

happier and the better. I have now my own fireside to sit down by, and on the other side is my wife darning stockings."—After consulting Mr Knight as to whether he could calculate now on an income that would support himself and a family, and receiving the most unqualified assurance and encouragement from him, he was united in marriage to Miss Fenwick on September 21st, 1833, at Christ Church, Newgate Street. Speaking of Kitto's domestic happiness, Dr Eadie says: "We have been with him in the height of his fame, and when his family were round them. How heartily he was one with them! He was a happy and playful father, and his young ones were full of innocent freedom in his presence, each anxious to say a word to him—that is, to present it in visible form to the paternal eye—even the infant imitating in its own way, and with "infinite seriousness," the finger-talk going on so busily around it, and crowing in ecstasy at its success in obtaining a nod or a smile. In allusion to his deafness, and the loss it entailed upon him, he says, with the true heart of a father, and in a tone of subdued and hopeless anguish—that among many privations, this was the most awful, not to hear "the prattle" of his own children."—We have referred to these circumstances, to prevent any mistake respecting the character of Kitto. From his enthusiastic devotion to literature and his isolated situation produced by his deafness, some might be led to suppose that he must have been a recluse, or one in whom the genial currents of sympathy and affection had been dried up. But he was not so. He was a man of the most tender sensibility. In him the sympathies flowed forth freely and copiously. The exchanges of social intercourse were sunshine to his soul. He was no bookworm, no anchorite, no recluse. He had a man's head and a *great* man's head; but he had also a man's heart and a *great* man's heart—with its thousand tendrils of feeling and emotion, the slightest touch given to any one of which made it vibrate freely. He loved to be happy himself, and to see and make others happy also. There was no make-believe about him.

III. THE PICTORIAL BIBLE.

When Kitto entered upon this work, he entered on the grand work of his life. He had now reached the ground on which he could build with safety, honour and profit. Into this work, he threw all his heart and soul. Nothing could be more congenial. His early studies, his natural taste, and especially his travels, all contributed to aid him in its prosecution. They almost impelled him to it. The idea originated with Kitto himself. Mr Knight proposed to publish an illustrated Bible, but the plan which he proposed was something of the old style. It was to contain notes expository, critical and practical; and in addition, it was to have a series of remarks explanatory of Eastern customs and manners, and illustrated pictorially. The working up of the plan was to be accomplished, by dividing the whole into several departments. Unto Kitto was assigned the department of Eastern customs and manners; but he entered so fully into his subject, and carved out a course so completely novel, that Mr Knight resolved to commit to him alone, the whole management of the work. With this charge Kitto was highly pleased. He set about the work with all his energy, and in three years or thereabout finished it to the complete satisfaction of all concerned. As this book first led him into the line of study which he afterwards so successfully pursued, and as it contains the leading characteristics of all his other popular works, it may not be improper to point out distinctly its peculiarities. The idea was altogether original. In three things its originality was evident. First, it was a commentary on the *externalities* of the Bible. We have many excellent commentaries on the Bible, but they deal with its *internalities*; they