

To it are due the great changes in every department of science, of life, and probably also of literature and art, the great inventions and the great conflicts of our age. Science has not only very largely influenced our ideas, it has also by its applications altered the external face of the world we live in. It is therefore simply a tribute to the popular view, and a desire to start from some striking and generally conceded position, if I select the scientific movement of ideas as the first with which I have to deal. How has it spread in the course of the century? From what beginnings and through what influences? What are its principles and methods? How have they themselves changed and developed? What has it led to? These are some of the questions which

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Scientific  
progress to  
be consid-  
ered first.

1803 'Life and Writings of Thomas Reid' represent the predominant Scottish philosophy, and

1804 Thomas Brown, 'Inquiry into the Relation of Cause and Effect,' the beginnings of the later associationalist school. At the same period Jeremy Bentham's influence, which cannot be reduced to special dates, had already acquired European if not world-wide importance. His long life (1748-1832) was contemporary with Goethe's (1749-1832), whose 'Faust' was given to the world in successive stages between the years 1790 and 1832.

1794. Thomas Paine's 'Age of Reason.'

1798. Malthus's 'Principles of Population.'

*Literary criticism* started on a new era and extended its influence in

1802 through the 'Edinburgh Review,' and

1808 the 'Quarterly Review'; in Germany somewhat earlier in

1794 Schiller's 'Horen.'

1797. Schiller and Goethe's "Xenien" in the 'Musenalmanach.'

1798. Schlegel's 'Athenæum.'

1802. A. W. v. Schlegel's Berlin lectures.

The *Romantic school* of fiction dates in Germany from 1798, when Frederick Schlegel uses the term for the first time as characteristic of a new departure in his review of Goethe's 'Wilhelm-Meister' ('Athenæum,' vol. i.) A literary movement with frequently similar aims and characteristics is represented in this country by Walter Scott ("Lay of the Last Minstrel," 1805), Southey ("Thalaba," 1802), and Coleridge ("Christabel," 1806), and spreads later into France. As the great source of the new and original *poetic* inspiration of nineteenth-century poetry we have the "Lyrical Ballads," 1798, and besides 'Faust,' the other principal works of Goethe and Schiller (died 1805).