

believe that the varying reasons are one in essence as they are one in effect, but I cannot find fewer than three examples, if all cases are to be illustrated.

There is young Mr. William Hazlitt, after being allowed to spend eight years doing little but walking and thinking, suddenly returns to his childhood's plan of becoming an artist, works like mad, gets a commission to copy Titians in the Louvre, lives hugger-nugger for four months in Paris, and returns to spend three years tramping the North of England as an itinerant portrait painter. De Quincey, on the other hand, walks out from his school gates, with twelve guineas (ten borrowed) in his pockets, to his adventurous vagabondage on the Welsh hills, for no more urgent reason than that his guardians' ideas do not jump with his in the matter of sending him instantly to college. These are the men marked out early for art or literature. The one sets out because his old ones are not in sufficient subservience to him, the other because they think him a genius and allow him to do what he wants. In both of these cases the essential reason seems to be that when either wants anything he wants it pretty badly. But besides these there are the men who, like Goldsmith, take up an art by accident or necessity in later years, and more often than not are sent into the world because they are