

important action the Secretary has not departed from any principle of law involved in the decisions of his predecessors.

That an executive officer may accept counsel and suggestion from the principles which lie behind "stare decisis" and "res adjudicata," need hardly be asserted. A vacillating policy is always to be condemned. Frequent changes in the policy of the Interior Department, for instance, cannot be made without disturbing important interests. The establishment of Indian and military reservations, their enlargement, reduction, or the removal of the land embraced within them from a state of reservation, are matters of executive policy somewhat similar to the one under discussion, and action taken upon them often affects values. The Secretary is not, however, for that reason to hesitate in recommending an order for creating such reservations when needed, or revoking an order of one of his predecessors on the subject, when the necessity for such reservation has passed away. Whether the time has come for action of this kind in any particular case, is a matter resting solely within that discretion which is the highest trust conferred upon an executive officer, and which cannot be taken away by the salutary and well-established doctrines of "res adjudicata" and "stare decisis." Upon this ground, therefore, I agree with you that "it is within his discretion to revoke the withdrawal, if satisfied that the public interests require such revocation."

Respectfully,
S. A. CHAMPION.
LITTLETON, N. H., September 3, 1887.

GRAND ARMY PATRIOTISM.

TO THE EDITOR OF THE NATION:

SIR: "It strikes me" that in certain claims of the G. A. R. there is an element of almost ludicrous incongruity. These men are of the bone and sinew of the country, yet many of them are unable to earn a competence; they entered the army from motives of pure patriotism, yet desire to be paid for their services; these services were of priceless value, but if Congress will grant them eight dollars a month, they will "call it square." Verily, "we the people of the United States" have improved upon the old-time idea of a patriot. Compared with these modern representatives of the species, our old school friend Cincinnatus is nowhere.

R. F. F.

KEATS'S NIGHTINGALE.

TO THE EDITOR OF THE NATION:

SIR: If I may venture a word about the "logic" of Keats's "Ode to a Nightingale," I would say that it seems to me very clear Keats makes the individual stand for *mankind* and the bird represent the *type*. For his sorrows are common to all men. He is but one of a race of sufferers depicted in the lines: "Here, where men sit and hear each other groan"; where "gray hairs" are "palsy" shaken; where "youth" grows "pale," and "beauty cannot keep her lustrous eyes." And he indicates, where he recalls "the sad heart of Ruth," and speaks of the ancient "emperor," that the race has ever been stricken with heart-achings.

Then, the bird is addressed in some lines, it is true, as the type, but oftener as the individual (to wit, in the first stanzas, and in the last lines of the poem); while it should by no means be forgotten that the Ode is to a Nightingale, and not to the Nightingale.

The woes of mankind are thus typified in the woes of the individual, who is appealing to the joyous songster representing a joyous type. The unhappy man, of a type, cries out to the happy bird, of a type.

If my understanding of this is correct, Mr. Col-

vin's "breach of logic," with its unpleasant consequences, is obviously inapposite, and the difficulties which your reviewer and correspondent seek to dispose of are at once swept away.

Very respectfully,
S. O. HENRY.
DENVER, COL., August 30, 1887.

DIALECT IN FICTION.

TO THE EDITOR OF THE NATION:

SIR: Can you tell me why of late all our novelists wrap up their sentiment or their sarcasm in the dialect of the uneducated?

Of old, a book was not supposed to be properly ushered into the world without a dedication to some one higher in social position than the writer. Now, the great requisite seems to be a perfect mastery of the speech of those in the lowest ranks of life. There is a disposition in our schools and colleges to give more attention to the English tongue, and to make time for its fuller study by giving up the study of the classics; but in our hours of recreation we are compelled to read the prattle of the nursery, the slang of the college, the ungrammatical English of the shopgirl and the factory hand, the dialect of the creole and the negro, and the reproduction of the imperfect enunciation of the South or of the Plains.

It is true that ideal characters and noble lives may be found among both the "masses" and the "classes"; but it is the character and the life that are admirable, and to which attention should be directed, not the forms of speech that are peculiar to the "masses." Can you not suggest to our writers of fiction that the study of dialect belongs to the philologist, and the use of it to the illiterate? If their pathos and their wit and their wisdom will not bear coining into clear and vigorous English, it is counterfeit, and should not be current in our magazines and circulating libraries.

M. N. S.

Notes.

THE new Thackeray letters are to be published by Charles Scribner's Sons in a limited large-paper edition of 500 copies, with the portraits, drawings, facsimiles; as well as in an octavo form. The same house announce 'The Science of Thought,' by Prof. Max Müller; a new edition, with portrait, of ex-President Woolsey's 'Religion of the Present and of the Future'; and 'The Bee-Man of Orn, and Other Fanciful Tales,' by Frank R. Stockton.

Harper & Bros. have in press 'Modern Italian Poets,' with translations and portrait illustrations, by W. D. Howells; and a translation of Désiré Charnay's 'Ancient Cities of the New World.'

'Fifty Years of English Song,' namely, during the Victorian era, is the title of a poetical collection by Henry F. Randolph in preparation by A. D. F. Randolph & Co. They will also soon issue in three volumes a luxurious edition of Dean Stanley's 'Historical Memorials of Westminster Abbey.'

Among the art books of the year, Lee & Shepard promise 'A Bunch of Violets,' by Miss Irene E. Jerome of Chicago.

Ticknor & Co., Boston, issue directly 'An Operetta in Profile,' by Czeika. Their fall list includes a number of novels—'Love and Theology,' by Celia Parker Woolley; 'Fools of Nature' (with a slant at Spiritualism); 'Juan and Juanita,' by Frances Courtenay Baylor; 'The Story of an Enthusiast Told by Himself,' by Mrs. C. V. Jamison; and a new edition of 'Geraldine: a Tale of the St. Lawrence,' illustrated for the holiday season. We

note also an expurgated Rabelais for the young, 'Three Good Giants,' with Doré's illustrations; 'Under Pine and Palm,' poems by Mrs. Frances L. Mace; 'The Bhagavad Gītā,' translated with a commentary by Mohini M. Chatterji; 'Music in the 18th Century,' collected and edited by Henry M. Brooks; 'The New Astronomy,' by Prof. S. P. Langley, illustrated; 'A History of the Secession War,' by Rossiter Johnson, in one volume; 'Sobriquets and Nicknames,' by Alfred R. Frey; the Poetical Works of Walter Scott, edited with especial care and annotated by W. J. Rolfe; and the songs, 'My Old Kentucky Home' and 'The Swanee River,' by Stephen Collins Foster, illustrated and converted into gift-books.

Two novels—'A Village Maid,' by Helen Hays, and 'Inchfawn,' by L. T. Meade—are shortly to be brought out by Thomas Whittaker, along with a treatise on 'The Doctrine of Morality,' by Dr. Fairbairn, Warden of St. Stephen's College.

The fall announcements of W. R. Jenkins include, besides the remaining volumes of 'Les Misérables,' the following: Victor Hugo's 'Hernani'; Alfred de Vigny's 'Cinq-Mars'; 'Contes tirés de Molière,' by A. M. Cotte; 'Mine et Contre-Mine,' by A. Guillet of Cleveland, "the first dramatic composition in French of any importance ever published in America"; and 'Una Notte Bizzarra,' by Antonio Barrili.

We ought to have mentioned last week in connection with our notice of the *Genealogical Queries*, that this publication may be had of Mr. R. H. Tilley, Newport, R. I.

The Dante Society is able to state that the 'Concordance of the Divina Commedia' prepared by Prof. Edward Allen Fay of the National Deaf-Mute College, Washington, is now completed, and will be printed as rapidly as possible. The text followed is Witte's (Berlin, 1862), supplemented by the variants of the editions of Niccolini, Capponi, Borgni, and Becchi. The shorter and commoner pronouns and particles, and the more frequent forms of the verbs *avere* and *essere*, are left unsupplied with context and references, but are all inserted in their proper alphabetical place, with *sovente* attached. The form of the book will be octavo, and the bulk some 800 or 900 pages. The price will be \$10, and subscriptions may be sent to Prof. Fay or to Mr. John Woodbury, 10 Tremont St., Boston; abroad to Trübner & Co., London.

One of the publications of the American Economic Association for this year is by Amos G. Warner, and is entitled 'Three Phases of Coöperation in the West.' The "phases" represent the attempts of farmers, of laborers, and of the Mormons to coöperate for various ends. The account of their many failures and few successes is of no especial interest to those who are not students of the subject, and to them only as laying a broader foundation of fact for the conclusions that have been already reached. Most of the enterprises described were nothing more than partnerships of many members, and made no provision for their employees sharing in the profits. The organization of mercantile business under the auspices of the Mormon Church is a phenomenon that deserves attention, and indicates great ability on the part of the Mormon rulers.

'Willem Usselinx' is the title of an extremely elaborate monograph by J. Franklin Jameson, published by the American Historical Association. Mr. Jameson describes his hero as the Lesseps of the seventeenth century, the founder of the Dutch and Swedish West India Companies, and the originator of two of our colonies—that upon the Hudson and that upon the Delaware. Usselinx was undoubtedly a most enthusiastic projector, but his ideas were of the wildest character, and he must be compared with the Lesseps of the Panama, not of the Suez Canal. As Mr. Jameson shows that Usselinx condemned the

plan of establishing a colony in Virginia, which embraced the region of the Hudson, it seems rather strained to call him the originator of that colony. Nor do we see that he deserves the credit of founding the Dutch West India Company, whatever that credit may be, for the charter was not such as he desired, and there was no novelty then in the idea of forming companies for foreign trade. Usselinx lost all his property very early in life, and spent his remaining years in pressing his absurd schemes upon kings and parliaments, and begging for grants of money to enable him to continue his tiresome labors. His part in the events of the times seems to us, upon Mr. Jameson's own showing, a very small one.

Mr. Edward P. Cheyney of the University of Pennsylvania is the author of an interesting essay upon a most interesting subject—the anti-rent agitation in New York between 1839 and 1846. He shows that the policy of the colonial governments was to establish a landed aristocracy in that State, and gives a list of the vast domains that were held and leased upon semi-feudal tenures. This aristocracy was supported, however, neither by the prestige of antiquity and high birth, nor by the spirit of the laws. The Legislature and the courts, as well as the common people, were not in sympathy with their claims; and although their legal rights were recognized and forcible resistance to them was promptly put down, yet the landlords eventually yielded to public opinion and allowed their tenants to become owners in fee. The subject deserves a broader treatment than Mr. Cheyney has given it, and he might well use his materials in the preparation of a more considerable volume.

'Poor's Manual of Railroads' (H. V. & H. W. Poor) for 1887 has just been issued, and takes the twentieth place in an invaluable series. Its summary shows the total length of track laid up to the close of last year in this country to have been in round numbers 138,000 miles, of which 9,000 were laid in 1886. A cheerful view is taken of the results of the year's transactions in this field. The Inter-State Commerce Act is printed in full.

'Fisherman among Fishermen' is an added title to the many which have attached themselves to the Father of his Country. Mr. George H. Moore of the Lenox Library bestows it in his pleasant preface to a privately printed monograph of fifteen pages, 'Washington as an Angler.' Preface we have called it, but it is formally a letter to President Cleveland, the last President of the Republic's first century, and a lover of angling like the first President. "I trust," concludes Mr. Moore, in happy non-committal phraseology, not exclusive of a second term, "that the beginning of the new era will find as good a fisherman as you are in office." What Mr. Moore has done is to extract from Washington's unpublished diaries for July 30—August 5, 1787, entries of his joining fishing parties near Valley Forge and near Trenton during the recess of the Constitutional Convention. Another extract for November 2, 1789, records his cod-fishing off Portsmouth, N. H. Presumably, as Mr. Moore is a close gleaner, there is nothing more to be learned from Washington himself about his love of the sport, but his companions, it is suggested, may have left some undiscovered relation of his part in the above excursions, all of which (as Lexington was visited on the last) had a grave historic interest for the great captain of the Revolution.

An autobiographic sketch of the adventurer Casanova forms part of the unpublished fragments of his literary remains which M. Uzanne begins editing in *Le Livre* for August. The same writer makes what he calls literary zigzags across the works of Honoré Balzac, two portraits of whom form the decoration of this number. Though less than a decade later in time, there is

an extraordinary vulgarization in the second portrait, in which the long hair has been clipped; and one might stamp it Realism and its predecessor Romanticism. M. Uzanne cites a little-known table prepared by Balzac for one of the earlier editions of 'Père Goriot,' in answer to certain critics, enumerating in one class the virtuous and in another the criminal women among the creations of his fancy. Drawing them up "in order of battle," he finds himself "rich" in thirty-six of the former, and "poor" in only twenty of the latter. Of most enduring value is M. Arthur Pougin's paper on the Archives and Library of the Opéra. The Archives contain amid much else a pretty complete assortment of the Opéra's posters from 1803, and the entire archives of the old Comédie Italienne (1716-1832). The Library is of very recent formation, but embraces upwards of 10,000 books and pamphlets and 70,000 engravings; also a collection of the original designs for the 200 operas or ballets executed since 1803—a remarkable source for the study of costume, which has been augmented by acquisitions relating to the seventeenth and eighteenth centuries. Orchestra scores from Lulli to Gluck number 179. The Museum of the Opéra, again, abounds in curious objects—miniature set scenes, busts, autographs, etc., etc.

The well-known traveller, M. Ed. Planchut, contributes to the *Revue Scientifique* for August 20 an interesting study of the native inhabitants of Luzon, the largest and most important of the Philippine Islands. They are divided into two races, the negritos and the savages, altogether comprising some fifteen tribes more or less distinct in type and costume. The negritos, supposed to be the aborigines, are dwarfs, averaging about four and a half feet in height, but are well formed. Huts or villages are unknown among them, but they sleep where night finds them. They appear to be entirely devoid of a religious faculty, having neither idol nor amulet. Their strongest characteristic is their love of freedom. When one of their number dies they attribute it to some evil influence, and avenge the dead by killing some person of another race, and are constantly at war among themselves and with the savages. These differ in most respects from the negritos. Their toes are very far apart, and are used like fingers, they being able to pick up the smallest thing with them. Some have even been seen to descend a tree head foremost, using their hands and feet like a monkey. They have all some idea of a supreme being, one tribe worshipping a god who had two sons and two daughters, from whom descended the human race. They deify such things as the rain, powder, the metals, and certain trees, as well as truth and noble deeds. They have bad spirits also, as darkness, lying, and some diseases; but neither good nor bad have any sacred places. "What need of temples," say they, "for beings who fear neither wind, sun, nor rain?" They chafe under the Spanish yoke, and praise the apes for their cunning, saying, "They do not speak for fear of being obliged to pay taxes."

Poe's tale, 'The Fall of the House of Usher,' is as undramatic as anything can be; but in a recent *chronique théâtrale* of M. Sarcely's, in the *Paris Temps*, a list is given of the plays to be acted at the Théâtre Libre, founded not long ago by a club of theatrical enthusiasts, and on this list we find "La Chute de la maison Usher," conte fantastique adapté au théâtre, d'après Edgar Poë, par MM. Oscar Méténier et Arthur Byl.

'Le Prophète des Montagnes fumeuses, nouvelle américaine d'Egbert Craddock (sic), adaptée de l'anglais par Jane de Vaudein,' has just been published in Paris by Firmin Didot.

M. J. J. Jusserand has just republished (Paris: Delagrave; Boston: Schoenhof) the essay which appeared in the *Revue des Deux Mondes* for

February 1, 'Le Roman au temps de Shakespeare.' The present volume is enlarged and developed from the article in the *Revue* by about one-fourth, and corrected and improved by innumerable little touches throughout. The author tells us that his book contains the substance of the earlier lectures in a course on the history of the English novel before Walter Scott, which he delivered last year at the Collège de France as the substitute for the Professor of Languages and Literatures of Germanic Origin, M. Guillaume Guizot, whom he calls the principal promoter, with M. Taine, of English studies in France. The book is well worth reading for what it contains, and also for the impression made upon a very intelligent Frenchman, remarkably well read in his subject, by the writers and the literary period immediately preceding Shakespeare. M. Jusserand has already published two other volumes upon English subjects which have attracted favorable notice—in 1878, when he was only twenty-three years old, 'Le Théâtre en Angleterre depuis la conquête jusqu'aux prédécesseurs immédiats de Shakespeare,' and in 1884, 'Les Anglais au moyen âge; la vie nomade et les routes d'Angleterre au xiiie siècle.' He is also charged with the supervision of Hachette's new series of essays upon the great writers of France.

In the August number of the *Educador Práctico Ilustrado* of Mexico, Señor Ezequiel A. Chavez has a descriptive critique of the statue of Cuauhtemoc, the last addition to the sculptured ornaments of the Paseo de la Reforma. Leopards of bronze stand on four sides of the octagonal plot surrounding the pedestal, which is composed of three blocks of the beautiful Puebla marble, narrowing one above the other, and bearing several symbolic figures and inscriptions. The statue itself is of bronze, as faithful a reproduction of Aztec physiognomy and dress as possible. The feathered head-dress of his tribe rests upon the hero's brows; he wears the breastplate of serpent's scales, and a mantle hangs from his left shoulder. His sandals are of gold, and he stands brandishing a dart in his right hand, while in his left he is crushing a document supposed to be a demand for surrender. On the face of the first block of the pedestal are inscribed the words, "To the memory of Cuauhtemoc and the warriors who fought heroically in defence of their country, 1521." The whole has a height of eighteen metres, and must be worthy of a place in the magnificent avenue where the figures of Carlos IV. and Columbus already stand, and where Hidalgo and Morelos are yet to appear. The statue was modelled by M. Noreña and cast by J. Contreras.

—The *Century* for September is substantially a magazine of American history. The Life of Lincoln and the current war papers—in this number the interesting episode of the battle of the Crater at Petersburg—take up their full share of space; and the approaching celebration of the completion of the work of the Convention that framed the Constitution, gives occasion to Mr. J. B. McMaster to sketch the men who were the makers of that instrument, and to outline the conflict of interest and ideas which was fought out in their debates. Besides these papers, the leading article is upon Monticello and Thomas Jefferson, and in the concluding pages of the number are short discussions of some phases of the history and working of the Constitution, in which one contributor argues for further extension of national power over the citizens, such as replacing State by national courts, and the other, Mr. Eggleston, argues, on the other side, the case for local autonomy, especially with reference to such matters as prohibitory and labor legislation. The latter remarks pithily, and the sentence contains his whole thought, that "civil-

izing work must in the main be done locally." The editor in his own person makes the inquiry, What effect would it have had upon the framers of the Constitution if they had known the extent, population, and business of the country to-day? But he puts it only to draw the moral that a nation's work is to legislate for its own times and necessities, and to acknowledge that the course of human events outruns the forecast of the wisest statesmen. The state of our Government to-day affords a singular test of the political intellect, and illustrates in a remarkable way the uncertainty of its provisions. The framers gave the country a mode of government which has proved permanent, but one cannot read their debates without being struck by the unexpected way in which time dealt with many of their fears, precautions, and animosities, both in the speculative and concrete regions of thought.

—Scribner's also contributes something to the centenary of the signing of the Constitution. Mr. Moncure D. Conway, who has been engaged on a Life of Edmund Randolph, has discovered the unpublished draft of a National Constitution, which represents Randolph's views of what was best as a scheme for the new government about to be established. It is a document of considerable historical interest, especially as it was worked upon in the Convention, and bears the interlineations and notes then written. The peculiar features it possesses must be looked at in the text, as an abstract is impossible. The more interesting articles in this number, however, are neither historical nor literary, but sketches of travel. There are two of these, one detailing the old story of the passage up the Nile, the other describing some of the hunting grounds in the Shoshone, with episodes of hunters' adventures, and advice about ways and means of sport in that country. The author finds much fault with the Government maps, and also with the slowness of Government exploration in the Yellowstone; the distant danger he sees is, that the Indians might rise and gain these fastnesses, whence they could long wage war and inflict great damage, while the army would be practically ignorant of the country. He gives also, though with modesty, his opinion that the species of bear are not so many as are commonly counted, but that nearly all the bear ranging the Rockies occasionally breed together, and hence arise their varieties. The cinnamon bear he would regard as a coarser and larger brown bear, resulting from a cross between grizzly and brown; and he would account for the silver-tip and roachback in similar ways. The whole paper is of great interest to sportsmen. Of the poetry of the number, less would have been a boon.

—The latest volume of the Archives of Maryland, edited by Dr. Wm. Hand Browne and Miss Harrison, embraces the judicial and testamentary business of the Provincial Court from 1637 to 1650 inclusive, with a gap in the forties. The curious interest of such a record is well indicated in the preface and prefatory notes, where attention is called, for one thing, to the singular absence of crimes of violence, at this epoch before slavery had become general. We have the first known reference to the importation of negroes, in 1642; and the first mention of a sale of them, in 1644. White apprenticeship figures largely, sometimes in fugitive cases or abductions; and the inventory of William Smith's estate in 1638 rates a manservant for two and a half years at £3, and three cows at £24. Roanoke (wampum) was a common currency. The standard, of course, was tobacco, and Elias Beach valued his servant at 500 lbs. In March, 1638, a planter binds himself in 1,000 weight of merchantable tobacco, in case he "the said William Edwin hath precontracted himself to any other woman other than mary white-

head spinister." The inventories give a lively sense both of the mode and of the poverty of living. "A piece of a broken Harry Angell"—i. e., a coin of Henry VII. or Henry VIII., with the figure of St. Michael on the obverse—is one item. Doubtful assets are "a flich of bacon & a hogg eaten by the souldiers," with "more hoggs in the woods." These seem to belong almost in the category of "debts desperate" (as distinguished from "debts sperate"). Hogs in the woods were responsible for much of the litigation registered in this volume. Books were rare property, and conspicuous for the number of them is the inventory of one Adams's estate in 1642, with its "one testament, one small book of presidents, two small books in French, one book of dispute concerning religion."

—The executor of John Lewger put in his claim for an allowance of thirty pounds of tobacco "for hottwaters &c. spent at his buriall"—the said hot waters being, presumably, something stronger than "beareager" (analogue of vinegar). One finds not a few such odd or quaint words in very arbitrary orthography. We read of a "heighfer . . . marked with a flower-de-lewis in each yeare." And the succeeding passage is doubly curious, for its phraseology and for its trace of the old legal ascription of total depravity to inanimate objects as well as to brute animals. An inquest on the body of a planter, January 31, 1637, showed that "by the fall of a tree [he] had his bloud bulke broken." "And further the Jurors aforesaid vpon their oath aforesaid say that the said tree moved to the death of the said John Bryant; & therefore find. the said tree forfeited to the Lord Proprietor." In the little unpleasantness between J. Cloughton, mariner, and A. Cotton, the former averred of the latter that he "did vse these or the like words, that if he (innuendo the said Anthony Cotton) had pleased he might have had him (innuendo the said James Cloughton) whipt at virginia." The suit, June 2, 1649, of Robert Robins against Raphe Beane did not prosper, "being for Tób: wch hee alledged was wonne at Play. This Court doth not thinke fitt to give the pte any reliefe herein but dismisseth the same." And so we might go on, without touching matters historical in the time of Claiborne.

—Every number of the 'New English Dictionary' will be to Shaksperians worth the cost of the whole work. It will throw a thousand side lights on Shakspeare's language which they have always longed for but could never hope to behold. How much of our vocabulary and its significance can be traced back no further than the great dramatist, will be revealed so clearly that he who runneth may read. Something of this disclosure may be seen in any fraction of the stupendous work. Turning over the first two hundred pages of the first number, it will be ascertained that one hundred and forty-six words are first found in Shakspeare, either altogether or in some of their meanings. At this rate our total indebtedness cannot be less than for seven thousand Shaksperian words or meanings. Rome owed only one word to Julius Cæsar. The nature of our debt will be more apparent if we examine some of these hundred and a half of Shaksperian words, all so near the beginning of the alphabet that the last of them is "air." We owe the poet the first use of the word "air" itself in one of its senses as a noun, and in three as a verb or participle. He first said "air-drawn," and "airless." He added a new signification to "airy" and "aerial." Nobody before him had written "aired," and more than a tithe of the verbal gifts now in view were such perfect participles. Well-nigh as many were adverbs. In no previous writer have Dr. Murray's Argus eyes detected "accidentally," nor any of the follow-

ing—"abjectly," "acutely," "admiringly," "adoptedly," "adversely." How our fathers could exist so long without some of these vocabularies must move our special wonder. To "absolutely," "accordingly," "actively," and "affectionately" Shakspeare added a new sense. It is not a little surprising that the word "abreast" was never printed before the couplet,

"My soul shall thine keep company to heaven:
Tarry, sweet soul, for mine, then fly abreast."

Of the one hundred and forty-six words and meanings first given us by Shakspeare at least two-thirds are of classical origin. Baconians will say that such a gift could not by any possibility come from a man of "small Latin and less Greek." Others will enlarge their ideas of what Ben Jonson meant by "small." The strangest thing seems to be that so few of Shakspeare's innovations—not so much as one-fifth—have become obsolete. He gave them not only life but immortality. It is perhaps equally noteworthy that while he was never read so much as to-day, no writer before him (and scarcely one of his contemporaries) cited as authors of words and senses is now read at all, save by special students.

—The question, "Where did Shakspeare get his novelties in language?" who can answer? His "accountred" was in print ten years before any other writer gives us any form of this verb, which it is agreed comes from Latin through French. The noun "accountrement" was earlier, but only in rare books. In one instance Shakspeare is erroneously said to show the earliest specimen of a certain meaning. "Act," as one of the main divisions in a dramatic work, is credited to Shakspeare in 1613. But this word is in the Epilogue of "Henry VIII.," which, downward from Dr. Johnson, has not been regarded as Shakspeare's work in any line of it. In no one of the Shaksperian dramas as published in the author's lifetime is there any division into "acts" at all. The quarto of the "Merry Wives," published three years after the author's death, shows no acts or scenes. In the first folio, published seven years after his death, the modern separation into parts occurs. It is indicated, however, only by Latin words, as *actus primus, secundus*, etc. Our indisputable Shaksperian debts are too great to need any doubtful additions. In one case, however, Dr. Murray fails to render to Shakspeare his due. Regarding Adonis in Greek mythology, his first citation dates from 1765. He forgot this line in "Henry VI.":

"Thy promises are like Adonis' gardens,"

as well as "Fetch thee straight Adonis," in "Taming the Shrew."

—The August number of *Les Lettres et les Arts* (Charles Scribner's Sons) contains a few pages by M. Ernest Renan which will be added, a note informs us, in future editions of his 'Souvenirs d'enfance et de jeunesse,' to what he says there of his little playmate, Noémi. It is only a fragment in the review, but, read in connection with the chapter to which it belongs, it is one of the most characteristic passages of his recollections. Like all that he writes, its meaning is evanescent, shifting, complicated, opening out dimly seen depths beyond depths of possibilities, which are realities or shadows in turn or at the same time; for, however the presentation of his ideal may sometimes betray him, M. Renan is before everything else a poet and an idealist. The number contains a paper by the editor, M. Frédéric Masson, "Deux romans de Lucien Bonaparte," the latter part of which he devotes to the now forgotten romance, 'La Tribu indienne, ou Édouard et Stellina,' published in two small volumes in 1799 by the brother of the great Napoleon, then twenty-four years old. Lucien had ordered of Prudhon ten designs to illustrate the ten books of his romance. Three of these are given in *Les*

Lettres et les Arts—one, reproduced from the original design of Prudhon, as the frontispiece of the number; the other two, from the engravings of the volumes, on a page side by side. M. Masson gives minute and most interesting details about these rare designs and engravings; about the story itself; about the two charming women to either one of whom the dedication may have been addressed, whom the young author calls "mon Éléonore," and whom M. Masson proves to have been his wife, Catherine or Christine Éléonore Boyer, who died the following year, and not Mme. Récamier, to whom Lucien paid assiduous court during this same year, and to whom he wrote, not without response, certain very youthful and very ardent letters, which her admirers of after years, Chateaubriand and Benjamin Constant, read and wrote about. All this is made very interesting indeed, but it is not one of the "deux romans" of the title. What gives the article its great interest, and also its unity and beauty as a piece of literary work, is the connection M. Masson indicates so lightly and so skilfully of the above with the second marriage of Lucien to Alexandrine de Bleschamps, whom he first knew three years after this period, in 1802. For her sake he dared, unlike his brothers, to brave the anger of the Emperor, and did not hesitate to reject an offered crown, preferring exile and obscurity with her to a throne which she could not share. There is an attractive portrait of Lucien at the head of the paper; and full-page pictures of his first wife and of Mme. Récamier—the last from the well-known painting by Louis David, in the classical undress of the period. This number also contains a paper by Vernon Lee called "Voix maudite," very fantastic in conception, but exasperatingly long and discursive in execution, in which the author forgets at intervals that her Scandinavian musician is not a painter, or a very modern writer of æsthetic English prose; but which, with all its failings, is so nearly good that one would like to lay some blame on a translator, only that it is said to be written in French by the author herself. "Pension d'étrangers" is a Genevese story by M. Édouard Rod, in which this sombre writer is lighter and less pessimistic than usual. The first of M. Pierre de Nolhac's Versailles papers, "Le Grand Trianon," appears—well written and interesting, and fully illustrated with reproductions of contemporary paintings and engravings. The number, like the last, is an unusually good one.

—For some time past Émile Zola has been publishing in *Gil Blas* the new story of his Rougon-Macquart series, 'La Terre.' The conspiracy of silence in regard to it which seems to have extended through the whole Paris press, has suddenly been brought to an end in a violent manifesto, signed by some of the young naturalistic writers who called themselves his disciples. This was published in the *Figaro* for August 18, and reproduced in part by most of the papers of the next day, glad, apparently, to join in the protest without themselves entering too deeply into the mire of the discussion, which naturally has many unsavory details. The manifesto itself would be of less consequence if it were not for the approbation with which it has been received, and the importance given to it by the attention of the most serious of the daily papers. It is a cry of indignation and revolt at the continued aberrations of the "Master"; at the increasing exacerbation of the *note ordurière* in his last work. With a truly Zolaesque brutality of expression, these *l'évites déçus* protest against the authority of the high priest of naturalism. They accuse Zola of a lack of artistic sincerity in his latest work; of a failure to observe the realities of which he makes a fantastic picture from second-hand materials and from his own imagination, which they

call an "imposture de la littérature véridique"; they reproach him for his "bonshommes de rhétorique zoliste, dénués de complication" and flung, in clumsy masses, into a country half seen through the windows of an express train; for his incredible indolence in "l'expérimentation personnelle"; for his "documents de pacotille, ramassés par des tiers, pleins d'une enflure hugolique." With all the energy of young writers eager to defend their own work against a possible assimilation with the "irréparable dépravation morbide" of the great man whom they have too fervently admired, they end their declaration of revolt with a protest against this "littérature sans noblesse" in the name of their own ambitions, "saines et viriles," of their "adoration, of their profound love, of their supreme respect for art." This is signed by Paul Bonnetain, J. H. Rosny, Lucien Descaves, Paul Margueritte, Gustave Guiches. They are all young writers and young men, the oldest of them not yet thirty and some of them much younger; M. Gustave Guiches published the first of his two really remarkable novels less than a year ago. They all have decided power and promise as writers and a certain amount of literary reputation, not in every case of the most desirable kind in regard to their earlier books, a healthy repentance for which possibly adds to the vigor of their energetic repudiation of the worst tendencies of Zola and his followers, from which all their present work at least is entirely free.

—Zola is always ready to attack any opponent who may present himself, and to assert his own literary inviolability with passion. It will be interesting to hear the thunders he will hurl at his revolted disciples, and at the journalists who have commented upon their manifesto, and who at last have given expression to the general reprobation of his latest work. They have recalled to him that, scarcely ten years ago, when 'L'Assommoir' was appearing in the *Bien Public*, that paper was obliged to break off the publication in the midst of the story, on account of the constantly increasing dissatisfaction of its readers; that though later he found another paper, more free from prejudices, which gave 'Nana' to the end, this very paper has just sacrificed to the resistance of its subscribers a *feuilleton* in course of publication, declaring that what had already appeared and been the cause of such violent protests was veritable rose-water compared to what remained in manuscript, and that it was absolutely impossible to go on with it. It is doubtful whether Zola will draw the desired conclusion that the public, which he has done so much to educate, is becoming more easily shocked by the offences which passed with comparative readiness a few years ago; but the fact seems to be so. Zola delights in subjugating a resisting public. It remains to be seen whether the present revolt will be the occasion for another victory upon his part, or the forerunner of a more healthy and a more truthful naturalism.

LORD SHAFTESBURY.

I.—HIS CHARACTER.

The Life and Work of the Seventh Earl of Shaftesbury, K.G. By Edwin Hodder. 3 vols. Cassell & Co.

"One who wears a coronet—and prays."

THIS line of Cowper's eulogizes and satirizes the one Peer who lent the dignity of rank to the early Evangelical revival; it paints, also, the last English nobleman who will be termed by others, as he was by himself, "an Evangelical of the Evangelicals."

Lord Shaftesbury, in spirit no less than in fact, "wore a coronet." He "possesses," writes an observer in 1838, "the palest, purest, stateliest

exterior of any man you will see in a month's perambulation of Westminster. It would be difficult to imagine a more complete *beau-idéal* of aristocracy. I believe his character quite corresponds with his appearance." The words "*beau-idéal* of aristocracy" hit off Lord Shaftesbury's likeness as closely as it is possible for a few words to paint a human being. Descended from a line of distinguished ancestors, he was by birth, by breeding, by every inherited trait, an English Peer; and an English Peer, moreover, inheriting traditions handed down from a period when the hereditary members of the House of Lords formed in reality the first estate of the realm. Neither his special and eminent greatness, nor his defects, can be appreciated at their right value unless the qualities be noted which, bad as well as good, came to him by birth. Lord Shaftesbury's earnest wish was that any literary portrait made of him should express the whole truth and nothing but the truth; and reverence for a good man who in his generation rendered noble service to mankind, makes it a duty to note the defects or limitations impressed upon his character by his position. High lineage, no less than obscure descent, has its disadvantages; and no candid reader of Lord Shaftesbury's biography can fail to see that an ideal aristocrat must of necessity inherit aristocratic deficiencies.

At the basis of his character lies a quality which, though closely connected with the highest virtues, is in itself a defect. It is difficult to find the exact word for a fault which it would be an exaggeration to call a vice. The term which perhaps most nearly defines it is "rigidity." Lord Shaftesbury was utterly wanting in flexibility. There is nothing in him of intellectual subtlety or versatility. Impressions once made upon his mind seem to have been indelible. But his nature at least was not easily impressible. There is not a trace throughout his copious diaries of the play of thought. He possessed a sound practical judgment; he had in him many elements of a statesman. But, as is often the case with men eminent in statesmanship, his reflections are worth much less than his acts. He passed, it should be noted, through a training which, whatever its demerits, has certainly been most effective in the moulding of character. He was an Oxford First-Class man; yet it requires almost an effort of faith to believe that he was ever at Oxford. The education which has left indelible traces on the minds, not to say on the natures, of Newman, of Arnold, and of Gladstone, hardly touched the character of Lord Shaftesbury. His tastes, no less than his principles, seem almost enough to prove that he graduated at Cambridge and heard every sermon of Simeon's. Aristocratic polish, combined with Evangelical strictness, resisted every influence of Oxford origin. Neither history nor metaphysics, but mathematics and astronomy, were the forms of scientific speculation which possessed an attraction for Lord Shaftesbury's intellect. Stiffness of mind is traceable even in his purely political opinions. To no subject connected with the Constitution did he give more thought than to the position of the House of Lords. Yet when a statesman as aristocratic as Lord Palmerston perceived what Bagehot has termed the "inestimable and unprecedented opportunity" of reforming the House of Lords without agitation, Lord Shaftesbury pronounced off-hand that the creation of life Peers was "a step as pernicious as it is specious," and foreboded that it "would end by making us the American Senate." And here, be it noted, we have a singular specimen of confident ignorance; for, to give the House of Lords the position of the Senate, would be to make it the most powerful body in the state. In truth, throughout Lord Shaftesbury's career, his aristocratic stiffness is seen to be closely connected with aris-