

"Acteurs" on verso. The "Privilege" does not differ in the least from that in the other variety, but the list of "Acteurs" contains twelve names, the missing one "Elmire, Femme d'Orgon" being printed in. The preface is, according to Brunet, lacking in some copies. The body of the book, signatures A, B, C, and D, each 12 leaves, pp. 1-96, is absolutely the identical sheets in both.

The "Privilege," which is dated March 15, 1669, grants permission to Molière himself "de faire imprimer, vendre & debiter par tel Libraire ou Imprimeur qu'il voudra choisir, une Piece de Theatre de sa composition intitulée l'Imposteur." At the bottom is "Achevé d'imprimer pour la première fois, le 23. Mars 1669."

The headline throughout is "L'Imposteur" on the left hand pages and "Comédie" on the right hand pages, except the last, p. 96, where the headline is "L'Imposteur, Com."

There is a counterfeit edition with an "Imposteur" title-page, with different imprint and different printers' ornaments throughout. It has eleven names only in the list of "Acteurs."

The second authorized edition, the printing of which was finished June 6, 1669, always has the "Tartuffe" title-page. It contains additional preliminary matter.

There was published in 1667, and again in 1668, before the printing of the Comedy was authorized, a "Lettre sur la comédie de l'Imposteur," the authorship of which has been attributed to Molière himself.

Putting these facts together it seems probable that the book was first printed with the "Imposteur" title and without the Preface, and that the new title was printed with the Preface. This at least seems to be certain, the genuine first edition with the "Imposteur" title is much rarer than with the "Tartuffe" title.

Correspondence.

AN INTERNATIONAL SCHOOL OF PEACE.

TO THE EDITOR OF THE NATION:

SIR: Although man has been obliged to fight his way from the beginning, yet through the development of ages he has risen in a large measure above the necessity of fighting. Formerly the lord had his castle upon a spur of the mountain for defence against the lawless and against his enemies. This custom was extended, and they would signal each to the other when danger threatened. Later it was found to be cheaper and better to settle in a town and to build around it high walls which could not be scaled. But the walled-town stage has long since passed, and we have now reached a stage of development where physical force within each nation is applied only as a police force to restrain the vicious and turbulent.

But as between nations the earlier conditions still prevail, and they continue to act toward each other as barbarians. They are suffering from fear and distrust of each other, almost wholly unwarranted. In fact, each individual nation wishes to be undisturbed in the peaceful development of its own resources. Rarely does one nation desire a conflict with another nation or to

encroach upon the territory of another. Each wishes to live in harmony with the others. Yet our boundary lines are bristling with cannon, the seas are alive with battleships, and the tramp of the soldier is heard the world over. And for what purpose? Is it to curb the turbulent and vicious? No. It is because of a groundless fear of attack from sister nations. Such attacks are not really contemplated, and ought not to be expected.

This enormous expense for armies, this taxation that is draining every year billions from the treasuries of the people and bringing want, sickness, suffering, and death to multitudes, is wholly unnecessary; and the problem of international peace is how to set in motion forces which will end this frightful waste and destruction. I believe that this result can best be accomplished by appealing to the enlightened self-interest of mankind and setting in motion educational forces which will show the folly of the present status, and will also remove the fear and suspicion which are the main causes of our present wasteful expenditures for armies and navies.

But no substantial progress can be made if the effort runs directly counter to the present trend of thought and action. The idea of force cannot at once be eradicated. It is useless to believe that the nations can be persuaded to disband their present armies and dismantle their present navies, trusting in each other or in the Hague Tribunal to settle any possible differences between them, unless, first, some substitute for the existing forces is provided and demonstrated by experience to be adequate to protect the rights, dignity, and territory of the respective nations. My own belief is that the idea which underlies the movement for the Hague Court can be developed so that the nations can be persuaded each to contribute a small percentage of their military forces at sea and on land to form an *International Guard or Police Force*. Five per cent. of the present armaments would probably be found sufficient. If this is too small, certainly 10 per cent. would be fully adequate to protect all the nations in their rights, and to prevent any disorder or turbulence. This plan involves no marked or revolutionary change in the present methods; puts no additional burdens of taxation upon the people; but if tried, it will make the futility and waste of the present method so obvious that disarmament will naturally and inevitably follow, just as disarmament among individuals follows upon the institution and maintenance of an adequate police force. When the nations see that this international police force is ample to insure them all their rights, they will be unwilling to bear the present excessive burdens for armament; and disarmament, or at least nine-tenths of it, will come as a natural and inevitable result of a perception of the obvious uselessness of armament.

The plan which I would establish is somewhat as follows:

(1.) There should be founded, I think in corporate form, an International School of Peace. Such a corporation would be a permanent legal machinery for receiving and disbursing contributions and bequests; for it is an important part of my purpose and hope that the fund which I have provided for should be but the nucleus and beginning of a great endowment, con-

tributed by others and perhaps by the governments themselves, to forward this great cause.

(2.) This International School of Peace, whether incorporated or not incorporated, should have a president, secretary, treasurer, and board of managers or directors, making up an executive committee, constituted of men who are known for their soundness of judgment as well as for their devotion to the public welfare. An advisory council, consisting of men prominent in the peace movement, might well be constituted.

(3.) There should be a Bureau of Education which should attempt to modify the courses of study in our schools, colleges, and universities, by eliminating the use of such literature and history as tend to inculcate unduly the military spirit and to exaggerate the achievements of war. Too much of our history is now devoted to accounts of battles and to the exploits of war heroes; too little respect and attention are directed to the unselfish and self-sacrificing lives of thousands of noble men and women who have striven and achieved mightily for the benefit of the race in the fields of peace.

International exchange of teachers and students, in accordance with the ideas which underlie the Rhodes scholarships and the recent exchange of professors between Germany and America, should be further extended, even among the teachers of our public schools.

Social intercourse among the educators of different nations should be extended in every possible way. "Stranger" and "enemy" always have been nearly, if not quite, synonymous terms.

The circulation of such books as have already been published under the name of "The International Library" should be advanced in every possible way, and the publication and circulation of other books having an analogous tendency should be encouraged.

The cooperation of the clergy should also be obtained. They should be interested in the peace movement and induced to preach upon its various aspects and to work among their parishioners, so that they may make their pulpits and lives a real power for "peace on earth and good will towards men." Theological seminaries and other institutions for training preachers and clergymen should be brought to see the importance of this movement.

Either separately, or as a part of this Educational Bureau, there should be an organized attempt to influence the press of the world. Facts and arguments tending to show the advantages of peace from an historical and economic standpoint should be gathered and distributed to newspapers and magazines everywhere. An editorial corps, thoroughly trained, should furnish constantly to the press of the world material which would make for peace. One of the present great dangers of war is to be found in false, misleading, and inflammatory statements about international relations, written by irresponsible persons and circulated by sensational newspapers.

Again, why should not the government appropriate money for the proper training of its civil servants, ten thousand in number? We have the amplest schools at West

Point and Annapolis for the training of our young men for warlike duties. If carefully educated, able men were employed in each of the capitals of the nations, to smooth out the various difficulties that might arise at the very beginning, who can estimate the beneficent effects upon our international relations? Is it not worth while for the governments of the world seriously to consider the establishment of a school for the education of their servants and a bureau, under the control of a Cabinet officer, whose duty it should be to study broadly international relations, looking toward the peaceful development of each nation? The time may come, and I hope speedily, when the minister of peace will be regarded as important to the human race as the minister of war.

Our business organizations—chambers of commerce and other similar associations—should be addressed and interested in this question of the burdens of war and of the threat and fear of war. These various organizations listen with intense interest to discussions on the effect of the tariff upon business, and spend a great amount of time and thought upon all such matters, yet entirely overlook the fact that almost, if not quite, the greatest single burden that business is now bearing is the war burden.

(4.) A political bureau should be instituted, which should employ men of statesmanlike grasp and power in all the main capitals of the world, to watch over the course of legislation and to work for the reduction of armaments. Such men should scrutinize all matters of international concern and strive in every way to prevent trifling causes from exciting international disputes and the war spirit. Many wars should and would be prevented if able, discreet, and statesmanlike men were in the capitals of the world, watching and working for good understanding and peace.

To such a school I am myself planning to give \$50,000 a year, and to endow it after my death; and it is my hope that other men will be ready to increase the fund to an efficient amount. But however carefully we may plan for this great work, its success must depend finally upon the kind of men and women employed. It is my belief that this organization should first aim to secure the most talented persons in their line, men and women who desire to devote their lives to the cause, making sure that we have a fund sufficiently large to guarantee them a salary adequate to enable them to do their work effectively and at the same time provide themselves with the ordinary comforts of life. Above all, every one who enters the ranks should do so because of an all-absorbing interest in the cause. I would rather have one, thus equipped, than a hundred of equal ability who were influenced largely by the salary to be obtained. The success of this organization will depend upon the amount of enthusiasm we put into the work, and it must be the enthusiasm of a reformer—a Godfrey, a Savonarola, a Garrison, a Phillips—the kind of white heat that burns when it touches a community. With such a spirit great things can be accomplished.

EDWIN GINN.

Boston, Mass., September 7.

"DANT IN ENGLISH": A SOLUTION.

TO THE EDITOR OF THE NATION:

SIR. The writer of the review of Paget Toynbee's "Dante in English Literature" (the *Nation*, August 19) censures the author because considering Chaucer's debt to Dante he makes nothing of Lydgate's curious "Dante in English," which, according to Professor Skeat, Mr. Toynbee, and many others, Lydgate gives as a work of Chaucer's. May I offer a solution of this literary crux?

The problem is briefly as follows: in the prologue to his "Fall of Princes" (not "Falls," as Mr. Toynbee miscalls it) Lydgate eulogizes the writer's profession, and in particular, Petrarch, Boccaccio, and Chaucer. Of the last he gives a somewhat random list of works. After mentioning the "Troilus" and other poems, he says:

He wrote also full many a day agoon
Dant in English himself doth so expresse
The piteous story of Ceix and Alcion
And the dethe also of Blanche the Duchesse
And notably he did his businesse
By great arvis his wittes to dispose
To translate the Romaunt of the Rose.

(I omit punctuation for reasons which will appear. Concerning the phrase "Dant in English," I will only say that this reading is universal among the twenty MSS. of the "Fall," which I consulted last year at the British Museum and at Oxford.)

Professor Skeat's argument rests on three points. He takes it for granted that the works named in the stanza are "Dant in English," "Ceix and Alcion," "The Dethe of the Duchesse," etc.

(1.) In the Prologue to the "Legend of Good Women," Chaucer says he wrote (it is by the mouth of the God of Love, to be sure) the "Hous of Fame," "The Dethe of the Duchesse," and the "Parlement of Foules." Lydgate recollects this list of Chaucer's obviously, and uses it for other details (too long to insert here), and it is therefore only natural to expect mention of the "Hous of Fame," where "Dant in English" occurs. Mention of the "Parlement of Foules" occurs in the next stanza of Lydgate.

(2.) The "Hous of Fame" is so obviously the only poem greatly influenced by Dante, that it must be the one mentioned.

(3.) The "Hous of Fame" is not elsewhere mentioned in Lydgate's list. It is too important to have been entirely passed over.

Professor Skeat interprets the italicized line as follows: "(I give it that name for) he, i. e., Chaucer, expresses himself like Dante (therein)."

I answer these arguments *seriatim*:

(1.) Professor Skeat totally neglects the fact that "Ceix and Alcion" intervenes between the phrase "Dant in English" and the "Dethe of the Duchesse." "Ceix and Alcion" is not mentioned at all in the list in Chaucer's "Legend," and it is, therefore, obvious that Lydgate used that list pretty freely and from memory, or he would have copied it more exactly. Two other items in the "Legend" list Lydgate omitted entire.

Moreover, the professor also neglects the fact that "many a day agoon," in the first line, is certainly a recollection of the line from the "Man of Law,"

In youthe he made of Ceys and Alcion.

It is "many a day agoon," because it was in Chaucer's youth. But the "Hous of Fame" was not written in Chaucer's youth.

(2.) Professor Skeat, as his interpretation above shows, implies that Lydgate was so good a Dante scholar as to recognize at once the likeness to Dante's work in the "Hous of Fame." Now, Mr. Paget Toynbee, the best of Dante scholars, can find very little likeness to Dante in Chaucer's poem, so little, in fact, that, while he offers no other solution, he does not believe the "Hous of Fame" is meant by "Dant in English." Would Lydgate, who was not a thesis hunter, have seen the resemblance?

But Lydgate knew Dante, as he himself says, only "by a report, verray celestial." There is no evidence that he could read a line of Italian. All he knew was the general knowledge that Dante's book treated of heaven, purgatory, and hell, plus what he could glean about Dante in his one *thesaurus*, Chaucer's works. At least, his mentions of Dante, printed by Mr. Paget Toynbee, give us no right to claim more for him; and no scholar has ever dug out a single translated line of Italian from his works.

Now, the only hints Chaucer throws out as to the nature of Dante's compositions are two. In the "Hous of Fame" he says, if you want to read about torments in hell, go to Virgil, Claudian,

Or Daunte that hit telle can.

At the end of the piteous tale of Ugolino of Pisa, in the "Monkes Tale," he says:

Who so wol here it in a lenger wyse
Redeth the grete poete of Itaille
That highte Dante, for he can al devyse
Fro point to point, not o word wol he faille.

All that Lydgate could learn of Chaucer about Dante, then, was that the Italian poet told piteous tales of folks in pain and anguish. If Chaucer was like Dante, then it must have been in telling piteous tales. Now the "Hous of Fame" is not piteous; it is a light-hearted *jeu d'esprit*. The piteous stories are, obviously, "Ceix and Alcion" and "The Dethe of the Duchesse." The second line of the stanza is simply a parenthesis. The sense of the stanza is: "Chaucer wrote a long while ago, like an English Dante as he was, the piteous story of 'Ceix and Alcion,' and 'The Dethe of the Duchesse'; and he also occupied himself with the translation of 'Le Roman de la Rose.'"

Such an interpretation accords, and it is the only one which accords, with Lydgate's well-known habit of inserting parenthetical lines to fill out the necessary rhymes in his stanza. In this very *ballade* before us, the next to the last line is such a one. It could be stricken out without loss. The second line is of the same class, though it conveys a parenthesis of more thought-value.

(3.) If the "Hous of Fame" is not elsewhere mentioned in this list of Lydgate, neither is "St. Cecile" or "The Wretched Engendering of Mankind," both (the latter in the A-version only) mentioned in the "Legend" list which Skeat supposes Lydgate to be using. The plain truth is, that Lydgate did not have a reference library at his disposal—it is doubtful whether the "Legend of Good Women" could have been permitted to enter the "small librarie" of Bury St. Edmunds—and he forgot, as other good people do, some items of his youthful reading, among them the "Hous of Fame." Instances of Lydgate's careless habits in quoting from Chaucer and others could be multiplied *ad nauseam*. Like Wal-

ter Scott, when he could not remember, he made up his quotations. He would have been the last, however, to mystify his readers with an unfamiliar title for a famous poem.

If Mr. Paget Toynbee had printed the whole stanza, instead of the first two lines only, this explanation must, I think, have occurred to him.

HENRY NOBLE MACCRACKEN.

New Haven, Conn., September 14.

A QUOTATION FOR THOSE WHO DASH TO THE POLES.

TO THE EDITOR OF THE NATION:

SIR: A picturesque incident in Cook's account of his visit to the North Pole is given where he describes his "cultured" Eskimos as dancing with delight beneath the "Big Nail." It should seem as if the imagination of that people had conceived an elongation of the earth's axis as still projecting from the skies like a sort of "boreal" icicle, or mammoth ethereal stalactite, pointing toward that same pole to which Peary has nailed the Stars and Stripes. Now, it but remains for some hardy "aviator" to affix the same symbol of perseverance to the remaining and pendent remnant of this somewhat attrited axle-tree.

In our admiration for the "grit" of these Arctic and Antarctic explorers, let it not be lost from sight that their exploits are of value chiefly as tests of human endurance; nor let us lose from consideration one hateful trait of this sort of human activity. Polar exploration in the north is accomplished only by the use of picked specimens of dogs, the best attainable in strength and courage, who strain every nerve to aid their masters in dragging their loads over the interminable ice-floes, and for this their only reward is to be knocked on the head and devoured by the remaining members of the party. Every report shows them intelligent and faithful, eager to do their master's bidding, his "poor earth-born companions and fellow mortals." In maintaining decencies in our relations with the domestic animals, the world does not seem to have progressed far from the time when the Jews felt it unbecoming to see the kid in his mother's milk, or muzzle the ox when he treadeth out the corn.

In Antarctic exploration Lieut. Shackleton made use of Mongolian ponies, which came to the same end as the dogs on similar journeys; and the loss of one of these down a crevasse in the ice prevented that explorer from proceeding nearer than a hundred miles from the South Pole.

In Prior's "Alma" is an appropriate quotation for an expedition thus equipped:

I say, whatever you maintain
Of Alma [mind] in the heart or brain;
The plainest man alive may tell ye,
Her seat of empire is the belly;
From hence she sends out those supplies,
Which make us either stout or wise;
The strength of every other member
Is founded on your belly-timber.

Was ever Tartar fierce or cruel
Upon the strength of water-gruel?
But who shall stand his rage and force,
If first he rides, then eats, his horse?

ALDEN SAMPSON.

New York, September 14.

Literature.

EARLY SATIRE.

Verse Satire in England before the Renaissance. By Samuel Marion Tucker, Ph.D. New York: The Columbia University Press. \$1 net.

This title is to be construed literally. The work deals with verse, not with prose, and it stops just on the threshold of our modern period. Still more significant, it deals with satire in England, not with satire in English. Thus the reader is reminded, more systematically and persistently than in ordinary histories, of the fact that England was for upwards of three centuries, from the Conquest to the death of Gower, trilingual. We get satire in Latin, in French, in English. On the other hand, with theoretical inconsistency, but with practical good sense, the author has included verse satire written in the English of Scotland.

The present work is largely of the nature of pioneering. For, though the bibliography at the end bulks somewhat large, not one of the books cited, not even Alden's "Rise of Formal Satire," could have yielded any very direct guidance. It would be grossly unjust, therefore, to give undue prominence to occasional faults of commission or omission. If we call attention to a few, it is with the intent rather of helping the reader than of troubling the writer.

To the list of mock-epics considered in the general introductory chapter, pp. 20 seq., we should add the Bentley-Wotton episode in Swift's "Battle of the Books." Though printed by Swift as prose, its blank-verse grandiloquence is a delightful parody of the heroic style. To the satire on literary themes, p. 33, we should add Byron's "Vision of Judgment," or rather substitute it for his tyrannic and incoherent "English Bards and Scotch Reviewers." And to the "Parnassian" poems we should certainly add, for dramatic satire, "The Knight of the Burning Pestle," the three Cambridge "Parnassus" plays, and "The Rehearsal." At p. 202, we read that "Testaments [*i. e.*, Wills] galore had appeared through the preceding two centuries," but that Lyndsay seems to be the first to use the form as a vehicle for satire. In the first place, "galore" is not a fit term in sober writing. Further, we would remind both author and reader of Piers Plowman's "Testament," in Passus vi. When, p. 214, Bale's "The Three Laws" is described as "not an easily accessible play," we are puzzled. Surely the *Anglia* ought not to be out of reach of any one, who undertakes to handle the history of English literature; besides, Schröer's *Anglia* edition can be had in separate form. Again, p. 192, the phrasing used in the text to describe the "Image of Hypocrisy" is unfortunate:

"This ballad exists only in manuscript." Yet the footnote enables the trained reader to discover that the ballad was published (by Furnivall) in volume one of the Ballad Society. Even worse is the sentence, p. 53:

It [the literature of Visions of Hell and Heaven] begins in English literature with the frequent references in the Anglo-Saxon prose of Aelfric and of Wulfstan; takes more formal shape in Bede's "Vision of Fursey" and "Vision of Drihthelm" in the "Ecclesiastical History"; and appears in the "Cynewulfian Poems."

Such an utterance leads one to suspect that the author's ideas of Old English are of the haziest. To begin with the end, the "Cynewulfian" poems do not present the literature of Visions. True, they touch upon the pains of the damned and the joys of heaven; that, however, is very far from constituting a Vision. In the next place, the references in Aelfric and Wulfstan do not begin this form of literature in England. Aelfric and Wulfstan are only feeble reflexes of Bede.

In general, pp. 53-55 give much occasion for shaking of the head. One perceives that the author has not gone to the bottom of his subject. Without entering into any argument, we would submit to him the absolute necessity of setting up several distinct categories for mediæval literature. There is the literature of Visions of Hell and Heaven, purely Christian in substance, but influenced by well-known passages in the "Odyssey" and the "Æneid." Then there are the Allegorical Pilgrimages, of which the best known representation is Bunyan's "Pilgrim's Progress"; also purely Christian. Further, there are the Wanderings and Voyages, mythological and non-Christian; for example, Brandan and Maeldune. Finally, there are the stories of an Earthly Paradise, or Land of Cockaigne. To suggest, p. 55, that the French and English *fabliaux* of this last genre may be parodies of the Visions of Hell, is to misapprehend the data of mediæval literature.

Our chief quarrel with the author concerns his attitude towards satire in general; in particular, towards Chaucer and Langland. What is satire: can it be strictly defined? In some places our author seems to admit the possibility of strict definition; in others, to evade the attempt. Again, is it possible to draw any sharp and fast line between satire and humor? Or to admit, with the author, p. 5, that satirical poetry is *destructive* in its criticism, while all other forms of poetry are *constructive*? "This peculiar and individual tone sets satirical poetry apart." Or to admit, pp. 13-14, that prose-satire offers "a wider field to the imagination through its freedom from metrical restrictions"? On these and many similar points we can not enter into a detailed discussion, but must rather content ourselves with lay-