

was not religious, but physical. But was it not religious dogma that gave his insanity the peculiar turn it took to religious despair, and made possible those ghastly Sapphics at the beginning, and "The Castaway" at the end?

The remaining chapters tell the story of Huntingdon, of Olney, the literature and the friendships, treating exhaustively a subject of which all available information is already before the public, a subject to be best illustrated, as is done here, by abundant extracts from Cowper's poems and letters. To all our readers engaged in the teaching profession, to all who are anxious for self-culture, we recommend the perusal, again and again, the thorough assimilation, of this charming volume, which reminds us of Macaulay's critical biographies, though it has not their demerit of a somewhat rhetorical form, excessive antithesis and love of paradox; and is far more thoughtful and suggestive. Attention should be directed to the gem-like perfection and lustre of some of Mr. Goldwin Smith's sentences, those which describe the *motif* of the "Task," the passage which contrasts Cowper with Pope as a painter of Nature; to the following: "He is the poetic counterpart of Gainsborough, as the great descriptive poets of a later and more spiritual day are the counterparts of Turner." But in order to derive full benefit from this or any other masterpiece of literary biography the reader should make a conscientious and loving study of Cowper's poetry. The passages quoted from the "Task" should be memorized. There is a just prejudice against mechanical cramming of the memory, but an intelligent use of memory as a storehouse for the best and noblest results of culture, is, we believe, too much neglected by a generation which dislikes mental labour. We also point attention to what is said at page 11 :

"Cowper evidently became a good classical scholar, as classical scholarship was in those days, and acquired *the literary form of which the classics are the best school.*"

This is especially seen in some of the minor poems composed in a two-fold form, Latin and English, each version giving a stereoscopic completeness to our view of the poem. For instance the noble lyric on the loss of the *Royal George* is also cast into the form of a Sapphic ode, which, if we may express an opinion, is infinitely superior to anything Vincent Bourne ever wrote, with whose Latin verses we have for years been familiar.

Plangimus fortes l periere fortes
Patriam propter periere cives.
Bis quater centum, subito sub ulto
Æquore mersi.

The writer of this article is collaterally descended from the Hayley family, and can fully endorse Mr. Goldwin Smith's estimate of Cowper's friend, who though inferior as a writer, was as kind-hearted and honourable a country gentleman as lived in the Georgian era. This relationship is mentioned only to give force to the statement that Southey's view of the cause of Cowper's engagement with Theodora being broken off, which Mr. Goldwin Smith accepts, was also that told me by my grandfather, Hayley's first cousin. On the same authority I state that Cowper's name was by the poet's friends pronounced Cooper. Cowper's charm of personal character, his truest claims to literary survival, are well stated in some lines of Hayley, which deserve to be remembered :

Sense, fancy, wit, suffice not all to raise
So clear a title to affection's praise ;
His highest honours to the heart belong,
His virtues formed the magic of his song.

The *motif* of this book is best set forth in one of the concluding sentences, remarkable for its self-restrained