

THE INTER-STATE COMMERCE BILL.

TO THE EDITOR OF THE NATION :

SIR : In your number for December 23 it seems to us that Mr. Ashley made several errors in his letter on the Inter-State Commerce Bill.

He tells us "that if the short-haul principle is adhered to, not a grain of Dakota wheat will reach the mechanics of New York." Now, on the contrary, granting that it cannot be carried quite as cheaply, perhaps, under this bill, we claim (and the facts and figures will bear us out in the statement) that, in case of the passage of the bill, Dakota wheat would reach Duluth by paying much less freight than it now does, and from there it would be carried to the "mechanics of New York" for less money than now. The wheat receipts at Duluth are almost as large as those at Chicago, and, for the week ending November 13, were 543,000 bushels, as opposed to 634,000 at Chicago. The passage of this bill would make Duluth the great depot for Dakota wheat, and right then would commence the only real competition—that between carrying by water and by railroads.

We cannot show more clearly the futility and uselessness of pooling and competition in the matter of reducing railroad rates than by quoting a part of an open letter from the "Mankato Jobbers' Union" to the Railroad Commissioners of this State:

"We claim that no point in southern Minnesota is by nature or geography tributary to any city north of a direct line to the foot of Lake Michigan except possibly it be to a point at the head of Lake Superior, and that any adjustment of traffic rates which would force us to pay such tribute is contrary to public interest, is based on unsound business principles, and is illegal and unjust discrimination; and furthermore we allege that the C., St. P., M. and O., the C. and N. W., and the C., M. and St. P. Railroad Companies and other roads are to-day, and have been in all their past, so adjusting their tariffs from lake points as to enforce this unjust discrimination.

"We allege that the C., M. and St. P. R. R. crossing the Mississippi at La Crescent carries its Chicago freight, of all classes, north to Minneapolis, 139 miles, for a lower rate than it will the same freight to Mound Prairie, 16 miles west, or to any point on its lines west of this last-named place. We allege that the C. and N. W. R. R. carries freight from the same point to Minneapolis, 420 miles, at a lower rate than it will carry the same freight to Utica, 319 miles, or to any other point on its western line."

Respectfully, J. A. NOWELL.

MANKATO, MINN., December 27, 1886.

CIVIL-SERVICE REFORM IN MICHIGAN.

TO THE EDITOR OF THE NATION :

SIR : Friends of civil-service reform are scarce in these parts, and somewhat timid in making known their existence; but there is a time when patience ceases to be a virtue, and silence causes suspicion of imbecility. At present there seems to be a proper occasion to break that silence and give vent to one's dissatisfaction.

The subject of this complaint is the course of the Administration in regard to the Federal offices in this district, which has been such as to give the lie to its promises of reform and to the claims of its stanch friends, the Mugwumps. The latter looked upon President Cleveland's election as a triumph of sound political principles over the old spoils doctrine; they hoped to benefit their cause thereby, to be able to point to the practical application of their teachings, and thus to make converts. In this they have been most grievously disappointed, as will appear from a short statement of facts.

The district in which Detroit is situated has four principal Federal offices, viz.: the Pension Office, Post-office, Internal-Revenue Office, and the Custom-house—all of which were formerly held by Republicans. The latter have all been removed from office, and Democrats have been

appointed in their places; and the reason for and manner of doing it have, in three cases out of the four, been in accordance with the old approved principles of the spoils system. The former Postmaster was an exemplary officer, as acknowledged by everybody, irrespective of party, excepting the Republican campaign managers, who were mad at him because he refused to employ the influence of his office in their interests. But off came his head, and an old Democratic war-horse, who knew nothing about the business of the office, received his place. The Mugwumps felt hurt, but did not complain.

The Collector of Internal Revenue was the type of an old-time politician, who used his office for two purposes only, one to draw a fat salary with great diligence, and the other to fight the battles of the grand old party. His attacks on Cleveland during the Presidential campaign were worthy of a denizen of Five Points, and he was most deservedly kicked out of his office. But the man who received his place was one of the most active wire-pullers in the Democratic ranks, and notorious for having used his position as Clerk of the Superior Court of this city for the purpose of transforming fresh immigrants into full-fledged Democratic citizens, to the detriment of the other business of the office; and his appointment could only be considered as a reward for most offensive partisanship. This, again, was a sad illustration of the application of reform.

There remained the Collector of Customs. He, too, had been an active and offensive partisan during the campaign of '84, and his removal from office on that score would have been justifiable. As special protégé of the Senator from this city he was not molested until recently, when his office was given to a Mr. Campau, a young man of large fortune and social prominence, one of those who might have been expected to entertain higher views of politics than the pot-house orators. The friends of reform were inclined to consider his appointment a good one, and offset it against the former bad ones; but alas! they were doomed to be disappointed again, as will appear from the following, taken from the *Detroit Free Press*, the Democratic and Administration organ of this city:

COLLECTOR CAMPAU'S PLANS.

He Will Fill the Sixty Positions Under Him with Competent Democratic Officials.

D. J. Campau last night received notification from Washington of the confirmation by the Senate of his appointment as Collector of the Port of Detroit. Mr. Campau said to a representative of the *Free Press*, who called upon him to learn what steps he would take towards the reconstruction of the force of deputies under him, that he felt exceedingly gratified that the confirmation was made so soon after the opening of the session, and wholly without effort on his part. Further, Mr. Campau said that as a Democrat he should consider it a duty, both to his party and the office, to supply every position under him with a good Democratic official, and that it would only be a question of time when such changes would be made. He now has on file just 600 applications, mostly from Detroit, each of which are from Democrats qualified to fill the positions sought for. The Collector has sixty appointments in his gift, and says that as he is responsible for the work done in the various departments, he would much rather have men of his own political complexion to deal with. The entire matter of selecting men as to their respective qualifications is left to him, the name of each being sent to the Secretary of the Treasury at Washington for approval. There is no reason to fear that Mr. Campau's administration will not be satisfactory to all Democrats.

One could possibly overlook one or even two mistakes in disposing of four important offices, but such a complete disregard of principles and promises in three cases out of four makes it imperative to call attention to them, in order to avert from Independents the suspicion of dense obtuseness or of blind and slavish admiration of their successful candidate. Undoubtedly the

President has been misled by his advisers from this State, and we still are justified in attributing his errors to no bad intention. Mugwumps still believe in his honesty of purpose, but they may well begin to doubt his ability to carry out his intentions.—Yours respectfully, WM. E. H.

DETROIT, MICH., December 27, 1886.

SECRET SYMPATHY WITH CRIME.

TO THE EDITOR OF THE NATION :

SIR : I have a psychological question to propose. What is the exact state of mind, under analysis, of the small newspaper writer who always speaks of crime jocosely? Everybody must have observed it as one of the many ways in which the vulgar newspaper tends to vulgarize the public. For example, why "boodle" Aldermen? Certainly nothing is gained by slang terms for criminal offences; and it is noticeable that well-bred people are not in the habit of using them. The humorous or jocular view of any occurrence commonly implies a kind of careless, good-natured sympathy with the actor. What does this habit of jocular and slangy reference to criminals indicate in the third-rate newspaper writer, if not a secret and constitutional sympathy with crime? E. R. S.

THE EFFECT OF OIL ON STORMY WATERS.

TO THE EDITOR OF THE NATION :

SIR : An account of Prof. Thurston's discussion of this subject in the *Nation*, November 25, 1886, page 437, ends, after mentioning Prof. Thurston's hope that the sea may thus lose many of its terrors, with the curious statement that "it would do much to undermine one of the chief arguments against thought-transference, namely, that it is impossible that it should be true, for it is impossible that if it were true it should not have been discovered before."

A belief in such an action is, however, of ancient date, and towards the end of last century special attention was attracted to the subject. There is a long memoir in the *Transactions of the Brussels Academy* (about 1780), in which the subject is treated both historically and experimentally. The author traces the history back through the Dutch and Norwegian whalers, if I remember rightly—I have not the volume at hand—to Pliny.

Among others, B. Franklin wrote "of the stilling of waves by means of oil" (*Phil. Trans. Abr.* xiii. p. 568, 1774).

THOMAS WINDSOR.

MANCHESTER, ENGLAND.

Notes.

THE Century Co.'s war book, to be called 'Battles and Leaders of the Civil War,' will be published early in the spring, by subscription. In addition to all the war papers by Gens. Grant, McClellan, Pope, Buell, Beauregard, Longstreet, and other prominent leaders on both sides which have appeared in the *Century*, the book will contain many papers heretofore unprinted, and will form a continuous illustrated history of the civil war, written by the chief participants. The Century Co. will endeavor to make it one of the handsomest subscription books ever published.

Ginn & Co., Boston, have decided not to import the sheets of Minto's 'Manual of English Prose Literature,' but to manufacture it themselves and to publish it at a reduced price.

Cupples, Upham & Co. will publish at once 'The Creed of Andover Theological Seminary,' by Rev. D. T. Fiske, D.D.—a pamphlet which has been more than once printed.

Miss Kate Hillard, who has for some years been making a special study of Dante, and who is

now residing in Rome, has in preparation a translation of the 'Convito.' The edition will include translations of the notes and comments of the best Italian editors, and of the dedicatory epistle to Can Grande, and also all the references found in the 'Convito' to the other writings of the author. Full consideration will also be given by the translator to the different theories concerning Beatrice. The work is expected to be in readiness in about a year's time.

The articles of Mr. David A. Wells on Mexico, noticed by us at the time of their appearance in the *Popular Science Monthly*, have been collected and published under the title, 'A Study of Mexico' (D. Appleton & Co.). The revision and expansion given to the original papers have increased their value, and they now present, we believe, the best information accessible in any single English book regarding the economic situation of Mexico. One of Mr. Wells's additions is misleading, however, where he speaks (p. 110) of the "only 12,361 votes" cast at the Presidential election of 1872. Aware, as it is evident that he is, of the system of indirect voting, he should have made it clearer that these 12,000 votes might have represented the suffrages of 1,200,000 citizens. To what he says of the problem of the drainage of the valley of Mexico (p. 202), he might have added some account of the plans adopted and the work actually accomplished by the Mexican Government. These plans involve the digging of a canal some thirty miles long, leading from the city to Lake Zumpango, whence a tunnel 30,000 feet in length is to be forced through the mountains, emptying into the cañon of Tequisquiac, in which a cut has to be made for a distance of over 8,000 feet. This cut is now reported to be entirely finished, together with about 2,500 feet of the tunnel. After such an unaccustomed burst of activity, the Government is now resting, and proposes to let the remainder of the work by contract, with the probability that the Bucyrus Construction Company of Ohio will be the successful bidder.

It is interesting to note how a wrong date once given in books of reference tends to reappear in other books long after the right date has been settled. Mr. George C. S. Southworth illustrates this in his recently published 'Six Lectures Introductory to the Study of English Literature,' where he gives the date of George Eliot's birth as 1820. Had he referred to Mr. Cross's 'George Eliot's Life' he would have found the right date, 1819. In stating, as he does on page 174 of his book, that "The wife of Prof. George Lilie Craik (who wrote the excellent 'History of English Literature') was long known as Miss Mulock," Mr. Southworth makes an original erroneous statement, which we hope will not be copied by other writers on English literature. The husband of the author of 'John Halifax, Gentleman' is a nephew of the late Prof. Craik.

The project of erecting a statue to Gustave Flaubert has given rise to many comments. Few men were more averse to the reproduction of their person in any way than the author of 'Madame Bovary.' Now that he is dead, his portrait may be seen in the complete edition of his works, but he would not have allowed it to appear there. He courted seclusion, and feared nothing more than the indiscretions of the press in regard to his personality. Fortunately for him, he died before the full bloom of the interviewer. The petty curiosity of the public annoyed him. He wrote to George Sand in 1871, "Has not modern criticism abandoned art for history? The intrinsic value of a book is nothing with the Sainte-Beuve-Taine school. . . . Hence in the minor papers the abuse of personalities, biographies, diatribes. Result: disrespect on the part of the public." And, later, he is exasperated by the gossip in regard to his home, "his slip-

pers, his dog." He certainly was the last man to choose for exposure in a public square. Luckily the *intimes* will spare him this ignominy. They have agreed on a commemorative monument forming an allegorical group in which a medalion or bust of Flaubert will find its place. The monument will be erected at Rouen.

We remark the appearance of a summary of the course of lectures given at the University of Brussels in 1884-85, by Count Goblet d'Alviella, under the title, 'Introduction à l'histoire des religions' (New York: Christern). In the appendix is urged the necessity of introducing the history of religions in public instruction.

Les Lettres et les Arts for December (Paris: Boussod, Valadon et Cie.; New York: Charles Scribner's Sons) contains a long article, "Le Château de Chantilly," by M. Maurice Tournoux, to which the number owed the honor of being presented to the French Academy at its session of December 7. M. Tournoux relates with much grace the history of Chantilly and its dependencies, especially during the long period of its transformation from a feudal fortress into one of the marvels of the Renaissance in France by the Constable de Montmorency and his descendants, and later by the Grand Condé into "un séjour unique au monde," where all the magnificences of the *siècle de Louis XIV.* were lavished. The history of Chantilly under the later Condés and its restoration by the Duc d'Aumale, still in progress, are sufficiently indicated, as well as the artistic wealth which will fill it when, by his gift, it passes into the possession of the five Academies which form the *Institut de France*. The paper is illustrated with photogravures of the present château, and by reproductions of old maps and engravings of the former buildings and dependencies. The brilliant success of 'L'Incendie des Folies-Plastiques,' the amusing volume of stories recently published by M. Abraham Dreyfus, promised more than is made good by the little comedy which he gives in the present number of the *Revue*. M. Anatole France is most happy, however, in his story of "Marguerite," which deserves the place of honor given it at the beginning of the number. There is a charming head of a little girl among the illustrations, and another picture of a boy still younger building castles of dominoes, which is delightful; but the pictures M. Anatole France himself leaves in the memories of his readers are far more delicate and exquisite in execution than any that the artists have drawn to accompany his story.

Among recent foreign scientific publications are the 'Chemistry of the Sun,' by J. N. Lockyer, F.R.S., containing a full statement of the hypothesis put before the Royal Society by the author some years ago, that the so-called elementary bodies are in reality compound, in which Mr. Lockyer attempts to show that the spectroscopic phenomena of both the observatory and the laboratory are simply and sufficiently explained on the view that the chemical elements behave after the manner of compound bodies; an elementary 'Treatise on the Differential Calculus,' by the Rev. Joseph Edwards, both these works being published by Macmillan; and a 'Treatise on Optics,' by R. S. Heath, Professor of Mathematics in the Mason Science College, Birmingham, published by the Cambridge Press.

The infrequent award of medals of the Royal Society to American scientists lends no little interest to the following paragraph in the recent anniversary address of Prof. Stokes, the President of the Society: "The Rumford Medal has been awarded to Prof. Samuel P. Langley for his researches on the spectrum by means of the bolometer. A better knowledge of the ultra-red region of the spectrum, which includes the larger part of the energy of solar radiation, had long

been a desideratum when Prof. Langley commenced his work upon this subject. Finding the thermopile insufficiently sensitive for his purpose, he contrived the bolometer. This instrument depends upon the effect of temperature upon the electrical resistance of metals, a quantity susceptible of very accurate measurement; and, with its aid, Prof. Langley has been able to explore a part of the spectrum previously almost inaccessible to observation. A result of Prof. Langley's work, very important from the point of view of optical theory and of the ultimate constitution of matter, relates to the law of dispersion, or the dependence of refrangibility on wave-length. Cauchy's formula, which corresponds well with observation over most of the visible spectrum, is found to break down entirely when applied to the extreme ultra red. Prof. Langley has given much attention to the important question of the influence of the atmosphere on solar radiation. The expedition to Mount Whitney, successfully conducted by him in face of many difficulties, has given results of the utmost value, pointing to conclusions of great interest and novelty."

We learn from the *Academy* that the Council of the Senate at Cambridge has recommended the adoption of the University of New Zealand as an affiliated institution. In many respects this is in the nature of a new departure, for hitherto the privileges of affiliation have been limited to colleges in England which cannot themselves confer degrees. Besides, it has always been stipulated previously that Cambridge should be represented in the governing body of the affiliated institution, with a view to exercising some control over the examinations—a stipulation waived in the present case. It is also announced that Oxford and Cambridge have in preparation a joint scheme for the affiliation of the Indian universities.

—The January *Century* is a remarkably able number. The first place in interest continues to be held by the Life of Lincoln, which advances rapidly into the period of early manhood, occupied by his law apprenticeship, Whig campaigning, and marriage. The well-known incident of his attachment to a young lady who died is told without new details, and the rejection of his suit in a second instance is cleared up and the peculiar account he once gave of it in a private letter explained. His half-hearted courtship of the one who was to become his wife, and the singular depression of his spirits during the year previous to his marriage, make the most interesting subject of the whole paper, but the treatment of it is vague. If the biographers have been perfectly frank, it is plain that they do not entirely understand this curious episode, which remains an enigma. Their reserve in respect to the character of Mrs. Lincoln and the circumstances of the union of the two amounts almost to total silence. Second in importance is Mr. Atkinson's tabular and statistical view of the growth of our country, substantially the address delivered by him at Buffalo last August before the American Association for the Advancement of Science. It is full of solid information made easily intelligible, and is studded with those novel condensations of a multiplicity of facts in sentences of epigrammatic point which are characteristic of his writing. It is impossible to condense further what he says, but his tendency is towards showing that the distribution of our increased wealth is more equitable, and the share of labor in the general product is gaining to a greater degree than is commonly believed. He reckons the improvement to be such that the workman, maintaining the same standard of living as in 1860, could now lay up one-third of his wages. The facts and conclusions of this article have a wide reach, and are apparently to be set

over against the economic state of Europe, in a future number, as the balance of democracy vs. dynasties *et al.* Other articles of note are Henry James's on "Coquelin," a very full sketch of Bancroft's life, the continuation of the admirable criticism on French sculptors, and Prof. Langley's popular account of comets, meteors, and shooting stars. Cable and Stockton furnish fiction.

—The fourth number of the publications of the American Economic Association is a very good example of what such publications should be. It is entitled 'Coöperation in a Western City,' and is the work of Mr. Albert Shaw, one of the editors of the Minneapolis *Tribune*, a writer who has already devoted attention to topics of this class. He treats of a variety of subjects, several of which are not of sufficient importance to justify our notice; but the accounts of coöperation among the coopers of Minneapolis, of the building societies of St. Paul, and of profit-sharing in the Pittsburgh mills, are exceptionally interesting and suggestive. The enormous production of flour at Minneapolis occasions a corresponding demand for barrels, several millions a year being required. Coopering, therefore, is a considerable industry, employing between 700 and 800 men, more than half of whom belong to the coöperative shops. These establishments are of several years' standing, and have been very successful. It seems, therefore, that coöperation in productive enterprise is in America no longer a theory, or even an experiment, but an accomplished fact. A whole trade has been revolutionized. Hundreds of men who were mere journeymen, liable to be discharged at any moment, are now capitalists, owning their own homes, owning stock in profitable companies, and subject only to the vicissitudes to which all men engaged in business on their own account are liable. The details of this remarkable economic change are told in a clear and spirited manner by Mr. Shaw, and this essay will repay whatever attention those who are interested in coöperation can give it. "The indigenous character of this coöperative movement; its remarkable exemption from the aid, patronage, or praise of social reformers, political economists, hobby-riders, or persons of the literary habit; its entire freedom from the self-consciousness and premature thirst for fame that characterize almost every social experiment, however insignificant," are all features of especial attractiveness. The stories of the Rochdale Pioneers and of the Godin *Familistère* have been repeated until they are wearisome. The story that Mr. Shaw has to tell has never been told before; it presents novel conditions, and for Americans is peculiarly instructive.

—The building associations of Minneapolis have not had a long career, and have to show so far about a thousand homes secured to working people. This number will probably be increased by 250 this year, and the ratio of increase is likely to be still greater in the future. But in the city of St. Paul the work of these associations has been simply astonishing. There are forty of them, and their monthly receipts are estimated at \$80,000. They have collected altogether more than \$10,000,000, and the general testimony is that by far the greater part of this money would have been wasted but for the inducement to saving which they have offered. It is calculated that one-fourth of the families in the city are represented in these societies, and more than a thousand loans a year are made by them, chiefly for the construction of dwellings. From eight to ten thousand homes in St. Paul have, either in whole or in part, been thus secured to their owners. Of this work, also, Mr. Shaw says that it has hardly before been so much as mentioned in print; and yet there is no doubt that "the building society is above all things to be commended as a conser-

vator of the home and family institutions that underlie all our national greatness and power." It must be borne in mind, however, with reference to all these enterprises, that the community in which they originated has been exceptionally prosperous. Business, population, and land-values have increased together, with a rapidity sufficient to make almost any investment profitable.

—On the 15th and 16th of December M. Léon Say had the rare good fortune to distinguish himself within twenty-four hours in two very different fields, in the Senate and in the French Academy. His speech in the Senate, pressing the new Goblet Ministry to define its position, gratified the conservative Republicans whose opinions are expressed by the *Journal des Débats*, to which M. Say is a frequent contributor. The next day he read his *Discours de réception*, which, though aiming to be purely literary, was not calculated to conciliate his political enemies. He had to speak of two predecessors, a thing which occurs rarely. Edmond About, who had been elected to fill the place of Jules Sandeau, died before his official reception could take place, leaving to the new recipient the task of praising two Academicians. M. Say spoke of them both, simply and with no exaggeration of eulogium, with all the reticence of academic panegyric. After just one sentence about the "liaisons heureuses mais agitées" of the youth of Sandeau, he passed on to his first independent work, 'Madame de Sommeville,' not even mentioning his collaboration with George Sand in 'Rose et Blanche,' signed Jules Sand, although that was really the starting point of his literary career. As to About, his successor praised his *esprit*, of course, and he showed his own by the skill with which he managed to present this multifarious *petit Voltaire*, novelist, archaeologist, critic, dramatist, pamphleteer, chronicler, and, in his own opinion, agronomist, even political economist. He was very courteous to him in this last capacity. M. Rousseau answered M. Say in the name of the Academy. At the conclusion of his speech he alluded to the unoccupied seat (without mentioning the name) of the Duc d'Aumale, who, "upon leaving us, nous a fait de si magnifiques adieux." The next reception but one (of Leconte de Lisle, namely, who succeeds Victor Hugo) will be that of M. Hervé, who, as Paris gossip says, was elected mainly through the influence of the exiled Academician. But the mildly Republican element in the Academy will surely express itself when their latest choice, M. Gréard, takes his seat.

—M. Émile Deschanel resumed on Wednesday, December 10, his brilliant course in French literature at the Collège de France. He began by a general summary of the lectures of the last five years, which were intended merely as an introduction to the Modern Literature of France, upon which he now enters. Five volumes have appeared, giving the substance of his lectures, and a sixth is announced. These are published under the general title, "Le Romantisme des classiques." The first four have been fully noticed in the *Nation*. The fifth is 'Le Théâtre de Voltaire' (Paris: Calmann Lévy; Boston: Schoenhof). Like its predecessors it is pleasant, rather chatty, never very deep, and will serve to recall to mind a series of plays now seldom read in spite of the occasional revivals they have at the Comédie-Française. Voltaire's tragedies (his comedies are not worth mentioning) have all the artificiality of the French classic drama, and they unfortunately make the reader think of a much greater writer. *Orosmane* and *Zaïre* shine with a pale reflected light by the side of *Othello* and *Desdemona*. The subject of M. Deschanel's lectures last winter was "Les Origines du Romantisme et du Réalisme," Jean Jacques Rousseau, Diderot, etc. This year he

announces as his subject the history of the "École romantique," to be followed by that of the "École réaliste." The first authors he will study are Bernardin de Saint-Pierre, Mme. de Staël, Chateaubriand, and Senancour.

—To the student of classical history no subject ought to be more interesting than the survivals of old beliefs and old legends under more recent forms. And yet the investigation is not without its difficulties and its perils. As the horizon of folk-lore expands, we find so many startling coincidences in myth and legend and saga that we hesitate to pronounce on a pedigree which once seemed clear, and express ourselves with as much reserve as Telemachus did, when questioned as to the source of his being. Still, we cannot refuse to recognize the fact that the heathen nations that poured into the Church brought with them a stock of old beliefs, usages, ceremonies, which were incorporated into the new structure, lived with its life, and grew with its growth. Sometimes the new-comers seem to have influenced dogma, sometimes the "god in exile" seems to have cast his shadow, sometimes his mantle, on his successors; but doctrinal matters cannot be treated without apparent irreverence, and if we are to study the plastic adaptation of the figures of the Greek Pantheon, it is better to seek our examples among the legends of the saints than in the history of dogma. Indeed, we find that dogma had, at a comparatively early date, become so rigid as to allow little moulding from without, and the progress of doctrine is not a matter that concerns the classical student much. In other directions, however, a certain liberal policy was followed. Whatever could safely be tolerated was tolerated. There was no rude breaking with old traditions. The gods were banished, it is true, but wherever classical myths could be made to symbolize Christian life they were quietly kept up.

—The fair sinner with her penitential tears has been a favorite theme of the painters for centuries, and "maudlin," in our English vocabulary, is derived from the old pictures of the sorrowing Magdalen. The early Church had made the figure of the penitent conspicuous among her saints: no more absolute warrant for the forgiveness of sins than the woman that was a sinner in the house of Simon, that woman whom the Roman tradition identified with Mary Magdalene—than the woman who is still lingering in the outskirts of the Gospel according to St. John. No wonder that the sympathy felt with these Biblical characters expressed itself in the coinage of new types, and some years since Prof. Usener, in a charming monograph on the Legend of St. Pelagia, pursued that "archidialesse" Venus, as Heine calls her, through all the Protean forms that she assumes in the chronicles of the saints. According to him, Pelagia and Marina, the Lady of the Sea, Margarito, the Lady of the Pearl, Porphyria, the Lady of the Purple, Anthusa, the Lady of Flowers, Euphrosyna, and Matrona are all reflexes of the one goddess, Aphrodite. To kill Aphrodite was impossible, but it was possible to disguise her and to convert her. What was pure in the figure of Venus found its incorporation elsewhere, and the soiled dove of Aphrodite, who is one with Semiramis, was washed in the laver of regeneration. Prof. Usener boldly maintained then that these various saints are only hypostatized surnames of Aphrodite, and in pursuance of the same theme he has recently given us the *Acta S. Marinæ* in a form for which those who sympathize with him, and those who do not, will be alike grateful. The use he has made of his learning may not be acceptable to most of those who delight in the legends of the saints. The use he has made of his MSS. is a matter of general satisfaction. The martyrology of St. Marina ap-

pears together with that of St. Christopher—most picturesque of saints—in an appendix to the congratulatory letter sent by the University of Bonn to the University of Heidelberg at its recent semi-millennium. Much of Prof. Usener's admirable work appears in similar sporadic forms, and those who wonder at an erudition which is as familiar with the labors of the Bollandists as with the remotest recesses of classic mythology, are becoming impatient to see the complete cycle of which we have had only an arc here and an arc there. We can only add that the story of Marina is, to our thinking, much less interesting and dramatic than that of Pelagia, which is admirably told by the monkish chronicler.

ARTISTIC IMAGINATION.

Imagination in Landscape Painting. By Philip Gilbert Hamerton. Boston: Roberts Bros.

MR. HAMERTON again offers a contribution to the science of the most difficult, because least tangible, subject of study to which great importance can be attached at our present stage of intellectual development. We have reached at last a scientific basis for every branch of investigation into things subject of positive knowledge except art, which, while it goes on filling the earth with its results, gives us no demonstrable hold on its vital principle. *De gustibus non est disputandum* is the conclusion behind which all differences of opinion take shelter; and in fact the personal element so thoroughly dominates all others in criticism, that the standards of excellence and the position of the individual artist are more influenced by the judgment of a single critic of accepted authority than by all the essays of a scientific tendency ever written. We accept the judgments of Reynolds and of Da Vinci, not because we follow any reasoning they have left us, but because we know that they understood art, and therefore ought to be able to give an opinion. It is peculiarly a case of *possumus quia videmur posse*, and we have seen in this generation public opinion controlled, as far as the English language goes, by a critic who was demonstrably wrong (whether any other may be found demonstrably right, remains another question) in many principles of criticism which he laid down, partial and passionate in exegesis and inaccurate in observation, because he had acquainted himself with certain scientific facts, and with unsurpassed eloquence and profound self-conviction asserted those facts and that conviction to be the foundation of art, and therefore the standards by which it should be judged, though no thoroughly qualified artist has ever accepted his premises or his conclusions.

In the necessary work of clearing away the erroneous system of ideas which Ruskin, with an unflinching air of authority and contagious passion, has imposed on his peculiar public, no one has been so influential as Hamerton. Trained in a broad school of art, judicial and scientific in his temperament, he has attacked the questions involved in a true standard of criticism with a deliberation and breadth of judgment curiously in contrast with the Oxford Professor's, with the advantage that though he builds slowly and with a truly Caledonian prudence, his work stands destructive criticism better than that of any previous writer on art. Comparing this his latest study into the springs of artistic activity with that of Mr. Ruskin on the same subject, the qualities of the rival critics may be seen more clearly grouped, if more favorable to the latter, than in most of their parallel studies. Ruskin's essay on the Imagination is, taken with that on Beauty, the most valuable part of his 'Modern Painters'; but it will be noticed that at the basis of his entire theory of art there lies an element of mysti-

cism, a remote metaphysical strain, largely derived from his personal emotions before nature. His theory had a fascinating theological value, perhaps a scientific one, if there were any method of measuring emotion by a scientific standard, but necessarily remains a mere suggestion for a complete and profound metaphysical investigation. Its analysis is ingenious and overwrought, and fails, perhaps more than from any other reason, through his attempt to include under his definition of Imagination faculties which are only associated with it or allied to it. Hamerton is more practical in his method of approaching the subject, and accepts the fact of imagination as we do that of thought, as a mental phenomenon of which metaphysical explanation is not to be profitably studied.

But in his turn Hamerton follows too far the lead of Ruskin, whose treatment he seems to have had in mind, and commits, in our opinion, another error in taking too little for understood in the minds of his readers. To take the last objection first, he becomes trite in his opening chapters, where he deals with the peculiarity, or want of peculiarity, rather, in the imagination of landscape painters—which seems to us to go without saying. He attempts to bring his argument down to the level of minds which, if they read him at all, will apprehend without this elementary discussion all that he bases on it; and if they do not, will take him at his word and accept it without the discussion. Nobody who is capable of following his investigation would maintain that landscape imagination is a separate faculty from figure imagination; and this minuteness gives the essay at the outset an air of commonplace, which weakens its general effect. Even here, however, there occur occasional observations which have a characteristic common-sense value, as when Mr. Hamerton says, speaking of unprofessional taste:

"There is good evidence, even, that a large proportion of the outside public is really more imaginative than some of the landscape painters themselves: for accurate, unimaginative landscape painting is never widely popular, and the lowest popular forms of the art, as well as the highest, invariably appeal far more to the spectator's imagination than to any supposed accuracy in his knowledge. The views of places painted on the panels of steamboats, or the colored prints that are bestowed gratuitously on the purchasers of certain groceries, or the sketches of landscape on screens and trays, are probably the lowest forms of the art that deserve to be taken into consideration; and in all these you will find, I do not say any noble imaginative powers, but certainly far more the impulse to be imaginative than to be accurate. This is only in accordance with what we know of the popular imagination in other things. We owe the development of all early myths and legends to the common people, while the criticism which distinguishes between legend and history is always the product of a small, cultivated class. There is, indeed, such vigor of imagination in the popular mind that the artist who is destitute of it cannot satisfy the instinctive need of the people. They will be unmoved by his art, and however careful, however full of conscientious observation it may be, they will feel it to be unsatisfactory, and therefore reject it as untrue."

Rarely has a more important truth connected with the development of art been so plainly told in so few words. This passage contains the elements of a complete philosophy of art. The following chapter, on the two senses of the word Imagination, errs in both the senses we have pointed out, first in admitting to a certain extent Ruskin's divisions of the Imagination, and second in going to the lexicographers for the definition of a word of which no lexicographer can be competent to give a definition to the specialist. Webster and Littré can give the generally accepted definition of Imagination—that is their function; but when a finer distinction is to be drawn, it belongs to the imaginative man to give it, or, in default of his definition, we must recur to

the specialist who deals with Imagination, i. e., to art in its various forms. Mr. Hamerton would have arrived at a happier and quicker conclusion had he not deferred so much to the common understanding of what the common understanding will always make a mystery of. Nor had Wordsworth any clear conception of how Imagination could be defined—probably he had never given himself any serious thought on the matter—or what might be the radical distinction between it and Fancy. And Mr. Hamerton himself seems to us not so much insensible to, as timid in assuming to define, the true distinction between the two; for that the distinction exists, not even Ruskin's avowal (too late) of incapacity to distinguish between Fancy, Imagination, and Invention (p. 4) is sufficient to make one doubt. If we might venture to supplement, rather than correct, Mr. Hamerton, we should say that Invention means the finding out a way to do a thing which may be imaginative or may not—it is a purely voluntary act, with a definite purpose in view, viz., the doing something by a method not applied to that act before; it does not imply Imagination, but may be moved by it. Fancy consists rather in charging an object with some unusual attribute, or associating it with some unexpected quality than in bringing up new images; while Imagination is the supreme creative faculty, bringing up to the mental faculties distinct mental images, recognizable and under certain circumstances communicable to the minds of others than the imaginer. But as to the grade or quality of the Imagination, there does not seem to be any distinction possible except that of more or less, and more or less pure from Fancy, from memory of actual objects seen, or more or less distinct as compared with actual vision.

Not only is a recollection (distinctly recognizable as such) not a part of an imaginative picture, but it is probably a drawback to its perfection, for while memory acts distinctly, what it recalls will be actual objects seen, while the value of the imaginative picture consists in the unity which is the consequence of its spontaneous creation. Memory feeds Imagination, but has no specific part in the production of the "imago" beyond having furnished all the material which, digested and recombined, forms its details; and while the Imagination may doubtless be more copious and clear for being coupled with an excellent memory, it will probably be crippled by that memory acting perceptibly. Probably the best example of pictorial memory in the records of art is that of our F. E. Church, in whom Imagination is so completely dissociated from memory that it may be said not to exist, except in the sense in which all people have it in a degree, by having mental vision—if all have it. This, indeed, is fully recognized by Mr. Hamerton in what he says in the chapter on "Images in the Mind" (p. 7), which makes his distinctions in the discussion of Memory vs. Imagination less clear than they should be.

In connection with this subject it should be understood that memory, as the artificial product of science, and with regard to which Mr. Hamerton has, in the chapter on Training of Memory, some very thoughtful considerations, is decidedly antagonistic to artistic imagination, and not even, like simple memory, nutritive to it, for it induces the mind to retain facts as they are scientifically known, not as they are really seen; and what the artist has to deal with is the appearance of things, with regard to which Hamerton himself has taught us in his 'Landscape' that illusions are often the best side of art. If (p. 13) the distinction between *pinus sylvestris* and other trees is not visible to the merely art-educated eye, then art should take no cognizance of it, nor should a landscape painter take notice of geological distinctions which do not appear in