Stuart Mill, “who every one said would be ruined by their independence, but who ended by obtaining all their hearts’ desires, except one who fell by the way.” The reference is to Hyde Villiers, who died prematurely, and for whose sister, afterwards Lady Theresa Lewis, Taylor was an unsuccessful suitor. He actively promoted the emancipation of the slaves in 1833, and became an in­timate ally of Sir James Stephen, then counsel to the Colonial Office, afterwards under-secretary, by whom the Act of Emancipation was principally framed. His first drama, *Isaac Comnenus,* was published anonymously in 1827. Though highly praised by Southey, it made little impression on the public. *Philip van Artevelde,* the sub­ject of which had been recommended to him by Southey, was begun in 1828, published in 1834, and, aided by a laudatory criticism from Lockhart’s pen, achieved extra­ordinary success. *Edwin the Fair* (1842) was less warmly received. In the interim he had married (1839) the daughter of his former chief Lord Monteagle, and, in con­junction with Stephen, had taken a leading part in the abolition of negro apprenticeship in the West Indies. *The Statesman,* a volume of essays suggested by his official position, had been published in 1836, and about the same time he had written in the *Quarterly* the friendly adver­tisements of Wordsworth and Southey, subsequently pub­lished under the somewhat misleading title of *Notes from Books.* In 1847 he was offered the under-secretaryship of state, which he declined. *Notes from Life* and *The Eve of the Conquest* appeared in this year, and *Notes from Books* in 1849. An experiment in romantic comedy, *The Virgin Widow,* afterwards entitled *A Sicilian Summer,* was pub­lished in 1850. “The pleasantest play I had written,” says the author ; “ and I never could tell why people would not be pleased with it.” His last dramatic work was *St Clement’s Eve,* published in 1862. In 1869 he was made K.C.M.G. He retired from the Colonial Office in 1872, though continuing to be consulted by Government. His last days were spent at Bournemouth in the enjoyment of universal respect ; and the public, to whom he had hitherto been an almost impersonal existence, became familiarized with the extreme picturesqueness of his appearance in old age, as represented in the photographs of his friend Mrs Cameron. He died on March 27, 1886.

Sir Henry Taylor is pre-eminently the statesman among English poets. When he can speak poetically in this character he is impressive, almost great ; when he deals with the more prosaic aspects of policy he is dignified and weighty, without being alto­gether a poet ; when his theme is entirely unrelated to the conduct of public affairs or private life he is usually little more than an accomplished man of letters. An exception must be made for the interesting character of Elena in *Philip van Artevelde,* and for Artevelde’s early love experience, which reproduces and transfigures the writer’s own. The circumstance of *Philip van Artevelde* being to a great extent the vehicle of his own ideas and feelings explains its great superiority to his other works. It is subjective as well as objective, and to a certain extent lyrical in feeling, though not in form. Though more elaborate than any of his other dramas, it seems to smell less of the lamp. He has thoroughly identified himself with his hero, and the only fault to be found with this noble picture of a consummate leader and statesman is the absence of the shadow required for a tragic portrait. The blame allotted to Artevelde is felt to be merely conventional, and the delineation of uniform excellence becomes monotonous. The hero of *Edwin the Fair,* Dunstan, the ecclesiastical statesman, the man of two worlds, is less sympathetic to the author and less attractive to the reader. The character is nevertheless a fine psychological study, and the play is full of historical if not of dramatic interest. *Isaac Comnenus* is more Elizabethan in tone than his other dramas. Comnenus is like a preliminary sketch for Van Artevelde ; and the picture of the Byzantine court and people is exceedingly lively. The idea of the revival of romantic comedy in *The Virgin Widow* is excellent, but the play lacks the humour which might have made it a success. The length of the speeches, even when not set speeches, is a drawback to all these dramas. Taylor’s lyrical work is in general laboriously artificial. It is therefore extraordinary that he should have produced two songs (“ Quoth tongue of neither

maid nor wife” and “If I had the wings of a dove”) which it would hardly be an exaggeration to call worthy of Shakespeare. His character as an essayist repeats his character as a dramatist. The essays published under the title of *The Statesman* occupy a peculiar place in literature. They have serious faults, especially the too obvious imitation of Bacon, but they nevertheless are original in their point of view, and their wisdom is the result of a different kind of observation from that which qualifies the bulk of essayists on human life. When writing as one of these Taylor is less removed from the commonplace, though many of his remarks are admirable. As a literary critic he seems unable to get beyond Wordsworth and the select circle of poets admired by the latter. His essays on Wordsworth did much to dispel the conventional prejudices of the day, but will not advance the study of the poet where his greatness is already recognized. His strictures on Byron and Shelley are narrow and not a little presumptuous. Presump­tion, indeed, the last fault to have been expected in so grave and measured a writer, is one of those of which he most freely accuses himself in the autobiography published a year before his death. It is not otherwise apparent in this highly interesting book, which, sinning a little by the egotism pardonable in a poet and the garrulity natural to a veteran, is in the main a pleasing and faithful picture of an aspiring youth, an active maturity, and a happy and honoured old age. (R. G.)

TAYLOR, Isaac (1787-1865), a voluminous writer on philosophical and theological subjects, was born at Laven­ham, Suffolk, in 1787, and was trained by his father to be an artist, but early adopted literature as a profession. From 1824, the year of his marriage, he lived a busy but uneventful life at Ongar, in the parish of Stanford Rivers, Essex, where he died on June 28, 1865.

He early became a contributor to the *Eclectic Review,* when it was conducted by Robert Hall and John Foster, and in 1822 he published a small volume entitled *Elements of Thought.* This was followed by a translation of Theophrastus with original etchings, a *History of the Transmission of Ancient Books to Modern Times, Memoirs and Correspondence of Jane Taylor* (his sister, who died in 1824), and a translation of Herodotus. None of these works attained very great popularity ; but in 1829 he published anony­mously a work bearing upon the religious and political problems of the day, entitled *The Natural History of Enthusiasm,* which was eagerly read and speedily ran through eight or nine editions. The success of this publication encouraged him to produce, also anony­mously, *The Natural History of Fanaticism, Spiritual Despotism, Saturday Evening,* and *The Physical Theory of Another Life,* all of which commanded a large circulation. Among his subsequent works may be mentioned *Ancient Christianity,* a series of disserta­tions in reply to the “Tracts for the Times,” a volume entitled *The Restoration of Belief,* and a course of lectures on *The Spirit of Hebrew Poetry.*

TAYLOR, Jeremy (1613—1667), was a native of Cam­bridge, and was baptized on the 15th August 1613. His father, Nathaniel, though a barber, was a man of some education, respected by his townsmen, and lineally de­scended from Dr Rowland Taylor, Cranmer’s chaplain, who suffered martyrdom under Mary. Jeremy, after passing through the grammar school, was entered at Caius College as a sizar in 1626, eighteen months after Milton had entered Christ’s, and while George Herbert was public orator and Edmund Waller and Thomas Fuller were undergraduates of the university. He was elected a fellow of his college in 1633, but the best evidence of his diligence as a student is the enormous learning of which he showed so easy a command in after years. Accepting the invitation of Risden, a fellow-student, to supply his place for a short time as lecturer in St Paul’s, he at once attracted attention by his remarkable eloquence as well as by his handsome face and youthful appearance. Arch­bishop Laud, ever on the outlook for men of capacity, sent for Taylor to preach before him at Lambeth, and, discern­ing that his genius was worth fostering, dismissed him from the overpressure of the metropolis to the quiet of a fellowship in All Souls, Oxford, and at the same time, by making him one of his own chaplains, showed his desire to keep him in permanent connexion with himself. At Oxford Chillingworth was then busy with his great work, the *Religion of Protestants,* and it is possible that by intercourse with him Taylor’s mind may have been turned