

English. The objection may be a slight one, but surely such a variety of transliteration is undesirable. We welcome the appearance of the book, and hope that it may be extensively read. A valuable aid to the study of *Beowulf* is presented by Prof. Garnett's recently published line-for-line translation. With this, and reinforced by Bosworth's Anglo-Saxon Dictionary (a new edition of which is just issuing from the Clarendon Press), there ought to be no insuperable difficulty in reading this interesting monument of by-gone days.

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MACAULAY: By J. Cotter Morrison; "Morley's Series of English Men of Letters." New York: Harper & Bros.; Toronto: Willing & Williamson.

THE series of biographies edited by Mr. Morley may be said to belong to a species of biography which, as Mr. Morrison has pointed out, was originated by Macaulay himself. Without having invented it, he so greatly expanded and improved it that he deserves nearly as much credit as if he had. He did for the historical essay what Watt did for the steam engine; he found it rudimentary and unimportant, and left it complete and a thing of power. The historical essay, as he conceived it, and with the prompt inspiration of a real discoverer immediately put into practical shape, was as good as unknown before him. Macaulay's biographies of Johnson, Pitt, Milton, he was the first "to frame in a firm outline, to conceive it at once in article size, and then to fill in this limited canvas with sparkling anecdote, telling bits of colour, and facts all fused together by a real genius for narrative," p. 68. But as Mr. Morrison has abundantly shown, Macaulay's biographies are made less valuable by persistent political

partisanship, and by an apparent incapacity for deep critical analysis. Those in Mr. Morley's series, on the other hand, aim at a truly critical spirit; they give the facts of the biography in the most perfect literary form, and enrich our language with some of the most charming and suggestive reading to be found in any literature. Of this we instance as examples, Prof. Goldwin Smith's *Cowper*, *Leslie Stephen's Pope and Swift*, and we may add the present work by Mr. Morrison. Our author gives us a sketch of Macaulay's boyhood, of his good Quaker mother and stern Presbyterian father, Zachary Macaulay. "Saint Hannah More," as Carlyle calls Dr. Johnson's protégé, petted the "marvellous boy." His father ruined himself by neglecting business for negro philanthropy, but young Macaulay set himself to rebuild the family fortunes—a task in which he achieved complete success before he reached the age of sixty. He was an omnivorous reader, with a memory of unusual tenacity—a man of singularly virtuous, affectionate, unselfish character, whose life was one unbroken success in literature and politics. He was a great talker. We have heard a son of Lord Monteagle tell how at his father's house in London, when Henry Taylor and other literary friends were met there, they saw with terror the approach of Lord Macaulay to the hall door. Mr. Morrison's analysis of the merits and faults of Macaulay's various works is carefully thought out, and we recommend the thorough study of the chapters bearing on this subject to all those who desire to gain a clear idea of the conditions on which depend the merits or defects of literary style. As no writer is more generally real, and no style is at first sight more captivating than that of Macaulay, it is well that we should see clearly what are his limitations as a thinker.