

a sufficient number of peers to ensure that the Bill should not for the second time be thrown out by the House of Lords. Reluctantly Grey took this extreme step. It was not necessary to create peers; but the fact that the King had committed himself to their creation, if it should be expedient, saved the Bill.

After the Reform Act had been carried Durham's Liberalism, unlike that of Lord John Russell and of most members of the Grey Cabinet, did not undergo any cooling process. The Whig leaders would have liked to close the era with the Reform Bill; but Durham went into the constituencies and showed that much more work in the direction of Reform remained to be done. In 1833 he was advocating a further extension of the Parliamentary franchise; the reform of the municipal corporations; reform in the Established Church; and the establishment of a national system of elementary education. He was a trial to the Whigs, who disliked his enthusiasm and his impulsiveness; but among Liberals, in and out of Parliament, he was more admired and trusted than any peer who before or since his time has taken the lead in Liberal movements. He was the greatest Liberal in the House of Lords in the nineteenth century. Comparatively short as was his political career, he accomplished more for English Liberalism than any man who has been of the peerage; and it is this accomplishment, as well as Durham's part in the development of Liberalism towards the colonies, that gives his "Life and Letters" their significant and honorable place in the literature of political history in the nineteenth century.

EDWARD PORRITT.

JUSSERAND'S ENGLISH LITERATURE.*

HERE in the United States we revived long ago the custom of the Italian Republics who were wont to employ their men of letters as ambassadors to other lands. We sent Irving and Bancroft, Motley and Lowell, to represent us abroad; and on occasion one foreign nation or another has sent us also men of letters. Spain was long represented in Washington by Señor Valera, the author of "Pepita Ximenez"; and Great Britain has just honored herself and us by sending Mr. Bryce, the author of

* "A Literary History of the English People." By J. J. Jusserand. Vol. II, Part I. From the Renaissance to the Civil War. New York: G. P. Putnam's Sons.

the "American Commonwealth." For some years now the ambassador of the French Republic has been M. Jusserand, the historian of that English literature which belongs by inheritance to us Americans also.

M. Jusserand is not only a trained diplomatist, he is also an accomplished man of letters who has taken for his special subject the literary history of the peoples who speak English,—although without neglecting the literature of his own language, for he is also the editor of the admirable series of "*Grands Ecrivains de la France*." After several preliminary studies, on the beginnings of the English novel and on the little-known poet, Langland, he has settled down to the solid task of considering English literature as a whole. He proposes to compass his aim in three volumes, of which two have already appeared in French and of which the first part of the second volume has been published in an excellent English translation. From these two volumes it is now possible to perceive his method and to estimate the value of his work.

And it is not too much to say that if the third volume is equal to its two predecessors, M. Jusserand will have given us what is on the whole the best history of the literature of our language which has yet been written. He has the double qualification needed for such a work, in that he is both critic and historian. As a critic he possesses the four requisites which we have a right to look for in every one who seeks to express an opinion; he has insight and equipment, sympathy and impartiality. As a historian he reveals the three added qualities which the narrator of past events must possess; he has the gift of story-telling, the ability to gather and sift facts, and the sense of proportion. His book is exactly what it calls itself; it is a literary history of the English people. It considers the authors, one by one, but always it keeps in full view the main body of the people. It is a history of literary development; and it is not a casual collection of biographical criticisms of the successive poets and playwrights and essayists. Only too many of the so-called histories of English literature are fragmentary, as though their authors could not see the forest for the trees. Dr. Ward's "History of English Dramatic Literature," for example, is hardly to be accepted as a history in any exact sense of the word, for the author does not show us the growth of the drama in England, satisfying himself instead with outlining the lives of the several dramatic poets, taking them

in their chronological sequence and considering their plays one by one.

M. Jusserand is a true historian. He does not neglect the duty of sketching for us the chief authors and of making us acquainted with the more important facts of their careers. He does not fail to analyze their leading works,—indeed, his criticism of individual authors is always acute and always sane. But he subordinates the criticism of the individual writer to the larger and more necessary account of the literary movement to which the individual writer contributed. And as a result of M. Jusserand's ability to deal with the whole without sacrificing the separate parts, we find in these volumes a more satisfactory view of the development of our literature than can be found in any other attempt to tell the whole story of our literary triumphs. Behind the merely literary criticism, beneath it, supporting it, is the solid framework of the keen-eyed and broad-minded historian, accepting always the principle that literature is only one expression of the life of the times in which it came into being,—the most significant expression, very often, but to be fully understood only after weighing carefully the other manifestations of the national genius at the same period.

Thus it is that M. Jusserand gives us portraits of Henry VIII and of Elizabeth quite as elaborate as the portrait of Spenser; and he makes us feel that the king and queen, each in turn, were representative of the development of the race and had their influence on the men of letters who illustrated their reigns. Here M. Jusserand profits by what might seem at first sight to be a disadvantage; he profits by the fact that he is not an Englishman. He has mastered the literature of our language as very few men have done who are native to our speech; and yet he remains a Frenchman, with all a Frenchman's taste, and sobriety, and relish for harmony and proportion. His immense reading in our tongue has not caused him to lose any of his Latin inheritance; although perhaps it may have broadened his Latin standards now and again.

As a Frenchman, M. Jusserand is not fettered by the obligation of filial piety to the great masters; he is relieved from all empty lip-service; he can say what he really thinks, free from the fetishism of praise which is only too common in histories of literature written by compatriots of the great authors considered,—a fetish-

ism which is most frequent in German histories of German literature. M. Jusserand seizes on the essential qualities of our great writers, but he is not blind to their defects and he is not bound over to palliate these faults or to disguise them. Nobody has yet told the truth, the whole truth and nothing but the truth, about the marvellous group of dramatic poets who produced with such splendid and such prodigal abundance in the spacious days of Elizabeth and of James; but M. Jusserand has set a noble example in the final pages of his second volume. He sees the energy of these people, their power, their elevation, and their scope. But he sees also—and it is to be hoped that he may teach many of his readers to see—how wastefully this energy was displayed, how exaggerated, violent and fantastic it often was, how little reserved and how little restrained by art. M. Jusserand's training leads him to recognize true greatness when he finds it; but it also keeps him from finding it where it does not exist, or where dross is unfortunately commingled with the pure ore. And here he has done a service to all who love letters.

It has seemed better in this brief review to point out the larger merits of M. Jusserand's work rather than to dwell on the details of his criticism or even to consider at any length the noble gallery of portraits of rulers, of statesmen, and of writers, which we owe to his vigorous brush. Over the portrait of Spenser, for example, it would be a pleasure to linger and to draw attention to M. Jusserand's knowledge of his subject, to his understanding, to his sympathy, to his critical acumen—and also to his reserve, his common sense, and to his insistent applications of the standards which are permanent and universal.

The author's foot-notes are abundant and accurate; they exhibit his indefatigable research and his consummate scholarship. He reveals the true attitude of the scholar also in his frequent quotation from the authors he is considering, in that these extracts appear always in all the quaintness of the earlier and more licentious orthography of English. Perhaps this practice of M. Jusserand may make it plain to some of the more ignorant of his readers that there never has been any standard of English spelling accepted by all authors, and that the writers of our own time are using—whether they know it or not—a spelling which has been simplified by the efforts of the generations that have gone before. And perhaps the present writer may be forgiven for

suggesting that some of these readers may be converted to the opinion that we in our turn owe it to the generations that will come after us to leave the spelling of our language fitter for service than we found it,—following the good example set by our ancestors.

BRANDER MATTHEWS.

“NEWER IDEALS OF PEACE.”*

HOWEVER easily the professional speechmaker or the devout newspaper-reader may be able to disregard Miss Addams's fresh and independent conclusions, her book must at least be conceded an exclusive value; no one else could have written it, because no one else could have felt it. The group of subjects that she has discussed, from the sane standpoint of an opponent of violence,—militarism, immigration, child labor and other industrial problems,—because they are vital and immediate have also become common and familiar. Any sociologist can settle them and any politician rant about them. But Miss Addams's clear and confident voice is that of the interpreter and the seer. To our cool superficial consideration she brings wisdom that she has plunged deep to gather. It is her striking distinction that she does not feel bound to square her statements with empty academic formula nor to consider their bearing on her own political present or future. There is no party or school or movement to whose bias she is obliged to defer,—for she is not even speaking in behalf of Hull House, nor of the “settlement idea.” Such an absolute release from formula, such detachment of vision, of course, contribute far more, even, to the book's solid authenticity than the author's intimate knowledge of what she is writing about.

It is just this, therefore, the beauty and simplicity of the writer's attitude, that will make this book seem important to those who are alert to discover the few essential words that may occur in thousands of printed pages. It is this quality that gives it spiritual coherence, that makes it a book, rather than a collection of “papers” and addresses, and that demands consideration for it as literature, in a large sense, whatever its minor blemishes. Without self-righteousness or any taint of moral Philistinism, Miss Addams is the fervid spokesman of the in-

* “Newer Ideals of Peace.” By Jane Addams. New York: Macmillan.