

cal orator, had no hesitation in pointing his periods so as to tell against the party he felt himself bound to depreciate.

Keltie shows us in this matter wherein Green has been unjustly criticised. An historian, we have recently been told, has no business to have any style at all; if ever he dares to break out into criticism, or attempts any dramatic or picturesque reproduction of the past, he is at once to be distrusted. His sacred duty, it has been maintained, is to be uniformly dull, to be the mere recorder of bald facts and dates, to rigidly suppress every tendency to go beyond the role of the chronicler and annalist. In the science of geology itself—one of the most useful of the hard-maids of history—had the legitimate exercise of the imagination, the reconstructive faculty, been forbidden, and the researches of its devotees been confined to the mere tabulation of minerals and fossils, all progress beyond a mere catalogue would have been impossible. On the other hand by the aid of one of the most wonderful of human faculties, what stupendous advances have been reached as to the past history of our globe, even when all allowance is made for the flights of unfettered fancy. In the case of the historian it may take the form of the splendid panorama of Gibbon, the teeming style of Maculey, the exhaustive analysis and graphic portraiture of Carlyle, or the intensely sympathetic realization of Green.

To work he held always to be his duty. Indeed he never ceased working. Years before, he had truly, though half lightly forecast his own epitaph, "He died learning."

DRAMA—GREEK AND ENGLISH.

It is a noteworthy fact that the Greek drama attained its highest degree of excellence in the half-century following the battle of Salamis. The war that had called into being all the energies of Athens ended in her proud triumph, leaving a country no longer oppressed by domestic tyrants or devastated by barbarians. Her vast and varied powers intellectual and spiritual as well as physical, awakened in this struggle for life, are at its close concentrated into one great force and directed to a single end—the perfection of the fine arts. Within this period sculpture passed through its several phases of austerity, of finished grace and had already taken upon itself elegance, the effeminate beauty of decay. Thus also had the Greek drama, this combination of all arts, exhibited in rapid succession the colossal grandeur of Æschylus, the perfection in form, the spotless purity of Sophocles and finally the refinement, the scepticism, the immorality of Euripides.

The English drama has its source on the forces set free by the Protestant Reformation. In a period of thirty six years extending from Marlowe to Ford, doubtless the most active age in modern times, this drama had exhausted all available resources, having passed through the different stages of growth analogous to those of the Greek. The fact that the English drama has a religious origin points to no principal upon which an explanation of it may be grounded. So far from being religious it has not even a moral purpose. Shakespeare has been called the great teacher of morality. He teaches however, by laying bare the whole being of man in its vilest

as well as noblest forms. Nay, more, he delights in villainy as in virtue and his sense of justice is extremely vague. That the object of tragedy is to make men wiser and better was never conceived by Shakespeare and perhaps by none of his contemporaries. The Greek drama is religious in its origin and its essential object is the inculcation of moral principles. The prevailing idea is that the fate whose decrees are irrevocable against which even the gods may struggle in vain. This idea is more prominent in Æschylus and Sophocles than in the later tragedians. The man who is "hateful to the gods" may be unconscious of guilt and upright in intention, yet, as in the case of Edipus, he is driven unintentionally to the commission of horrid crime.

The religion of the Greeks was more intimately connected with the affairs of life than that of the moderns; yet it was a religion that fettered not a single faculty of their being. To the Greeks this is a world of joy. Human nature is in harmony with the divine order of things—not yet mobile, discordant, fallen from grace. Justice is meted out to each man in life. There is no need of reward or punishment beyond the tomb—hence the efforts to make this life enjoyable by adorning it with all that is elevating and ennobling in the arts, hence also that quiet contentment whose spirit is the repose of sculpture. Christianity, on the contrary, exhibits this world as a scarcely possible desert with a beautiful home at the end. Life is a constant struggle with miserable enemies as the still more powerful demons, invisible, omnipresent—hence the tumult of modern life. The soul of the Greek is an ever tranquil lake with its bosom open to the sunny sky, while that of the Christian is visited by tempests that rage fiercely over its surface and wreck all earthly hopes upon the rocky shore. But the spirit of the storm is the atmosphere of painting, and of the English drama.

DeQuincy has explained the difference between the ancient and modern drama by the statement in a novel form of the principle of art as a species of imitation. Mechanic art may be distinguished by the expression "*idem in eodem*" and fine art by "*idem in alio*." The first aims at conveying the same impression as the thing imitated thought *similar* means; the second effects the same thought a *different* medium. For example, if we represent a particular battle by wax-work, making movements to correspond mechanically with the original we have simply mechanic art; but fine art, if we produce the same effect through music, painting or acting. Art becomes less real, the more it differs from the thing imitated. The most natural form of tragedy is prose; but as the iambic measure is the natural language of passion, only the tragic parts must be metrical. Even the English play, however, is idealized to a certain extent; hence the *iambic* is regularly used. To idealize still further, as in the climax of passion or in representing a play within a play, rhyme is employed.

Idealization in the Greek drama is perfect; hence it is removed to an infinite distance. This is accomplished by the use of complex metres, especially in the lyric parts, dancing and singing of the chorus and perhaps also of the actors, the mask and cothurnus, decoration, the religious spirit, participations of gods, and finally the great size of the stage.

Thus it appears that while the English tragedy is kindred to the art of painting, that of the Greeks corresponds