

other was signalized by the reception of the Emperor, the presentation by him of an oaken cabinet, containing copies of the seals of all the German emperors from the Karolingians downward, and the performance by Nuremberg citizens of two Shrovetide plays of Hans Sachs. It was a curious contrast to see the homely, awkward figures of the old shoemaker-poet appear before this glittering modern audience. But here again there was the same absence of restraint and oppressive etiquette; and if one observed the genuine jollity with which the Emperor gave himself up to the enjoyment of these naive representations of plain burgher life, all the royal splendor and officialdom seemed far away.

All in all, this was a memorable celebration, worthy of the great Museum, the modest beginnings of which it commemorated; worthy of the imperial city in which it was held.

KUNO FRANCKE.

THE CHOISEULS.—I.

PARIS, July 2, 1902.

M. Gaston Maugras cannot be said to have risen to the dignity of a true historian, but he can write agreeably on matters belonging to history. The list of his works is already very long. We find among the personages who have been the subjects of them the Duke de Lauzun, Voltaire, Jean Jacques Rousseau, the Abbé Galiani, Madame d'Épinay. His last volume has for its title 'The Duke and the Duchess de Choiseul: Their Intimate Life, their Friends, and their Time.' M. Gaston Maugras had already been captivated by the Duchess de Choiseul and had written an essay on this charming person, so remarkable, in a corrupt and frivolous time, for the dignity of her life and her virtue.

"Madame de Choiseul," he says, "is perhaps the most delicious figure of the eighteenth century. . . . We shall see her, in extreme prosperity as well as in extreme misfortune, always the same, always equal to herself, bearing with the same serenity wealth, homage, the highest rank, and also ruin, misery, forgetfulness. Never did fate contend with so lofty a soul, and she always showed herself superior to fortune."

She was the granddaughter of Crozat, who had been a petty clerk and became a great financier. Crozat made a great fortune in colonial enterprises, and was the founder of the Louisiana Company. He bought the estate of Châtel and took the name of Crozat du Châtel. He died in 1738 at the age of eighty-three, leaving a very great fortune, which was divided between his three sons and a daughter, married to the Count of Evreux, the third son of the Duke de Bouillon. His eldest son, the Marquis du Châtel, was father to the Duchess de Choiseul. The celebration of the marriage of Louise Honorine Crozat du Châtel and of the Count de Choiseul-Stainville (who became afterwards Duke de Choiseul) took place on the 22d of December, 1750, in Paris, in the private chapel of the Hôtel du Châtel. The young bride was barely fifteen years old, Choiseul was thirty-one years old. He belonged to an old and poor family of Lorraine; he had served in the army, shared in the campaign in Bohemia in 1741, and witnessed the siege of Prague.

"Choiseul," says M. Maugras, "is one of the most sympathetic figures of the eighteenth century. More, perhaps, than any other, he personified his time and his epoch;

but if he possessed in the highest degree its amiable qualities, he also had all its defects. 'Good, noble, frank, generous, gallant, magnificent, liberal, proud, audacious, the Duke de Choiseul,' says Baron von Gleichen, 'recalled to mind the ancient French Knights.' Of mediocre size, with reddish hair and an almost ugly face, he still had a most amiable appearance, and his countenance spoke for him. His little eyes sparkled with wit; his upturned nose gave him a pleasant air; and his thick, laughing lips announced the gayety of his conversation. His wit, his fire, made him irresistible."

Madame du Deffand, the intimate friend of the Duchess, said of him: "He is more charming than ever; in him alone do we find grace, gayety, and charm; outside of him, all seems foolish, extravagant, or pedantic."

Choiseul did not go much to court at first; he was not on good terms with Madame de Pompadour, the favorite, though his brother-in-law, M. de Gontaut, was intimate with her, and had often tried to bring about an understanding between him and Madame de Pompadour. The favorite was always afraid of losing her influence with the King, who had become very attentive to Madame de Romanet, a cousin of Choiseul's. This lady was so bold as to make it a condition that Madame de Pompadour should be dismissed. She showed to Choiseul some of the King's letters. Choiseul was very indignant with her, and told her that if she did not leave Fontainebleau at once, he would expose her intrigue to her husband. "It is my duty," he said to her, "to put an end to an intrigue which is dishonorable to my family. Not that I am very pedantic or scrupulous on the chapter of love; I can tolerate all the tastes, whatever they may be, which you may have, even that you should satisfy the King's tastes, provided it be in secret, and without any appearance of favor." This gives exactly the tone of Choiseul's scruples; they were not inspired by virtuous sentiment, but merely by family pride. Madame de Romanet submitted, and promised to withdraw. This became the occasion of a visit on Choiseul's part to Madame de Pompadour. She thanked him for the part he had played and for the indirect service he had rendered her. From that moment their relations became cordial. "These two personages, who detested each other before becoming acquainted, felt the liveliest sympathy for each other as soon as they were in relations." Choiseul wrote afterwards: "Far be it from me to disavow that this circumstance of my life made me know Madame de Pompadour, which attached me to her by the most tender friendship, and which interested her in everything that has happened to me. I shall remember all my lifetime my attachment to her, and the gratitude which I owe her for myself, for my family and my friends."

In 1753 Choiseul was sent as Ambassador to Rome; he remained there several years, and the salon of Madame de Choiseul became a charming centre where the Romans mingled with French people and with other foreigners. Among the habitués of her circle, we find the Abbé Barthélemy, La Condamine, Baron Gleichen, a young German; Greuze, the painter; Guillard, a sculptor, a pupil of Bouchardon. Choiseul was afterwards appointed Ambassador to Vienna; it is in these terms that he gives an account

of his presentation: "The Empress [Maria Theresa], after having spoken of your Majesty in terms of the greatest interest, inquired after the persons whom you honor, Sire, with your confidence, and she named Madame de Pompadour, for whom she feels much friendship and esteem." During his sojourn in Vienna, Choiseul had to confirm the alliance between the French and the Austrian courts, and was occupied chiefly with the relations between the armies which were in the field. Since 1756, the two countries had been bound by an alliance which brought them to the bloody Seven Years' War. Frederick of Prussia had to fight Russian, French, Austrian, and Swedish troops; he had no ally but England, who had engaged to furnish him with subsidies.

Choiseul was recalled to Paris, and was appointed prime minister. From the moment when he took the place of the weak Cardinal de Bernis, he became the real King of France, under the apparent authority of Louis XV.; and for twelve years he was the inspirer of French policy and the arbiter of the destinies of his country. As such, he was one of the most extraordinary men of his age. Under the appearance of levity and almost of indifference, he developed superior talents, and he repaired as much as was in his power the disasters of the Seven Years' War. It was said of him at first that he was "a petit-maitre without talent, with little phosphorus in the brain." He soon proved the contrary: the great Catherine called him "the coachman of Europe." When Choiseul became minister, Madame de Pompadour had been the King's favorite for fifteen years. Nobody could foresee the end of this extraordinary favor, which was due not only to her beauty, but to a rare intelligence which could embrace all subjects. The King's passion had become a mere friendship; she had become a necessary friend, a necessary adviser. She shut her eyes on his infidelities. She imposed herself on all the ladies of the Court, on the ambassadors, on foreign princes. She knew how to practise the great art of amusing the man in the kingdom whom it was most difficult to amuse. She led the most fatiguing life and never complained. She once made this audacious comparison: "My life is like that of the Christian: it is a perpetual struggle." It was impossible for Choiseul not to treat her as an ally; he soon became something more, a friend. He introduced her to his wife and, afterwards, to his sister, Madame de Gramont. His alliance with the favorite made him omnipotent; he took the ministry of war in 1761, and afterwards the navy in 1762. He compared himself to the coachman in Molière's "Avare," who sometimes dresses as a cook. In 1760 he was made Governor-General of Touraine, grand master and superintendent of the Post-Office. In 1763 he received the Golden Fleece and the office of Colonel-General of the Swiss. His various offices yielded him 800,000 livres a year.

Madame de Gramont, his sister, lived with him and had the real authority in his household. Madame de Choiseul was mild and modest, and accepted this situation, which was the subject of much criticism, as Madame de Gramont made many enemies by her pride and her overbearing manners. Madame de Choiseul found much consolation and pleasure in the friendship

of two persons, the Abbé Barthélemy, whose acquaintance she had made in Rome, and Madame du Deffand, whom she had known first in the salon of Madame du Châtel. Madame du Deffand is familiar to all who are acquainted with the history of French society in the eighteenth century; she is well known, also, to all who have read the Letters of Horace Walpole.

In 1761 Choiseul bought, near Amboise, the magnificent château of Chanteloup; in 1764 Louis XV. united Chanteloup to Amboise, and created out of them a ducal peerage under the title of Choiseul-Amboise. Choiseul entered into correspondence with Voltaire at the time when, after his quarrel with the great Frederick, the philosopher took refuge in the *pays de Gex*, a little territory situated between the Jura mountains and Switzerland. Voltaire obtained from Choiseul the renewal of some immunities which made the *pays de Gex* neutral ground. The letters of that period, some of which are very amusing, were published by M. Pierre Calmettes in his 'Choiseul et Voltaire' (1900). In 1762 peace was signed at last; and if the results of the Seven Years' War were not very brilliant, it was not the fault of Choiseul, who had found everything going wrong when he entered the Cabinet, and who had succeeded in procuring men and money in abundance for the continuation of hostilities. In the midst of all his troubles Choiseul never ceased to extend his protection to Voltaire; he did so during the famous Calas affair, after the publication of the 'Dictionnaire Philosophique.' But the time was approaching when he was going to lose his ally, Madame de Pompadour, who was, like himself, imbued with philosophical ideas and an enemy of the Jesuits. The Marquise died on the 15th of April, 1764, at the age of only forty-two years, worn out by the fatigues of her life. She left in her will to Madame de Choiseul a box of silver adorned with brilliants, and to Choiseul a remarkable diamond. Choiseul's difficulties were now to begin in earnest.

Correspondence.

A BRUGES EXHIBIT.

TO THE EDITOR OF THE NATION:

SIR: At Bruges, Belgium, an exhibition is now open, until September 15, of works of old Flemish painters. In the Hôtel du Gouvernement Provincial have been brought together the Memlings from the Hôpital de Saint Jean, many Memlings and Van Eycks from private collections in England and France, and a number of other early Flemish pictures. One of these latter, of the beginning of the sixteenth century, shows that the artist was striving for the effects of lighting attained by Rembrandt a hundred years later.

In the Gruuthuus is a collection of missals and illuminated manuscripts which date from about the tenth to the fifteenth centuries. Examined in connection with the oil paintings, these missals are an object-lesson in the evolution of painting in northern Europe. Beginning about the tenth century, the earliest drawings show an art knowledge on a par with that of a child about eight years old; if they were not rep-

resentations of saints, they might be ascribed to a Sioux Indian or a South Sea Islander. As the centuries roll on, the illuminations improve: drawing creeps in, so does color, glimpses of landscape begin to appear behind the figures, until at the end of the fifteenth century some really fine water colors are produced. Some of these show a close kinship with the oils of the Van Eycks and Memling. Indeed, so closely do some men-at-arms represented in one of the manuscripts resemble the men-at-arms in the legend of Saint Ursula of Memling, that it seems quite possible that the water-color was painted by Memling himself.

The conclusion to be drawn from the Bruges exhibit is, that the earliest oil paintings were only enlarged prayer-book illustrations carried out more thoroughly in a different medium. The aims and the methods of the painters (and possibly the painters themselves) were the same in both, and the only notable difference is that the oils are larger and more elaborate than the water-colors. To any one interested in art, the Bruges exhibition is well worth a visit, for it may be doubted whether such an opportunity for studying *de visu* the evolution of early European painting has ever before been offered to the public.

EDWIN S. BALCH.

HOMBURG v. d. HÖHE, July 8, 1902.

Notes.

The late John G. Nicolay had completed a condensation of the ten-volume Life of Lincoln produced by him in conjunction with the present Secretary of State. It will soon be issued by the publishers of that work, the Century Co.

In keeping with the revival of interest in Northwestern exploration and fur-trade is the promised reprint of Alexander Mackenzie's century-old and classic 'Voyages' across this continent, by the New Amsterdam Book Company. They announce further a translation of the 'Mabinogion' by Lady Charlotte Guest.

T. Y. Crowell & Co. have in press 'Thoreau: His Home, Friends, and Books,' by Mrs. Annie Russell Marble; 'Economics of Forestry,' by B. E. Fernow; 'Word Coinage,' a study of slang and provincialisms, by Leon Mead; 'Mind Power and Privileges,' by Albert B. Olston; Poe's Works in seventeen volumes, edited by Prof. James A. Harrison; Hawthorne's Romances in fourteen, edited by Prof. Katharine Lee Bates; and Tennyson's Poems in ten, edited by Prof. Eugene Parsons.

'Ghetto Silhouettes,' to be published by James Pott & Co., shadow forth the Russian-Jewish element in this country.

'The Conquest of the Air,' by John Alexander, announced by A. Wessels Co., will have a preface by one of the conquerors, Sir Hiram Maxim.

Taine's Correspondence in an English version will be brought out in this country by E. P. Dutton & Co.

For an occasional lighthouse-builder like F. Hopkinson Smith, there is obvious propriety in naming "Beacon Edition" the new output of this versatile author's works in ten duodecimo volumes by Charles Scribner's Sons, by arrangement with Houghton, Mifflin & Co. It is also highly appropriate

that Mr. Smith should be the artist of the colored illustrations, and this is the case with volume one ('Laguerre's and Well-Worn Roads'); in volume six ('Caleb West, Master-Diver'), on the other hand, the drawings are by Reuterdahl. We can say no more at present of this attractive collection, which is handsomely printed, and tastefully bound in crimson cloth. Several volumes are still to come, and the whole is a subscription publication.

The fourth volume of the 'Theory of Differential Equations,' by Prof. Thorpe (Macmillan Co.)—virtually the fifth, since his 'Treatise' ought to be regarded as an introduction to the 'Theory'—is perhaps the last volume, though one more, at least, ought to follow. It is the most practical of the four, since it relates to ordinary linear equations. Nothing quite equivalent to this work exists in any language; nothing at all in our language supplying the same need of all who use differential equations.

Drude's 'Theory of Optics,' translated by C. R. Mann and R. A. Millikan (Longmans, Green & Co.), is the only work in our language, if not in any language, which presents the modern theory in the form of a text-book. No one whose business it is to be acquainted with the modern theory of light can afford to leave this work unstudied.

It is a common misconception that the pulse is an expansion of an artery (popularly confined to the wrist) from an increased volume of blood forced through it by the heart beat. In fact, the artery does not expand, and more blood does not pass any given point at a fixed time. The blood flow is continuous, and the impulse felt on pressure against a resisting background is that of a wave running along the channel. Its bedside lessons are traditionally of the greatest value; but the common impression that frequency and force are the only essentials to be observed, and that the nurse who makes a record of the number of beats relieves the educated touch from its delicate duty, is quite erroneous. The blood wave has numerous features besides mere force and frequency, and each tells its story to the instructed mind. Dr. James Mackenzie's 'Study of the Pulse' (Macmillan) is a delightfully clear and careful discussion of the whole subject, with special inquiry as to the diagnostic value of pulse irregularity, and includes a survey of the venous and the liver pulse. For twenty years the author has been accumulating and reflecting upon these facts. We especially commend section 104 to those insurance companies which make bradycardia an unqualified cause for rejection. Dr. Mackenzie has, in our opinion, added a classic to the literature of clinical medicine.

The *Beilage* of the Munich *Allgemeine Zeitung*, No. 130, contains, from the pen of Albert Mayr, an instructive report of the excavations made during the past twenty-five years by Father A. L. Delattre on the site of ancient Carthage, which have resulted practically in restoring in outline the old Punic city, and shed a flood of light on the life and antiquities of that mighty rival of Rome. The whole work has consisted virtually in unearthing one vast necropolis; the number of tombs from the oldest period alone, between the sixth and eighth centuries, being more than