

when he published a volume of "Poems" in 1807, was hailed "with the same sort of feeling that would be excited by tidings of an ancient friend, whom we no longer expected to see in this world,*—in that volume reprinted "The Village." His new productions, which included "The Parish Register," were principally of a narrative character. In 1810 came "The Borough," with the same marked feature of the recent poetical school; in 1812, "Tales;" and in 1819, "Tales of the Hall." It is in these novellets in verse of Crabbe that we must look for such occasional delineations of manners as have made the prose novels of Fielding and Smollett most valuable studies of the times in which they flourished. The life of the country town and its neighbourhood, half a century ago, has coarser and harder features than would now offer themselves, even in the least refined classes. The seagoing population of the "Borough" are "a bold, artful, surly, savage race,"—smugglers, wreckers, bribed electors. They dwell where there are dung-heaps before every door, in the "infected row we term our street." There "riots are nightly heard." Within their hovels all is filth and indecency. Books there are none, but ballads on the wall, abusive or obscene. Aldborough was then a watering-place,—and had a "Season." There are few of its visitors now who would be content with

"The brick-floor'd parlour which the butcher lets."

The Mayor of the Borough, a prosperous fisherman, did not know in the painful accumulation of wealth, that money would multiply at interest. He was not alone in his ignorance. The race of hoarders was common in every district at the beginning of the century. The neighbouring Squire comes once a month to the "Free and Easy Club," to be the hero of the night. The rector, doctor, and attorney meet, in pleasant conviviality, to talk over parish affairs and politics,—election zeal, and

"The murmuring poor who will not fast in peace."

In such meetings there was ever a dictator,—a "Justice Bolt,"—whose passion was that of "teaching"

"Those who instruction needed not, or sought;"

—in more recent times a malady most incident to Scots. The attorney then thought that he could best thrive in encouraging litigation. The apothecary, "all pride and business, bustle and conceit," was protected in his neglect of the poor by a "drowsy bench." The parish priest, who heeded not the summons to a

* "Edin. Review," April, 1808.

pauper's bed,* had not yet been roused out of his indifference by the presence near his church of "Sects in Religion." Romanists, Baptists, Swedenborgians, Universalists, Jews, were found in the country town; but most prevailing were the "Methodists of two kinds, Calvinistic and Arminian."

"Sects in Religion? Yes, of every race
We nurse some portion in our favoured place
Not one warm preacher of one growing Sect
Can say our Borough treats him with neglect;
Frequent as fashions, they with us appear,
And you might ask, 'how think we for the year?'"

In the "Edinburgh Review," of 1816, Jeffrey attributed the creation of an effectual demand for more profound speculation and more serious emotion than were dealt in by the writers of the former century, to the agitations of the French revolution, the impression of the new literature of Germany, and "the rise or revival of a more evangelical spirit in the body of the people."† The direct relations of this "more evangelical spirit" to our lighter literature are not very manifest; but its indirect effect may be traced in the general abandonment in prose works of fiction of the grossness which still lingered in the delineations of social life which came after those of the great humourists who were passing away when George III. ascended the throne. This may be partly attributed to the reformation of manners, which had unquestionably been produced by the same religious influences steadily working amongst a portion of the upper and middle classes. In 1787, Wilberforce entered in his Journal a solemn record of what he deemed one of the great objects of his life: "God has set before me the reformation of my country's manners." His other great object, the abolition of the Slave Trade, had been accomplished; and a visible change had taken place in the general aspects of society—in all of the community except some of the very high, and many of the very low—before the close of his career of practical benevolence in 1833. The "more evangelical spirit"—which many good and earnest men condemned as sectarian, had penetrated into the Church. A writer who has described the various phases of this transition period of religion, with a natural affection for the somewhat exclusive society amidst which he was reared, but with a generous catholicity of mind, has shown the difficulty of discriminating between the senses of two appellations, "Orthodox" and "Evangelical." He says, "The knot would perhaps have

* The picture of "the jovial youth" who thought his duty was comprised in his "Sunday's task," is found in Crabbe's early poem of "The Village."

† "Essays," vol. i. p. 167.

been best cut, by defining an Orthodox clergyman as one who held, in dull and barren formality, the very same doctrines which the Evangelical clergyman held in cordial and prolific vitality." * The "prolific vitality" fortunately took the form of association. Societies were formed for grappling with open immorality, and for mitigating some of the more obvious evils of vice and ignorance. The Theological Literature of this awakening period presented a novel aspect. The spirit of polite unbelief, which England had imparted to France in the beginning and middle of the eighteenth century, had travelled back from France to England towards the end of that century, in the grosser forms of denunciation and ribaldry. Dignitaries of the Church applied themselves to put down "The Age of Reason" with gentle argument—apologetical rather than confiding. The great and fashionable, who shuddered at the notion that those beneath them should have their faith shaken and their morals corrupted by atheistical and licentious writers, did not wholly stand on the outside of the circle to whom the Royal Proclamation of 1737 against Vice was addressed. The private offences, in the support of whose official interdiction Wilberforce founded a society, were, profanation of the Lord's Day, swearing, drunkenness. The great gave their Sunday card parties, and Sunday concerts, long after Hannah More published, in 1796, her "Estimate of the Religion of the Fashionable World," and Wilberforce, in 1797, his "Practical Christianity." "The Clapham Sect" strove manfully against these anomalies, amidst hypocritical assent and covert ridicule. Some of this ridicule was deserved. It has been candidly acknowledged that "the spirit of coterie" was amongst them. They "admired in each other the reflection of their own looks, and the echo of their own voices." † It is this quality that now renders "Cœlebs in Search of a Wife"—one of the most popular books of the class of religious novels, of which this production of Hannah More was the first example—the most tedious of homilies pretending to be amusing. What has been called "the unquenchable thirst for spiritual excitement" exposed well-meaning crowds, who had a perpetual craving for the fountains of platform eloquence, to manifest a spirit of intolerance and exclusiveness which detracted largely from their honest enthusiasm for schemes of benevolence. Advertisements in Magazines of Sectarian doctrines, announcing the establishment of a Margate Hoy, set on foot for the accommodation of religious characters; of an eligible residence, in a neighbourhood where the Gospel is preached

* Sir James Stephen, "Essays in Ecclesiastical Biography," vol. ii. p. 155.

† *Ibid.*, p. 307.

three places within half a mile; and of a serious man-servant wanted who can shave;—such announcements as these, with which half a century has made us more familiar, were new and strange objects of ridicule in 1808. * Mackintosh, who looked with a real satisfaction at the public religious advocacy of such measures as the removal of slavery, the amendment of the criminal laws, and the general circulation of the Bible—himself a frequent speaker at Anniversaries of Bible Societies—was fully alive to the mistake of these pretensions to peculiar sanctity which have operated so injuriously on the true interests of religion. He thus makes a note in his Diary of 1818: "They have introduced a new language, in which they never say that A. B. is good, or virtuous, or even religious, but that he is an Advanced Christian." †

The orthodox Divinity of this period was distinguished for its scholarship and speculative ability rather than for the spiritual gifts claimed for another school. Of those who maintained the intellectual reputation of the English Church, Paley was the foremost. Of pulpit orators, England could claim no one supreme. Chalmers, whose oratorical powers commanded the admiration of our most accomplished parliamentary speakers, was also the most admired, and deservedly so, of those who committed their eloquence to the calm judgment of the closet. His "Astronomical Discourses," published in 1816, rivalled the novels of Walter Scott in their fascinations for all readers. Scotland produced another writer of Sermons, Hugh Blair, whose popularity for a while was far greater than that of any modern divine of the Church of England. Feeble and elegant, they excited no profound emotions; but were generally welcomed as agreeable reading for family Sunday evenings. Of a very different character was the preaching of Robert Hall, the Baptist minister,—a man who redeemed Dissent from the imputation of ignorance and vulgarity that attached to pulpits filled by uneducated men, who left their proper vocations to be gospel lights. Sound thinkers such as Robert Hall were calculated to shame the orthodox divines who, in too many instances, were opposed to the spread of Education. In a sermon, preached in 1810, on "The Advantages of Knowledge to the Lower Classes," he says, "If there be any truth in the figure by which society is compared to a pyramid, it is on them its stability chiefly depends; the elaborate ornaments at top will be a wretched compensation for the want of solidity for the lower parts of the structure."

It was one of the objects of the crusade against "Vice" carried

* "Edinburgh Review," vol. xi. p. 351.

† "Life of Sir James Mackintosh," vol. ii. p. 353.

on by the school of "Advanced Christians," to imitate the old Puritans in their indiscriminating hatred of the Stage. This hatred was a little out of season, for Comedy, happily ceasing to reflect the worst private manners, had become decorous. The goddess of dulness had driven the imps of licentiousness off the boards; although their unholy revels were encouraged in the saloons. This shamelessness was certainly enough to make good men sometimes regard the theatres as dangerous for their sons. But it was scarcely sufficient to justify that tasteless hatred of all theatrical representations, which equally proscribed "Hamlet" and "Tom and Jerry," and thought that there would be contamination in beholding the sublime impersonations of Mrs. Siddons, or in listening to the majestic rhetoric of John Kemble. Their proscriptions of the stage was not lessened when Miss O'Neil and Edmund Kean came to maintain the succession of great tragedians. It is remarkable that, with such actors as the patent theatres possessed in the first two decades of the nineteenth century, and with all the affluence of the poetry of that era, no original tragedy was produced that could hold its place, even by the side of the still popular scenes of Rowe and Otway. The poetical tendencies of the age were not dramatic; the most popular of its poets wrote many tragedies; but "it may be doubted whether there is, in all lord Byron's plays, a single remarkable passage which owes any portion of its interest or effect to its connection with the characters or the action."* The same may be said of the dramas of Coleridge. Scott's three attempts at poetical dialogue were utter failures. The poets who wrote plays did not conceive them in the spirit of plays to be acted. Mr. Milman's "Fazio," which was not written for the stage, was better adapted to the stage, and had a greater success than any other works of a living poet, in the hands of the actors, who seized upon it before the existence of the law of dramatic copyright. In the same era, when manners were sufficiently marked to offer valuable studies of the social life of the upper classes, there was no worthy successor to Sheridan. Had there been a comic writer who could have carried forward some portion of the brilliant wit of "The School for Scandal," to have shown us the "dandies" of the Regency—a race whose foppery was not less intellectual than that of the sparkling heroes of Congreve and Vanbrugh—we might have had preserved to us a picture of manners which have wholly departed in the lazy affectation of the exclusive class in more recent days. The manners which the stage presented were made up of traits of character derived from

* Macaulay, "Essays," vol. i. p. 346.

the peculiar aptitudes of the comic actors—the Irishman, the Yorkshireman, the rakish right-honourable, the sentimental tradesman—all drawn to a pattern of the most approved mode of flattering the honest, patriotic, and somewhat obtuse middle class, who were the great supporters of the theatre. John-Bullism was in the ascendant; and there was no surer way to an Englishman's heart than to stimulate his national pride, and represent his fire-side as the seat of all the virtues.

If the classic Comedy had passed away,—if Apollo, coming to the "Feast of the Poets," mistook "Reynolds and Arnold, Hook, Dibdin and Cherry," for "the waiters"—the Novel, at the beginning of the century, was beginning to assert its legitimate claims to be the reflector of manners as well as "the mender of hearts." The prose fictions of Godwin and Holcroft were written for the development of political doctrines. "Caleb Williams" is not a fiction of actual life; although a most forcible protest against some of the grosser forms of injustice and oppression which prevailed in a social state professing to be based upon the legal rights of all conditions of men. "Hugh Trevor" is a mild infusion of the principles that placed its author in a dangerous position, from which he was saved by the eloquence of Erskine. The "Zeluco" and other novels of Dr. Moore were of the same semi-didactic character. Fanny Burney was a delineator of fashionable life; but there is nothing half so real in "Evelina" and "Cecilia" and "Camilla," as her pictures of the dull court of George III. at Windsor, with the equerries standing for two hours in an outer room to hear the evening concerts. The ordinary routine of the upper slaves of Royalty, described by one of the victims as "riding and walking, and standing and bowing" in dutiful attendance, and their highest accomplishments, to walk out of a room backwards and never to cough or sneeze—these courtly attributes are eminently suggestive of the contrast between the life in the Lodge of Windsor in 1786, and the life in the Pavilion at Brighton thirty years later. George III. asking wise questions of men of science that were admitted to the Queen's tea-table—Dr. Herschel, Mr. Bryant, and Mr. De Luc;—and the Regent assuring Mr. Wilberforce that if he would come to dine with him his ears should not be offended—"I should hear nothing in his house to give me pain, that even if there should be at another time, there should not be when I was there: "* George III. reading his despatches before his eight o'clock chapel; tramping over his farm or following his harriers till his one o'clock dinner,—and George IV. remaining in his *robe de chambre* all the

* "Life of Wilberforce," vol. iv. p. 277.

morning, either to receive his ministers, or lecturing his tailor on the cut of his last new coat,*—although these may be traits of individual character, they are nevertheless to be associated with marked changes in the general tone of society. The "plain living" was gone. The "high thinking" might have also been "no more," had not a change come over the manners of the great, and had not the middle classes been raised and refined by a nobler order of literature. It was in 1802 that the despairing poet complained,—

"No grandeur now in nature or in book
Delights us."

The age of epics was past; but the charms of poetical or prose narrative were to impart higher pleasures than those of luxurious indulgence to a new race of readers. Looking back upon the real dangers, the vain fears, the party distraction, of the beginning of the century, it was a substantial blessing to the boy growing into manhood that such rich stores of pleasurable emotion were spread before him by the imaginative writers who were then developing their riches. The young student of that time might say,—

"Much have I travelled in the realms of gold;"

but never with such joyous feelings as in these days of new poets and new novelists that may aspire to rank with the immortals.

It is difficult to convey to a reader of a later time an adequate notion of the interest excited by the rapid appearance of that series of novels, of which "Waverley" was the first that surprised the world into a new source of delight. Scott has attributed his desire to introduce the natives of his own country to the sister kingdom, as having been partly suggested by the well-merited fame of Miss Edgeworth, whose Irish pictures had made the English familiar with the character of their gay and kind-hearted neighbours. Admirable in their truth as are those novels of Miss Edgeworth, in which she delineates the virtues and the foibles of the Irish of her day; skilful as she was in the management of some of her stories; always using her powers in the cause of an honest patriotism, and in the exposure of social abuses—they had the attraction of faithful representations of existing manners, but wanted that charm of romantic indistinctness which belongs to novels founded upon "chronicles of old." They have now an historical value which the contemporaries of the accomplished authoress would have scarcely acknowledged. But the author of "Waverley," who lived essentially in the past, although professing to have derived

* "Raikes's Diary," vol. iii. p. 56.

his impulse to paint the Scottish character from "the rich humour, pathetic tenderness, and admirable tact" of Miss Edgeworth, never attempted the picture of the Scot of his own day. "The ancient traditions and high spirit of a people who, living in a civilized age and country, retained so strong a tincture of manners belonging to an early period of society," were suited to a new form of romance in which the picturesque and the literal might be happily blended. How great was the ultimate success of this experiment it is needless to trace; or how Scott's original scheme expanded into tales of "fierce wars and faithful loves," common to various climes and eras of chivalry and feudalism. The success of the Waverley novels made the greater portions of the literature of the Circulating Library a drug in the market. The Inchbalds, and Burneys, and Radcliffes held their places for a little while. But the accumulations of stupidity which had encumbered the booksellers' shelves for thirty years had ceased to circulate. Amidst this revolution arose a female writer of real genius, Jane Austen. Her six novels will never be swept away with the rubbish of her "Minerva Press" compeers. The English life of the upper middle classes in the village and the country town—a life unchequered by startling incident: a simple reality which, it might be thought, every one could paint, and which would be dull and uninteresting when painted—is by this young woman delineated with a power which makes actual things more real than what is palpable to all, and by which the most familiar scenes are looked upon as if they were new. This is high Art.

The rapid development in the first two decades of this century of a popular literature of a nobler order than what had preceded it, is in some degree to be ascribed to the influence upon opinion of a higher school of criticism. "The Edinburgh Review," in 1802, divorced the crafts of the reviewer and the bookseller. Without wholly assenting to the dictum of lord Cockburn, that Francis Jeffrey was "the greatest of British critics," we may well believe that no one had preceded him, and that few have come after him, who directed the judgment of his contemporaries upon current literature with such a fund of good sense, with such a quick perception of faults, with such a generous appreciation of beauties, and with such an honest impartiality,—always excepting the few cases in which poets, especially, had the misfortune to deviate into fields which the critic deemed barren. The services which that Review rendered to the progress of improvement, in the discussion of the great political and social questions in which improvement at one time looked hopeless, need not here be de-

tailed. It is sufficient for us to say, that it stimulated a healthful spirit of inquiry, and altogether contributed largely to raise the standard of public intelligence. The "Quarterly Review" came in 1809 to supply what was deemed a necessary antidote to the political opinions of the "Edinburgh." Its editor, William Gifford, was far less tolerant as a critic than Jeffrey, and he had altogether more of partisanship in his estimate of literary merit. But if he was often stern, and sometimes unjust to those of opposite opinions, he was not a tool in the hands of the party leaders with whom he agreed. If Brougham, and Sydney Smith, and Francis Horner, and Mackintosh, were associated with Jeffrey, Gifford could marshal Canning, and Southey, and Scott, and Croker, in the rival ranks. The partisans who wore the drab livery were not a whit less dangerous than the smarter champions of the yellow and blue. Each of the visored knights affected not to know the leaders whom they encountered in the *mêlée*. Jeffrey never mentioned Gifford, nor Gifford Jeffrey. The multitude shouted, and ranged themselves under the rival banners. After forty years of contest there was very little left to fight about. It is amusing to look back upon this warfare. It is consolatory to know that through the very fierceness of the battle the cause of truth and justice was advanced. It was felt that, after all, the practical ends of life are best secured by a compromise of extreme opinions. In the arbitrement of posterity upon literary merit, we come to know how powerless are the rash or prejudiced decisions of the highest courts of criticism. Keats was not "snuffed out by an article;" Wordsworth was not doomed to oblivion by "This will never do."

Following in the wake of the great reviews, there came, in due course, a higher order of Magazines. "Blackwood," about the close of the Regency, acquired an influence that extended far beyond Scotland. There was so much fun in its malice that its violent politics scarcely impeded its universal welcome, at least in England. There was so much of the outpouring of genius in Christopher North, that few cared to inquire whether that fancy and pathos, that exquisite perception of the grand and beautiful in nature, were in unison with the narrow hatreds that belonged to an Edinburgh clique. The very excess of John Wilson's partisanship looks as if ever and anon he worked up his generous nature to uncongenial wrath, and then put on his Sporting Jacket and sallied forth to breathe the pure air of the Moors, in a spirit of peace with all mankind. In raising the whole tone of periodical literature he gave the world a series of prose writings that fully manifested how truly he was a poet. Out of the new race of monthly Miscellanies

issued other prose writers who made their mark upon their own time, and will long continue to have a niche in fame's temple. Amongst the foremost are Charles Lamb, William Hazlitt, Leigh Hunt, Thomas de Quincey.

The least voluminous of modern Essayists, Lamb, is the most original. His quaint turns of humour and pathos will command admiration, when the wearisome platitudes of many a great moralist are forgotten. He looked upon society with a deep sympathy and a comprehensive charity. The man who wrote to a friend, "I often shed tears in the motley Strand, for feeling of joy at so much life," could not speak of human sorrows and infirmities with indifference. He had as acute a sense of what is hateful or ridiculous as the keenest of satirists, but he seeks not to extirpate evil by abuse, or to shame folly by sarcasm. Of a very different order of mind was Hazlitt. The quantity which he wrote sufficiently indicates the fertility of his genius; and in many of his critical essays we feel the shrewdness of his judgment and the correctness of his taste. But as he counted amongst his merits that of being a good hater, we must not expect to find a just and impartial estimate of contemporaneous persons or things in his political or historical writings. He has the merit of being amongst the first to regard Shakspeare from a higher point of view than the race of commentators, too often carping and truculent. But the Stephenses and Malones, nevertheless, kept alive a wholesome spirit of inquiry as to the real meaning of the greatest in all literature, when he uses words and phrases which appear nonsensical or obscure to the ordinary reader. Hazlitt approached Shakspeare with the same reverential spirit in which Coleridge laboured with a higher faculty of philosophical criticism. Leigh Hunt, of this trio of Essayists who often worked in companionship, will probably continue to have the larger number of admirers. He walked in the pleasantest places of literature. To him the great imaginative writers—especially those of Italy, and of our early school upon which Italian poetry impressed its character—offer "a perpetual feast of nectar'd sweets." In his youthful career he endured a harder fate than most of those who were opposed to the ruling powers; but he carried "the sunshine of the breast" into his prison, and the same unflinching spirits bore him through many of the disappointments of his after life. The same qualities that made the charm of his conversation pervade all his writings. The greatest of the thinkers who was cradled in the Magazine Literature, De Quincey, belongs more properly to the next period; although his "Opium Eater" was produced in the "London Magazine of 1821. The "Essays"

of John Foster, a Baptist minister, which first appeared in 1805, constituted one of the most treasured volumes of a period in which there were fewer books than at the present time, and when good sense, extensive knowledge, and liberal aspirations could secure a warm welcome for miscellaneous works, although not belonging to the class of light literature. These Essays will not readily be neglected even in an age which seeks the excitement of less natural writing.

The school of Political Economists that succeeded Adam Smith—Malthus, James Hill, and Ricardo—had important influences on the political action of their time. So, also, had the great philosophical jurist, Jeremy Bentham. We shall have to recur to these names at another period. Of a different school was a political economist who took a broader view of the relations of Capital and Labour than these scientific writers, who had principally regard to the production of wealth. Dr. Thomas Chalmers, in his "Christian and Civic Economy of Large Towns," advocated the belief that the wants of the poor might be provided for without the machinery of the English Poor Laws. In his own locality of Glasgow he organized a system which was successful in making private benevolence prevent the necessity of a public recognition of pauperism. He was convinced that religion presented the only cure for the evils of society. The eloquence with which he enforced this doctrine, and the sound judgment which he applies to the great questions of what is now called "social science," have had a more permanent influence than his views of the Poor Law system.

The history of the progress of Scientific Discovery is too large a subject, and requires too many technical details, to permit a notice here beyond an enumeration of the principal discoverers. Sir William Herschel was still pursuing his observations at the age of eighty, when the first encourager of his astronomical pursuits, George III., died. He discovered the planet Uranus in 1781. It has been said of him, that "no one individual ever added so much to the facts on which our knowledge of our solar system is founded."* His great telescope of forty feet focal length was completed by him at Slough, on the 28th of August, 1789, on which day he discovered with it the sixth satellite of Saturn. The principle of the reflecting telescopes of Herschel was an improvement upon those of earlier construction.

The discoveries in chemistry, and their applications to the Arts, in the earlier portion of the reign of George III. were principally derived from the experiments of Black, Cavendish and Priestley.

* "English Cyclopædia."

To these philosophers at the beginning of the present century, succeeded the most original of inquirers, and the most popular of teachers, sir Humphrey Davy. His Lectures at the Royal Institution diffused a love of science amongst the general community. His invention of the Safety Lamp in 1815, showed how the profoundest investigations might result in an apparently simple contrivance of the highest utility, like most of the great inventions that have changed the face of the world. Dalton in 1808 produced his Atomic Theory. Wollaston followed Dalton in a course of similar research, and in other walks made his experiments the bases of large additions to the Industrial Arts. But of all those who by Science diminished the amount of domestic sorrow, and enlarged the average term of human life, was the physician who for half a century had been striving in vain to make the medical world feel confidence in his discovery of Vaccination. For thirty years after this antidote to the small-pox was first practised in 1800, the wholly ignorant and imperfectly educated still stood in the way of the general diffusion of this great blessing of our era. Now the law prescribes that every child born in the kingdom must be vaccinated. We look back upon the time when many who had escaped with life from the terrible disease that killed ninety-two in every thousand of the population, bore into our public places the indelible marks of the scourge, and we rejoice now to behold the unscarred faces of the young as the best tribute to the memory of Edward Jenner.

With the striking exception of Mungo Park, no remarkable traveller had gone forth from England to enlarge the bounds of geographical discovery during the period of the war. Henry Martyn, Claudius Buchanan, and other zealous men were then missionaries in India, and prepared the way for the noble labours of the second Bishop of Calcutta, Reginald Heber. In 1820 the observations of Captain Parry in the Polar Seas led to a government expedition for exploring the Arctic Circle, in the expectation of discovering the North-West Passage. These undertakings belong to a chapter which we must devote to the Science of a period nearer the present time, when the vast results of the connection between Philosophy and the Industrial Arts may be briefly traced.

It may be desirable, however, here to mention two great mechanical inventions that have had the most decided influence on the progress of society. About the first decade of the Nineteenth Century, there was a real beginning in Great Britain of that mode of navigation which was destined to make distant countries less remote, and to change the whole system of communication in our

own waters. Henry Bell had his Steam passage-boat running on the Clyde in 1811. In a few years steam-boats were plying on the Thames. In 1816 there were persons who had the hardihood to make a voyage in such a smoke-puffing vessel even as far as Margate. In 1818 Jeffrey thus described a steam-boat on Loch Lomond, which surprised him as he was sitting with his wife in a lonely wild little bay; "It is a new experiment for the temptation of tourists. It circumnavigates the whole lake every day in about ten hours; and it was certainly very strange and striking to hear and see it hissing and roaring past the headlands of our little bay, foaming and spouting like an angry whale; but, on the whole, I think it rather vulgarizes the scene too much, and I am glad that it is found not to answer, and is to be dropped next year."* Vast as have been the results of the application of Steam to Navigation, we may almost venture to say that the application of Steam to Printing cannot be regarded as a less important instrument in the advance of civilization. The Printing Machine has had as great an influence upon the spread of knowledge in the Nineteenth Century, as the invention of printing itself in the fifteenth century. The first sheet of paper printed by cylinders and by steam, was the 'Times' newspaper of the 28th of November, 1814. The maker of that Printing Machine was Mr. Koenig, a native of Saxony. Machines, less cumbrous and more adapted to all the purposes of the typographical art, gradually came into use. Without this invention the most popular daily paper could only produce with the most intense exertion, five thousand copies for the demand between sunrise and sunset. Sixty thousand copies of a London morning paper can now be distributed through the country in two or three hours after the first sheet has been rolled. These astonishing changes in the powers of Journalism are not more important than the effects upon all Literature, in the reduction of the price of books by this invention of the Printing Machine and the concurrent invention of the Paper Machine.

* "Life of Lord Jeffrey," vol. ii. p. 181.

CHRONOLOGICAL TABLE OF BRITISH WRITERS.

In the Fifth Volume of the Popular History of England a Table is given of the principal British Writers in each century, from the beginning of the sixth century to the end of the eighteenth. Added to the name of each author are given the dates of his or her birth and death, as far as could be ascertained, and, in some cases, the title of the work by which the writer is best known. The names are arranged in three columns—Imagination,—which includes the Poets and Novelists; Fact,—writers on History, Geography, and other matters of exact detail; Speculative and Scientific,—those who treat of Philosophy and Science. This division is, to a certain extent, useful; but it is difficult to carry it out with precision, especially in cases where the writings of one author belong to several classes of literature. The subjoined Table is a continuation of that in Volume V., comprising the principal writers of the present century, with the exception of those who are now living (December 18, 1861). These will remain to be added in a Supplementary Table.

IMAGINATION.	FACT.	SPECULATIVE & SCIENTIFIC.
A.D. 1800 Henry Kirke White, 1785-1806, Poems Robert Tannahill, 1774- 1810, Songs and Poems John Leyden, 1775-1811, Poems and Translations	A.D. 1800 Mungo Park, 1771-1805, Travels in Africa Charles James Fox, 1749- 1806, History J. Macdiarmid, 1779-1808, Biography	A.D. 1800 Henry Cavendish, 1731- 1810, Physics, Compo- sition of Water Richard Cecil, 1748- 1810, Sermons, Relig- ious Biography Edmond Malone, 1741- 1812, Commentator on Shakspeare Alexander Murray, 1775- 1813, European Lan- guages John Playfair, 1748- 1820, Euclid's Geome- try Arthur Young, 1741- 1820, Agriculture Sir Joseph Banks, 1743- 1820, Natural History John Bell, 1763-1820, Anatomy Thomas Brown, 1778- 1820, Metaphysics J. Bonycastle, <i>d.</i> 1821, Astronomy, Algebra Jas. Perry, 1756-1821, Political Journalist (Morning Chronicle) John Aikin, 1747-1822, 'Evenings at Home.' James Sowerby, 1757- 1822, English Botany C. Hutton, 1737-1823, Mathematics David Ricardo, 1772- 1823, Political Econo- my
James Grahame, 1765- 1811, The 'Sabbath,' and other Poems Jane Austen, 1775-1817, 'Pride and Prejudice,' and other Novels. Matthew G. Lewis, 1775- 1818, Poems and Novels Hector McNeill, 1746- 1818, Scottish Poems: 'The Scottish Adven- turers,' a Novel	James Forsyth, 1763, 1815, Travels in Italy Claudius Buchanan, 1766- 1815, Christian Re- searches in India	
Elizabeth Inchbald, 1753- 1821, 'A Simple Story,' and other Tales John Keats, 1796-1821, Poems	Patrick Colquhoun, 1745- 1820, Statistics, Police of the Metropolis	
Percy Bysshe Shelley, 1793-1822, Poems	E. D. Clarke, 1769-1822, Travels in Russia and the East	