAND— GERMAN STUDIES OF CARLYLE.

I. Appearance of original forms of mind—How they act and result—Artistic genius of the Renaissance—Oratorical genius of the classic age—Philosophical genius of the modern age—Probable analogy of the three ages	313
II. Wherein consists the modern and German form of mind—How the aptitude for universal ideas has renewed the science of language, mythology, æsthetics, history, exegesis, theology, and metaphysics—How the metaphysical bent has transformed poetry	314
III. Capital idea derived thence—Conception of essential and complementary parts—New conception of nature and man	316
IV. Inconvenience of this aptitude—Gratuitous hypo-	

CONTENTS.

xiii

		PAGE
	thesis and vague abstraction—Transient discredit of German speculations	318
v.	How each nation may re-forge them—Ancient examples: Spain in the sixteenth and seventeenth centuries—The Puritans and Jansenists in the seventeenth century—France in the eighteenth century—By what roads these ideas may enter France—Positivism—Criticism	319
vi.	By what roads these ideas may enter England—Exact and positive mind—Impassioned and poetic inspiration—Road followed by Carlyle	320

§ 3.—PHILOSOPHY, MORALITY, AND CRITICISM.

HIS METHOD IS MORAL, NOT SCIENTIFIC—WHEREIN HE RESEMBLES THE PURITANS—SARTOR RESARTUS.

I.	Sensible things are but appearances—Divine and mysterious character of existence—His metaphysics	323
II.	How we may form into one another, positive, poetic, spiritualistic, and mystical ideas—How in Carlyle German metaphysics are altered into English Puritanism	328
III.	Moral character of this mysticism—Conception of duty—Conception of God	330
IV.	Conception of Christianity—Genuine and conventional Christianity—Other religions—Limit and scope of doctrine	331
v.	Criticism—What weight it gives to writers—What class of writers it exalts—What class of writers it depreciates—His æsthetics—His judgment of Voltaire	335
VI.	Future of Criticism—Wherein it is contrary to the prejudices of the age and of its vocation—Taste has but a relative authority	338

§ 4.—CONCEPTION OF HISTORY.		PAGE
I.	Supreme importance of great men—They are revealers—They must be venerated	340
II.	Connection between this and the German conception—Wherein Carlyle is imitative—Wherein he is original—Scope of his conception	342
III.	How genuine history is that of heroic sentiments—Genuine historians are artists and psychologists	343
IV.	His history of Cromwell—Why it is only composed of texts connected by a commentary—Its novelty and worth—How we should consider Cromwell and the Puritans—Importance of Puritanism in modern civilisation—Carlyle admires it unreservedly	345
V.	His history of the French Revolution—Severity of his judgment—Wherein he has sight of the truth, and wherein he is unjust	349
VI.	His judgment of modern England—Against the taste for comfort and the lukewarmness of convictions—Gloomy forebodings for the future of modern democracy—Against the authority of votes—Monarchical theory	351
VII.	Criticism of these theories—Dangers of enthusiasm—Comparison of Carlyle and Macaulay	355

CHAPTER V.

Philosophy.—Stuart Mill.

I.	Philosophy in England—Organisation of positive science—Lack of general ideas	357
II.	Why metaphysics are wanting—Authority of Religion	358
III.	Indications and splendour of free thought—New	

CONTENTS.

xv

	PAGE
exegesis—Stuart Mill—His works—His order of mind—To what school of philosophers he belongs—Value of higher speculation in human civilisation	360

§ 1.—EXPERIENCE.

I.	Object of logic—Wherein it is distinguished from psychology and metaphysics	362
II.	What is a judgment?—What do we know of the external and inner worlds?—The whole object of science is to add or connect facts	364
III.	The system based on this view of the nature of our knowledge	369
IV.	Theory of definitions—Its importance—Refutation of the old theory—There are no definitions of things, but of names only	370
V.	Theory of proof—Ordinary theory—Its refutation—What is the really fundamental part of a syllogism?	374
VI.	Theory of axioms—Ordinary theory—Its refutation—Axioms are only truths of experience of a certain class	379
VII.	Theory of induction—The cause of a fact is only its invariable antecedent—Experience alone proves the stability of the laws of nature—What is a law?—By what methods are laws discovered?—The methods of agreement, of differences, of residues, of concomitant variations	382
VIII.	Examples and applications—Theory of dew	390
IX.	Deduction—Its province and method	395
X.	Comparison of the methods of induction and deduction—Ancient employment of the first—Modern use of the second—Sciences requiring the first—Sciences requiring the second—Positive character of Mill's work—His predecessors	397

	PAGE
XI. Limits of our knowledge—It is not certain that all events happen according to laws—Chance in nature	400

§ 2.—ABSTRACTION.

I. Agreement of this philosophy with the English mind—Alliance of the positive and religious spirits—By what faculty we arrive at the knowledge of causation	405
II. There are no substances or forces, but only facts and laws—Abstraction—Its nature—Its part in science	407
III. Theory of definitions—They explain the abstract generating elements of things	410
IV. Theory of proof—The basis of proof in syllogism is an abstract law	412
V. Theory of axioms—Axioms are relations between abstract truths—They may be reduced to the axiom of identity	414
VI. Theory of induction—Its methods are of elimination or abstraction	416
VII. The two great operations of the mind, experience and abstraction—The two great manifestations of things, sensible facts and abstract laws—Why we ought to pass from the first to the second—Meaning and extent of the axiom of causation	417
VIII. It is possible to arrive at the knowledge of first elements—Error of German metaphysicians—They have neglected the element of chance, and of local perturbations—What might be known by philosophising ant—Idea and limits of metaphysics—Its state in the three thinking nations	420
IX. A morning in Oxford	424

CHAPTER VI.

Poetry.—Tennyson.

	PAGE
I. Talent and work—First attempts—Wherein he was opposed to preceding poets—Wherein he carried on their spirit	427
II. First period—Female characters—Delicacy and refinement of sentiment and style—Variety of his emotions and of his subjects—Literary curiosity and poetic dilettantism— <i>The Dying Swan</i> — <i>The Lotos-Eaters</i>	428
III. Second period—Popularity, good fortune, and life—Permanent sensibility and virgin freshness of the poetic temperament—Wherein he is at one with nature— <i>Locksley Hall</i> —Change of subject and style—Violent outbreak and personal feeling— <i>Maud</i>	433
IV. Return of Tennyson to his first style— <i>In Memoriam</i> —Elegance, coldness, and lengthiness of this poem—The subject and the talent must harmonise—What subjects agree with the dilettante artist— <i>The Princess</i> —Comparison with <i>As You Like It</i> —Fanciful and picturesque world—How Tennyson repeats the dreams and the style of the Renaissance	439
V. How Tennyson repeats the ingenuousness and simplicity of the old epic— <i>The Idylls of the King</i> —Why he has restored the epic of the Round Table—Purity and elevation of his models and his poetry— <i>Elaine</i> — <i>Morte d'Arthur</i> —Want of individual and absorbing passion—Flexibility and disinterestedness of his mind—Talent for metamorphosis, embellishment, and refinement	447

	PAGE
vi. His public—Society in England—Country comfort— Elegance—Education—Habits—Wherein Ten- nyson suits such a society—Society in France— Parisian life—Its pleasures—Display—Con- versation—Boldness of mind—Wherein Alfred de Musset suits such a society—Comparison of the two societies and of the two poets . . .	454