little reason to question the sincerity of Frederick Schle­gel’s change of religious belief. To his poetical and en­thusiastic mind, long occupied with the study of the reli­gion, monuments, and literature of the middle ages, Catho­licism presented many more attractive features than the ra­tionalizing and semi-infidel spirit which too generally per­vaded German Protestantism, in which, to use an expression of Hegel, the disciples of Luther and Calvin had “ united on a basis of nullity.” Of course the accession of such a con­vert was hailed with enthusiasm by the Catholic priesthood ; and his example was shortly afterwards followed by several Protestants of rank or literary ability.

In 1808 appeared his work on the Language and Wis­dom of the Indians. The first part of this work is occu­pied with a comparative examination of the etymology and grammatical structure of the Sanscrit, Persian, Greek, Ro­man, and German languages. The second traces the con­nection of the different religions and philosophical systems that prevailed in the ancient oriental world. The last consists of metrical versions from the sacred and didactic poems of the Hindus. It cannot be denied that this work, with all its learning and sagacity of conjecture, is yet a very imperfect one. The profounder learning of Jacob Grimm has demolished many of the ingenious theories of Schlegel as to the original monuments of the German language. Much, too, has of course been added to Indian learning since it appeared ; many of its views have so completely passed into commonly-received opinions, that they have ceased to strike us as novelties ; and other truths which are there only hinted at, have been elucidated and confirmed. But it had the merit of opening a comparatively new path in Germany, and perhaps in other countries of Europe. “ Prior to the publication of this work, the Semitic languages of the East, were alone, I believe, cultivated with much ardour in Germany ; its appearance had the effect of directing the national energies towards an intellectual region, where they were destined to meet with the most brilliant success; and Germany may now boast with reason of her illustrious pro­fessors of Sanscrit. If France under the restoration made such progress in oriental literature ; if England, roused from her inglorious apathy, has at last founded an Asiatic Society in London, and, more recently, the Boden profes­sorship at Oxford; these events are in a great degree attri­butable to the enthusiasm which this little book excited.”@@1

After Schlegel’s return from France, he proceeded in 1808 to Vienna, with the view, it is said, of completing from his­torical documents an unfinished drama on the subject of Charles V. In the following year he was appointed impe­rial secretary at the Archduke Charles’s head-quarters, and contributed much, by his spirited proclamations, towards rousing the patriotic ardour of the country in the contest against Napoleon. After the unfortunate issue of the war, he resumed his literary activity, and in 1810 delivered his course of lectures on modern history. By many these lec­tures were considered as his masterpiece. They embodied in a systematic form the various opinions and incidental views which he had thrown out in his earlier essays, and contain­ed, in a more detailed form, the proofs of many of those po­sitions which he afterwards stated in a more brief and ge­neral form in his Philosophy of History.

In 1812 Schlegel delivered, before a numerous and dis­tinguished audience in Vienna, his celebrated Lectures on the History of Literature, the work by which he is best known beyond the limits of his own country. Of course a work which exhibits an outline of the literary history of the world, and traces the influence of its various literatures on one another, within the compass of two volumes, cannot descend to much minuteness of detail, or delineate, with that

precision which would be desirable, the characteristics of individuals. Yet, in addition to the broad and striking views which the History of Literature exhibits, to the skill and sagacity with which it traces the divergence and reunion of the various streams of literature, as if the whole had been contemplated from some vast elevation in which their mu­tual relations were visible as on a map, and to the general spirit of candour and impartiality which pervades the work, it may be added, that some of Schlegel’s brief sketches of the great ornaments of literature are among the happiest specimens of pregnant and characteristic delineation which are to be met with in any language. The style, too, of the work is elegant and enthusiastic without being extravagant. Yet some deductions must be made, both from the impar­tiality of the work, and from the soundness of its views. It is difficult to conceive on what grounds of sound criticism the Lusiad of Camoens can be exalted above the Jerusalem of Tasso ;. and still more how the “ romantic witchery” of the drama of Calderon, rich and fantastical as it is, can ever be placed on the same level with the profound imagination which combines with this romantic beauty in the theatre of Shakspeare. English literature, with the exception of Shak­speare, can hardly be said to be appreciated at all. French literature, at least after the time of Corneille, is treated with great injustice ; Pascal is passed over with a single word ; Malebranche is not mentioned at all. And indeed the litera­ture of the seventeenth and eighteenth centuries is discussed in a very perfunctory and unsatisfactory manner. Some of the faults of the work are undoubtedly owing to the strong reli­gious bias of the author. For the Catholic literature of Spain and Italy he shows an undue preference, with a correspond­ing coldness and indifference towards that of Protestant na­tions. “ Frederick Schlegel,” says Heine, in his lively work on Germany, “ has examined all literatures from a lofty point of view; but this high position of his is always on the belfry of the Catholic Church ; and whatever Schlegel says, you can’t help hearing the bells jingle about him, and now and then the croaking of the ravens that haunt the old weather­cock.” “ Yet,” he adds, “ I know no better book of the kind ; and indeed I know not where one can procure such a complete view of the literature of all nations, unless by putting together the multifarious lucubrations of Herder.”

With the History of Literature the critical career of Fre­derick Schlegel may be said to have closed ; for a flattering and somewhat exaggerated criticism on Lamartine’s *Medi­tations Poétiques,* which appeared in the *Concordia,* scarce­ly deserves to be noticed as an exception. From 1812 he was much occupied with political and diplomatic employ­ments. Having acquired the friendship and confidence of Prince Metternich, he was employed by him in various di­plomatic missions ; and for several years after the peace of 1814 he was one of the representatives of the court of Vienna at Francfort. A pension, with letters of nobility, and the title of councillor confessor, were conferred upon him by the emperor. These diplomatic functions, of course, occasion­ed a temporary interruption to his literary pursuits ; but in 1818 he returned to Vienna, where they were resumed with ardour. The years 1819 and 1820 were marked by the simultaneous outbreak of revolutions in different countries in Europe ; by a wild republican spirit among the youth of Ger­many, leading, as in the case of Kotzebue, to the assassina­tion of those who were at the time considered as enemies of their country ; by the formation of associations for dis­seminating pernicious and anti-social doctrines, often coun­tenanced even from academical chairs ; in short, by evident symptoms of a wide-spread conspiracy against the existing forms of government and society. It was to counteract this spirit, which preventive measures of force might con-

**@@@, Life of Frederick Seblegel, prefixed to his Philosophy of History, by J. Burton Robertson, p. 26.**