

that related to the conduct of life and the government of the passions, — he seemed to regard his father as a sort of reverse standard by which to regulate himself on a principle of contrariety. The elder Lord had produced a treatise on the “Conversion of St. Paul,” which continues to hold a prominent place among our works of evidence, and to which, says Johnson, “infidelity has never been able to fabricate a specious answer.” It was answered, however, after a sort, by a sceptical foreigner, *Claude Anet*, whose work the younger Lyttelton made it his business diligently to study, and which, as a piece of composition and argument, he professed greatly to prefer to his father’s. The elder Lyttelton had written verses which gave him a place among the British poets, and which contain, as he himself has characterized those of Thomson, —

“ Not one immoral, one corrupted thought, —
One line which, dying, he could wish to blot.”

The younger Lyttelton wrote verses also ; but his, though not quite without merit, had to be banished society, like a leper freckled with infection, and they have since perished apart. The elder Lyttelton wrote Dialogues of the Dead ; so did the younger ; but his dialogues were too blasphemously profane to be given, in a not very zealous age, to the public ; and we can but predict their character from their names. The speakers in one were, “King David and Cæsar Borgia ;” and in another, “Socrates and Jesus Christ.” He gave a loose to his passions, till not a woman of reputation would dare be seen in his company, or permit him, when he waited on her, — heir-apparent as he was to a fine estate and a fair title, — to do more than leave his card. His father, in the hope of awakening him to higher pursuits and a nobler ambition, exerted his influence in getting him returned to Parliament ; and he made