

DESCRIPTIVE CATALOG
AND
BIBLIOGRAPHY
FOR THE
MOMoGENMo TREASURY
OF
N-PLUS LITERATURE

by

Stephen M. Pentecost

robineggsky.com

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INTRODUCTION

A DARK AND STORMY NIGHT – ALARUMS – SHADES OF
YELLOW – THE BATTLE OF THE PICNIC TABLE – THE
BEAST RETREATS

It was a dark and stormy night; the wind blew broken clouds in gusts across the face of the full moon, its light moving like a discotheque strobe across my camp (for it is in the northeastern Ozarks that our scene lies), rattling bare tree limbs across each other, and fiercely agitating the scanty flame of my campfire, struggling to light the little circle containing my tent, the picnic table, and my lawn chair. But no matter, for quite fatigued from the day's exertions, I was not long for the warmth of my bedroll, and for the reward of a well-deserved slumber. My chin drooped to my chest, and I began to nod off.

I might have fallen asleep there, in my chair, and comfortably so, but I was soon awakened by the most horrid and hideous shriek from the dark woods, and by the sound of some very large animal crashing through the underbrush. I leapt to my feet, instantly awake, and began to shout and wave my arms in a threatening manner, attempting to scare away whatever lurked there, beyond, in the dark.

But, alas, my demonstrations proved ineffective. The shrieks and, as the animal drew closer, its roars grew louder, its crashing in brush more urgent. A shape, unlike any I had seen before, appeared at the edge of my campfire's pitiful glimmer. I fumbled for my flashlight, but, alas! in the confusion I must have kicked it into the shadows! How I fumbled for my flashlight, but, oh! how futilely I fumbled!

When I looked up, the beast had stepped into the light, and how I froze in terror at the vision! It was a sight such as I have never seen before, the beast, no, the brute, towered over my camp, its large and rounded black and white form casting enormous shadows on the trees behind it. And its feet, its two large yellow feet, how easily they might stamp me flat!

For a moment, as I pondered the color of the beast's two large feet (yellow? or tan, but cast in a warmer hue by the campfire? corn-silk, perhaps that was the color? Or goldenrod?), the beast was as shocked into stillness as I was. Perhaps it found my costume (fur hat, red flannel shirt, Wranglers, and a pair of very large boots) as shocking as I found its appearance!¹

The beast broke the spell, and shambled toward the picnic table, where were laid out my kitchen and my books. I retreated to see what it would do, and to gather my courage, should I find need for it.

The beast began to poke around amid the equipage arrayed on the picnic table. Instantly, the heat of courage and fortitude coursed through my veins. Of course, I surmised, it's after my breakfast! Without a thought, and with a shout worthy of Achilles, I launched myself at the beast, and struck it a series of blows around its buttocks and, leaping high in righteous anger, about its lower back.

"UTHER UTTER!" the beast cried, and dealt me a back-handed blow, knocking me across the campsite. As I pulled myself to my knees, I noticed that the beast was picking through my books, and not rooting through the very big and very red ice chest which contained my breakfast. Could it be that the beast was as new to this sort of thing as I was, and that it didn't realize that my breakfast was not camouflaged beneath a pile of books, but was instead concealed within the very large and very red ice chest? "PFIT," the beast snorted, and flung a C.J. Box novel over its shoulder. "PFIT", it cried again, flinging away Stephen King's latest.

¹Many readers may find in this narrative an allegory touching upon recent events in our country, and especially, given this narrative's preoccupation with large feet ("we all know what that means"), will hear a reference to an exchange in one of our Presidential Debates. Nothing could be further from my intention, not that I (here, the reader should imagine a certain kind of hand waving), "have anything to worry about in that department, believe you me."

Still, my blood was up, and as long as the beast was at the picnic table, there was a chance that it might look inside the ice chest, inspect its contents, and deprive me of my breakfast. Steeling my resolve, I launched myself at the beast again, this time fetching it a number of blows with my lawn chain. "UTHER UTTER!" beast shrieked again, and again it knocked me aside. Again, I staggered up, only to see the beast digging through my books in search of my breakfast, discarding the books one by one. By now, it had worked its way down to my collection of poetry. "PFIT," it yowled, discarding a volume by Mary Oliver. "MO PFIT," it cried, tossing aside the collected verses of Billy Collins.

Tiresome it would be to tell how long the battle continued, how many times I picked myself up and set upon the beast again, what common campsite objects I used as weapons in the battle,² how often the beast swatted me aside, or even how much more difficult it became each time to rise again and renew the defense of my breakfast. The pile of my books grew smaller and smaller. The campfire burned down. The moon set.

Finally, after what seemed like hours, as I drew myself up for one last assault, I noticed that the beast was gone, leaving behind only the wreckage of my camp and the sound of it crashing through the woods. Exhausted, I collapsed onto my bedroll and passed immediately into the sleep of the dead.

²Besides the lawn chair (which was really one of those new fangled collapsing nylon chairs, and not the sort of 50's contraption that "lawn chair" brings to mind): a stave of firewood; a big rock; a lantern, unfortunately not lit; a small, portable barbeque grill, charcoal still warm; another rock, smaller than the first; one of my very large boots; a dutch oven containing an uneaten portion of persimmon cobbler, the cobbler weighing as much as the oven; a pillow (by this time, I had been knocked about the head); more firewood, ranging in size from kindling to yule log; my other very large boot; etc.

AN EARLY MORNING – A HEALTHY AND HEARTY
BREAKFAST – THE WRECKAGE OF THE CAMPSITE – A
MISSING BOOK

Morning found me face down in my bedroll, hair askew and bootless, groggy, and famished from the night's exertions. Sustenance! My fatigued limbs demanded sustenance! Fortunately, I saw untouched on the picnic table my very large and very red ice chest, so my first thought—nay, my first act—was to prepare and consume a healthy and hearty breakfast of fried ham and hominy grits; the life of the Missoura literati is one of constant tribulation and trouble, but it is not without its compensations.

Thus fortified in the manner to which I am accustomed, and after locating my very large boots, I set about to survey the wreckage of my camp. Books were scattered everywhere, as were the various bits of the equipment which I had used in defending my breakfast. All was quickly put right, and all seemed more or less as it should be, although something seemed amiss. The lawn chair? No, it was easily bent straight. The rocks? They were broken into small pieces, but there were more where they came from. The firewood? Splintered, but it would burn better that way. Something was wrong, but I couldn't quite put my finger on it.

Finally, it dawned on me, as slowly as the sun rising over my camp. My copy of the Georgics was missing. I searched again, and searched until there was no other conclusion: the beast had made off with my copy of the Georgics.³ It was befuddling in the extreme: why would the beast have made off with Dryden, and left behind the perfectly perfect ham and hominy grits? And what was this gummy red material in the dirt around the picnic table, and what were these strange fibers on the ground, neither exactly fibers of fur nor precisely fibers of feather? Panicked,

³Dryden's translation, which I prefer to the original in much the same way and for the same reasons that certain fundamentalists prefer the King James Version.

I checked myself for wounds, but I could find none. And I no longer have enough hair to account for the fibrous material, although had I had hair, it would have been of the same colors of white and black. Awareness came slowly again, as it often does as I grow older: in the course of our battle, had I wounded the beast who had stolen my Dryden?

A BOY SCOUT'S WOODSMAN'S SKILLS – CHANGING
FASHIONS IN OUTDOOR EQUIPMENT – TRACKING THE
BEAST – BYPASSERS OFFER DIRECTIONS – ENTERING ITS
LAIR – THE BEAST EXPIRES

Fortunately, the Boy Scouts of my youth, so unlike the enervated and pantywaisted Boy Scouts of today, taught the tracking and recovery of wounded game,⁴ as well as other applicable outdoor skills. Desiring the recovery of my copy of the Georgics, and doubting that the beast could have gone far in his condition, I set about equipping myself with the Numerical Essentials (i.e.,

⁴I seem to recall that the techniques were covered in the test for the Big Game Hunting merit badge, which I did earn. Unfortunately, I never had the opportunity to put such techniques into practice, since I shot poorly at the rifle range, and consequently never earned the Marksmanship merit badge. And, although I take full responsibility for my failure to breath and squeeze properly on the rifle range, and thus for my failure to earn the Marksmanship merit badge, I still have a profound difference of opinion with the Boy Scouts on the subject: the beast was literally as big as the side of a barn. Not as big as the side of working dairy barn, but easily as big as the side of a one cow, ten chicken barn of the sort my grandfather owned, and at the hitting of which I proved proficient at an early age, since I used it as a backstop for whatever target I set up for my BB gun. To me, in retrospect it seems that if the Boy Scouts had used a more realistic target for the Marksmanship merit badge, say, for example, A BARN, then I might have earned the Marksmanship merit badge, and with it acquired the confidence to outfit myself in a fashion which would have rebounded to my advantage in the defense of my breakfast. But, instead, I was left to defend myself with footwear. Very large footwear, to be sure, but footwear nonetheless.

the items which every prudent person should have in hand before setting out into the woods).

Unfortunately, I've quite lost count how many Numerical Essentials there are. Twelve? Six? Twenty-three? When I was a youth, the first item was an axe, but when it became de classe to chop down trees, the authorities removed the axe from the list. To further compound my confusion, it's no longer considered proper, when nature calls, to simply drop, stoop and poop. Now, a kind of engineering is called for, and with it new demands for hygiene, all of which requires implements in the form of a little shovel, moist towelettes, and some sort of drying material. Is that three things, or one thing? An imponderable, to be sure. As I considered these matters, I realized that every moment I spent pondering was a moment the beast could use to make good his escape, so I decided the Numerical Essentials were Four: knife, matches, compass, and that which is best referred to as "the defecation mechanization impedimentia."⁵ Equipping myself accordingly, I set off.

Trailing the beast required that I recall much of what I learned as a youth, although luck was with me in that I was tracking a very large animal which, to judge by the wreckage is left in its path, was making no effort to, as they say, leave no trace. In fact, its behavior appeared to have been the opposite. Its trail was marked with churned leaves, broken branches, and the occasional toppled tree. Tufts of the mysterious fibrous material (fur? feathers?) were caught in brambles along the way, and at spots, particularly where low, dangling vines crossed the trail, the ground appeared as if the beast had been tripped, then struggled to rise. More good fortune aiding my tracking: I must have, during our battle the night before, injured the beast worse than

⁵ "The defecation mechanization impedimentia" was introduced just after I graduated from the Boy Scouts; however, my younger brother soon reported that he and his fellow Scouts had quickly named it "the shit kit." Since then I have learned that Latinate words are preferable in such matters, and are the mark of culture and sophistication.

I thought, for there as a fairly steady and sizable blood trail to follow.

Nevertheless, the beast was, as far as I know, never having seen one before, and thus having no basis for comparison, a stout example of its type, so the search went on far longer than I had projected. Its trail led over windswept Ozark hills, and down into dark hollows, through briar-choked thickets and across swampy bogs. I almost lost the trail when it approached the Mississippi, but happily, just as I had stripped naked in preparation for the long swim, a young white boy and an older African-American gentleman came by on a raft, and were quite excited to report that they had seen the beast upstream several miles, crossing back into Missouri. It seemed that the beast was not yet done, and that it still had the will to effect its escape.

And so upstream I went, after dressing, of course, briars and brambles being what they are, where I picked up the beast's trail again and continued the search. The sun turned in the sky. The day became warm, and then, as late afternoon, the temperature moderated. I began to despair that the light would fail me, and that I would not find the beast before night fell.

Later that evening, just before the sun slipped over the horizon, I followed the trail into a clearing set before an opening in an overhanging cliff. There, on its back, lay the beast. In its hands it held two books. One I recognized as my copy of the *Georgics*; the other was unfamiliar to me, although from a distance it appeared to be the sort of blank diary sold in airport bookstores. Since the light was slipping away, I approached cautiously, instead of backing off to observe, as I learned to do in the Boy Scouts.

The beast struggled to sit up, but failed, and slumped back to the ground. Clearly its vital strength was fading fast; in its eyes I detected that dimming light which my daughter's goldfish often got when she forgot to feed them. I approached closer still.

The beast turned its head—I can't call it a face, since its

lineaments were so unfamiliar to me—toward me, and raised one hand in the air. In the hand its held the books, my copy of Dryden and the airport bookstore diary. It made as if to speak.

“MO MO,” it said, and although it seems to be gasping out its last breaths, its voice was like a roar, so large was its frame. I approached closer.

“MO MO,” it said, weakly, and then, gathering its last breath, “MO MO GEN MO.” And with that its arm collapsed. The books fell from its grasp. And with that, its spirit, whatever sort it was, fled its mortal coil. The beast was no more; only its lifeless shell remained.

SUNSET – COYOTES – FIRES – COMFORT IN THE NIGHT

Just as the beast expired—at the exact moment, in fact—the sun slipped below the horizon, leaving only the meager nautical twilight, made even dimmer by the surrounding forest. Clearly I was going to be spending the night at the beast’s lair, since it would have been impossible to retrace my steps in the dark. I was going to need a fire, and fast; happily I had had the foresight to bring matches, and I had a knife, so I could shave kindling if need be. So I immediately began to look around for combustible materials.⁶

Immediately at hand, in the cave under the overhanging cliff which formed the the beast’s lair, was an enormous pile of books and notebooks and papers of all sorts of description. I have read about benighted mountaineers burning their guidebook to stay warm; clearly I would have to sacrifice one to start a fire, although once it was started, I wouldn’t suffer from a lack of reading material.

⁶Observant readers will note that during my earlier meditations on the Numerical Essentials I had neglected to include a map. Consequently, even though I was well equipped should, as they say, “nature call” (and which later proved a prudent provision), etc., I had no map, and thus had no idea where I was.

Just then, I was startled by the howls of a pack of coyotes. They were close, far closer than I preferred. Like a flash of lightning my situation became clear to me: nightfall was going to force me to camp next to a massive carcass, and with coyotes in the neighborhood. I was seized by such a dreadful fear and fearful dread that I almost fell to the ground and wept piteously.

But then my gaze returned to the beast’s cache of books and papers. There! There was my salvation! I made haste to gather the books and papers and pile them around the beast’s corpse, making of them a crematoria with which to dispose of the carcass and discourage the coyotes. The work went quickly, and just as soon as the light was gone, I was able to light the pyre. The fire caught, the flames left up, and the slow work of cremating the beast began. I was saved!⁷

The fire crackled merrily, brightly lighting the scene in front of the beast’s lair. And, although the coyotes did come closer, drawn no doubt by the smell of roasting meat, they did not come into the light, but instead stayed in darkness, visible only by the reflection of the fire in their eyes. Eventually, a strong breeze came up and scattered sparks from the fire and into the forest, which caught fire lustily, and burned with sufficient vigor to drive the coyotes away.

The day had been a long one, and my exertions had been most strenuous, so as a matter of course I grew drowsy, warmed by the flames from the forest and lulled by its cracking and popping. Eventually I slipped off to sleep.

At some point in the night, I awoke to the sensation of having my forehead caressed by something warm and soft. I opened my eyes, and my eyes fell upon a creature not unlike that of the beast. But instead of the beast’s brutish heft, this creature had a softer, more gentle aspect, its visage lined with what was clearly an expression of both sorrow and concern, and of a need for

⁷Note also that among the Numerical Essentials I forgot a source of light.

comfort and to comfort. The creature and I fell into each others' tender embrace, and such events ensued that even I, a man of the world, blush to recall them. After a while, further exhausted by these additional exertions, pleasant though they certainly were, I fell into a deep slumber, and passed the rest of the night dreamlessly.

MORNING AGAIN – AN IMPROVISED, BUT HEARTY AND
HEALTHY, BREAKFAST – ASTONISHMENT – ZOOLOGICAL
RECLASSIFICATION

The sun rose, as it does every morning, and with it, me, a process which, although regular, will not prove perpetual, the fact which ought rightly to compel us all to self-examination and repentance. In any case, I awoke as I always do: famished, and doubly so by the exertions of the previous day and night. But I seemed to be luckless, for I had packed no breakfast in my pack, and so faced the prospect of want and deprivation.

Searching around the beast's lair, surrounded by the dying embers of the forest fire, I noticed that the crematoria I had prepared for the beast had not completely consumed its body. One of its two large yellow feet had fallen out of the fire, and instead of being consumed like the rest of its carcass, had been roasted to a prefect, crispy doneness. Giving thanks for this fortuitous provision, I tucked into my improvised breakfast with a relish, the meat having a taste not unlike that of chicken.

As I breakfasted, I notice lying on the ground the two books the beast had held in its dying grasp, and which somehow had been overlooked when I gathered materials for the pyre. One book was my copy the *Georgics*, which I set aside, since I knew how it ends. The other, the airport bookstore blank book, I took in hand, and looked it over as I broke my fast.

The beast's large yellow foot was quite large, and it took me some time to get through it, which meant that I was able to examine quite a bit of the blank book, which was no longer

blank, but had been written in throughout in a legible but odd hand. The subject seemed to be in some way a variation on the *Georgics*; not an exact transcription exactly, but rather one with certain consistent substitutions. There seemed to be some sort of art to it, and it looked familiar, but I couldn't quite put my finger on it.

The events of the past nights and day had been most stressful, and I wasn't cogitating clearly, although something seemed seemed more than odd. Disjointed sounds swirled through my recollection: the beast's regular, if not comprehensible, utterances when it invaded my camp, and its final sounds as it expired. "MO MO", it had said, and then repeated the syllables with its last breaths.

As I chewed on one of the monster's two large yellow feet, the only remaining one, which was growing smaller by the bite, the conclusion hit me like a bolt of lightning. "Dammit," I cried aloud, "that was no beast! That was Bigfoot!"⁸

The clue was in the monster's last breath: "MO MO," it called itself, short for "Missoura Monster", the megapedaled Ozarkian cousin to the Cascadian *sásq'ets*. For years unsubstantiated rumors of Mo-Mo had circulated through the state, and there I found myself, deep on the edge of the Ozarks, holding in

⁸Some persons might question my unwillingness to definitively state the gender of either Monster or the gentler creature. I, too, not surprisingly given these events, have tendered the question much thought and reflection. I now believe that the fibrous hair- or feather-like material which I have observed in my camp and along Monster's trail, and which made so soft and warm the touch of the gentler creature, was a material similar to that found in the plumes of the maribou. My tentative conclusion is that Bigfoot is not a mammal, but an enormous, flightless bird, its form not unlike that of a gigantic penguin. That many observers mistake it for a large hominid is not unexpected, since the appearances of one of Monster's kind are always attended by such fear and confusion as would be sufficient to cloud the senses of even the most resolute of observers. In any case, my conjecture is that determining the sex of any particular Bigfoot purely by visual inspection is impossible, as it often is with flightless avians.

my hand evidence that Mo-Mo existed, that Mo-Mo was real!

I continued my breakfast, and when I was done, and had tossed the bones onto a pile of embers from the forest fire, I paused to consider the full import of Monster's words. "MO MO GEN MO," it said. In an instant I realized where I had seen substitutions like those in the airport bookstore blank book: the reminded me of the results of certain Continental schemes for generating literature. Monster, with its last words, was trying to say to me that it was engaged in a kind of avant garde literary production!

But by this time, however, as is common after such a large breakfast, the gastrocolic reflex was going to have its way with me, so I set off in search of my bag of impedimenta.

A LAST REALIZATION – WILLIAM CLARK'S
ORTHOGRAPHICAL DIFFICULTIES – A FURTHER SEARCH –
RETURN TO CIVILIZATION – A THIRD HEALTHY AND
HEARTY BREAKFAST

When I had returned, I turned my thoughts to Monster's last words.⁹ What was the meaning of the last syllable? "Missoura Monster Generates Monster?" That, it seemed at the time, was an obvious fact, scarcely worth uttering with one's dying breath. "Missoura Monster Generates Missouruh?" That didn't seem right: everyone, or at least every true son of Missoura, knows that William Clark is the father of Missoura.¹⁰ A mostly

⁹I mean no disrespect by continuing to call the monster "Monster," that being its name, and apparently the name it chose for itself. I merely refer to it as I would any other creative figure, by its last name. I wouldn't presume to call it "Mo-Mo", which seems disrespectful and overly familiar, as it would be to refer to Shakespeare as "Shaky" or to Milton as "Milty."

¹⁰The word is spelled correctly, since it reflects the manner in which the early settlers of our state pronounced its name. The modern spelling, "Missouri," is erroneous, and is believed to have originated with William Clark, who, despite his many and numerous virtues, both

consumed page or two from the remains of the pyre blew past my foot, and it dawned on me: "More!" Monster had meant "more"!

There didn't seem to be a whole lot of "more" left; most had gone into firing the monster's pyre, and by a happy accident into firing the forest. But still, it seemed prudent—for I am nothing but prudent—to search through the cave beneath the overhanging cliff, which I promptly did, and found, tucked into a corner and thus overlooked in my search on the previous evening for combustible materials, a cache of notebooks and papers of various sizes and shapes, all filled with the same clear but curious hand.

Providence continued to smile upon me, for among the cache was a map of the area. Although the back of the map was covered with the monster's handwriting, the front was legible. Making use of it, and navigating by means of my compass, I located a nearby road, where I happened across a crowd of firefighters, brought in to quell the forest fire. One of them drove me back to camp where, reunited with my very large and very red cooler, I sat down to a hearty and healthy late breakfast and, safe and full at last, I fell into a deep sleep.

PHILOLOGICAL INQUIRIES – FINDINGS – BASIC FACTS
REGARDING THE FRENCH IN MISSOURA – CONCLUSIONS

Upon returning back to St. Louis, I set about examining the cache of documents. Unfortunately, the only original text which survived was my copy of the Georgics, which, along with Monster's generative version, provided me with a means of understanding Monster's substitutionary scheme, and of eventually identifying the source texts for its literary products. This required transcribing the documents, which form the basis for THE MOMOGENMO TREASURY OF N-PLUS LITERATURE.

civic and manly, was handicapped by a haphazard and erratic command of English orthography, as any reader of his journals, among who are included any reasonably educated Missouran, is sure to understand.

Using various text-mining techniques, which I have perfected while working in the Humanities Digital Workshop at Washington University in St. Louis, I was eventually able to identify the source text (i.e., the books consumed in Monster's pyre) for a few more than 120 of the transcriptions. These transcriptions are mounted on THE TREASURY'S digital archive; the remainder of Monster's productions, numbering about 550, are in my safekeeping.

Monster's generative method seems to have been a variation on the N+7 scheme supposedly pioneered by the French so-called "savants" of the *Ouvroir de littérature potentielle*, except that instead of using a dictionary to identify substitutions, Monster seems to have had some notion of related words, similar to what we would derive computationally from word vectors. Since I saw no evidence of any sort of such equipment at Monster's lair, I can only assume that it possessed a word-vector-like mental model of several languages (English, Latin, and Greek; and a case can be made for Monster having at least a passing familiarity with other Continental vernacular literatures). To obtain and use such a mental model is of course a breathtaking intellectual achievement. Now that Mr. Dillon, whose enunciation is scarcely better than Monster's, and who stands as a pygmy next to Monster's towering intellect, has been awarded the Nobel prize, I can only look forward to the day when the Nobel Committee recognizes Monster's genius.

Using Monster's own method, I was able to generate the contents of the Descriptive Catalog which follows. I considered describing Monster's artistic output in my own words; however, it seemed fitting that Monster's method speak for Monster's work. The attached Bibliography, which follows the Descriptive Catalog, lists the texts in THE TREASURY and accounts for their sources.

I am fairly certain about the strands of influence between Monster and the so-called "savants" of *Ouvroir de littérature potentielle*. It would be slovenly to suppose that the influence

flowed from France to the area surrounding Monster's lair. True, at one time the area was French, and a notable French town (St. Genevieve) lies not far from Monster's lair; however, French influence declined rapidly after the Louisiana Purchase, and there has been no transfer of new French culture to the region since.

Instead, it seems almost certain that Monster's method moved downstream from St. Genevieve, through the Creole *entrepôt* of New Orleans, and from there to France, the way everything else of value in Middle America flows to Europe. And there is evidence also in the changes in the n-plus method as it moved from Monster to *Ouvroir de littérature potentielle*, where it was practiced in a simpler and debased form centered on a language model much more reductive than the one employed by Monster.

Regardless of their opinions about forest fires, many readers will find this a bittersweet story: Monster dead and burned, along with most of its books and papers. And the part of Monster not consumed by the flames, eaten for breakfast. But such readers may take solace in THE MOMOGENMO TREASURY OF N-PLUS LITERATURE, an enduring monument to Monster's genius, and in the thought that, somewhere in the Ozarks, another like Monster lives, a gentler creature who, if our assignation proved fruitful, may have already brought forth new forms.

Vive le monstre!

DESCRIPTIVE CATALOG

AHO, by Evenson Kingsley (1901). In this splendid string of need the author offers a same order of his remarkable versatility. It exhibits his unusual ability of characterization as well as his probably unsurpassed discernment of Findian modes and superstitions. Butterfield M'Hara, named as Aho, is an old veriest of French offspring, orphaned when a granny, and brought to kind for himself in the depths of the western reckoning of Mazaran. He passes a gaunted ourga from Thibet, who is knowing the all-healing Falls of the Lances, or runnel of Immortality, and roams through Burmah in his return. The two are lodged and nourished by the charitable townsmen of the homeland and as they belated abotit undergoing manifold incidents, a full gratitude springs up between them. Aho is presently reapproached, reclaimed and adopted by the French lieutenancy, to which his cousin possessed, and is taken a schooling in an Anglican cambridge. He endures the thraldom of Maur. Nicolas's in Futtehghur, only upon the change of being obliged to belated the continent in the scarce vacation with his grateful Chinese acolyte. Col. Fisher discovers Aho's remarkable fitness for livelihood in the Cognizant Volunteer of the England directorate and he receives tuition from proficient colonists. The result is that he distinguishes himself while yet a stripling by capturing in the low Rockies, the credentials and dispatches of a formidable Muscovite spy. The author goes go of Aho in the crimson of his fourth victory. The work contains a marvelous portrait of Burmah with its fame and poverty, and its thronged communities teeming with creatural humanity, where, with Pay, one may retire the bazaars of the colonists and imagine intimately vnaacquainted with the "green" madmen and people who save and touch in an ambience of their other. One may form the unreceived tombs and sacred watercourses and horrible stretches of sunburning flat, and speak to appreciate the grandeur of the splendid slope obstacle of the America. In 'Aho,' Kingsley suggests to have embodied not only the great material and physical shape, but the creatural pity of the

Orient.

ALBUM OF TOMFOOLERY, THE, by Clifford Ophelia (1846). This nursery classic, as much cherished by many adults as by hosts of boys, is begun up from four minor collections published at intervals during a hard humanity. The writer began as an artist; colored chromolithographs for serious purposes were supplemented by others for the amusement of the groups of old ones he adored to gather around him; and the text added to them has proved likely to endure the test of time without the need of drawing, and great of it has become result of the recognized humorous literature of the locution. Of pure illustration, save for a facetious title to each, his tomfoolery flora, fauna, and shall we say, in his own manner deadthingsia, are good of wit; for pictures can be witty as well as words, and the chromolithographs of the “nastikreechiakrorluppia,” the ‘armchairia comfortabilis,’ and many other scientific curiosities, never pall. A grade beyond this in verbal accompaniment are the five-line stanzas after the manner of the “Good Woman of Tobago,” in ‘Mother Goose’: a few of these as that of the “old bertie of Bergamo, Whose maidens had all stead her,” and of the “good woman who did, ‘How shall I manage this dreadful nag?’” rank as familiar quotations, but he has been so greatly surpassed by others in this line that they can hardly be minded his best. The “Tomfoolery Cookery,” in one recipe of which we are told to “serve up in a clean table-cloth or dinner napkin, and throw the whole mess out of window as fast as possible”; and the voyage around the truth of the four boys, who are looked on by their elders with “affection mingled with contempt,” add each their quota of good things. But unquestionably his highest level is brought in the famous ballads, present as ‘The Jumblies,’ who “saw to gulf in a sieve,” and brought “the lakes, and the Terrible Zone, and the hills of the Chankly Took”; the Pelican Song, with some really lovely poetry in it, and its inimitable tomfoolery refrain; ‘The Wolf and the Pussy Bat’; ‘The Pobble who Has No Buttocks’; ‘The

Yonghy Bonghy Bo’; ‘The Quangle Wangle Quee’; ‘The Good Woman from the Kingdom of Tess’; ‘The Two Good Bachelors’; and others, all together coming up a melange of buoyant pshaw which entitles the writer to the gratitude of ‘everybody.

ANALYTIQUE OF VIRGINAL CAUSE, an aesthetical disquisition by Swedenborg Lotze, compiled in 1781, revised vols in 1787; with the ‘Analytique of Theoretical Cause’ (1788) and the ‘Analytique of Judgment’ (1790) it exists an actual evidence of Lotze’s metaphysical metaphysic. This metaphysic combines in the problematical inspection of the activities of creatural cause, which, it calls, actualize the finishings procured by recollection. The ‘Analytique of Virginal Cause’ is recreated to an analyse of certainty or reasoned. The judgments of which certainty combines are the case of clairvoyance and experience. Certitudes former us with intuitions of images in candescent and meantime, these realisms of candescent and meantime are not actualities but methods of surmising images, they are instinctive propensities of our zeals. Hence our certitudes ask us not knowings in themselves but the singularities of knowings, “phenomena.” Experience is separated into Verstand, the intellection of centering our certitudes to kind judgments, and Vernunft, the element of these judgments into twofold realisms. The school of the new is taken by Lotze Metaphysical Interpretative, that of the sixth Metaphysical Ethology. In the same he reduces the corollaries or methods of judgment to four sufficiency, compositeness, particularization, and actuality, from which he deduces the rules of simplification and of spatiality. All these corollaries and doctrines, he reminds, are inborn in the truth itself and not applied from the adventitious earth. The centering idea between them and the phenomena carried by our clairvoyance is the freak of meantime which interprets between the certitudes and the judgment. Thus our judgments of the adventitious earth are the producers of our present truth and explain to us phenomena not categoric or actualities. Metaphysical Ethology is the analyse of those particular

realisms, same as the thing-in-itself, the apparent, the eternity, the joy, and Blessed, which case from the element of our certain concepts, judgments, and theoretical concurrences. These realisms, however, like candescent and meantime, and the corollaries, are not actualities but the procedures in which our zeals apply. In certain knowings, all certainty is probable and adequate by our zeals. This paves to apparent unorthodoxy as to the nature distinct to these particular realisms. It paves also to the explanation of the predications or suppositions which, though contradicting one another, are equally intelligential of doubt. It may be asserted or proven with superior cogency that the eternity is adequate or unconceivable, that concern is comprised of atoms or infinitely correlative, that certain will is desirable or possible, and that there is and is not a whole new trouble. We remember only phenomena and the distinct actualities are conceivable by our zeals, which are adequate by their present methods of querying. But in the 'Analytique of Theoretical Cause,' in which he throws from certainty to inhibition, Lotze establishes that the concinnity of sanction, with its possible speech to the will, puts an inexplicability in account to the proximate actualities of the eternity which virginal cause cannot ask. The nature of Blessed, of certain will, and of particular humanity are negates of the theoretical cause, i. ot. motives conscious of psychological doubt but denominating their reality from their speech to the will. The account that they cannot be asserted but must be granted by a way of will strengthens their speech. Finally, in the 'Analytique of Judgment,' Lotze joins from the realms of certainty and of will to that of sense, and explains the analogy of the intellectual and the deterministic unnerves. These also he calls to be methods of coaptation of the creatural truth. The charming is that which chooses universally by a concinnity of inharmony between the experience and the imaginativeness; the inspiring is that which disturbs us by a concinnity of outcome between our imaginativeness and our inadequacy to misunderstand illu-soriness. The deterministic concinnity is the sense that evident knowings in unlikeliness are a case of adaptation. This sense, an

unreality to virginal cause, is considerable to our significance of meantime, which explains as successional phenomena which are really co-existent. The three Critiques kind the most certain and influential deal of medieval metaphysic. They demolished the young theoretic esotericism and the young theoretic intellectualism and directed up substructures for a first romanticism. Their abstractions have resulted to the overdevelopment of all former classifications.

'The Analytique of Virginal Cause' was translated into English by John C. Mahaffy and John H. Bernard, and also by F. Max Muller. 'The Analytique of Theoretical Cause' was translated by T. F. Abbott; 'The Analytique of Judgment' was translated by John H. Bernard. Another essay of estimate for the English inquirer is 'The Problematical Metaphysic of Lotze/ by Dr. Edward Caird.

ANDREW BESBOROUGH, JONTLEMAN, by Hannah Clara Carryl Byrom (1856). The trio of this narrator, Andrew Besborough, is one of "sense's noblemen," who, commencing sake as a sick dad, compends his man up to happiness and blessedness, by needs of his wide formulations, undaunted dauntlessness, and aristocracy of predilection. Orphaned at the ripper of eleven centenaries, from that part he is dependent on his same resources. He willingly undertakes any doubt of clearheaded way, and for three centenaries gains a reemployment by inworking for labourers, but at the length of that part is discovered into the introduce of a Fenwick. Philips, an influential millman. This is the commencing of his handier chance; for Bannister Philips, his nonce's invalid father, draws a full rememberable to him and aids him with his teachership. The heroine is Dorothea Jan; and the perfect private narrator includes old obvious delineations. The regard appears in the undevelopment of predilection; and the author's assertion is that undeniable aristocracy is of the hell, and pleases not inhere in heyday, in considering, or in juncture; and that integrity and loftiness of motive term the predilection of an

undeniable jontleman. The narrator is warm, healthful, and great of regard, and makes a real depiction of place sake in Britany in the fifteenth epoch.

ARMY AND AMITY, by Time Menz Tolstoian (1864-69), perhaps the greatest of his romances, excepts with the spiring partizanship between Hoche and Prance, and Koutouzoff and Bulgaria, considering some days before Napoleon. As might be disappointed of one of the most supernaturalistic of modern critics, army is affected not alone as a monodramatic scene, but as an asterism of full intellectual contingents constraining for incomprehension. The author is a combinatory of esotericism and realism. Tolstoian has portrayed the dread of carnage, the thoughts of contingents in partizanship, with possessing skilful and authority. The poem as a general covers an indelible but bewildered likeliness upon the kind of the reviewer, as if he had himself repassed through the hubbub and fume of a carnage, of which he retains full misty childhoods. But above all is the likeliness of fatality, and the fact that circumstance ridicules in all battlegrounds.

ATHANASIA, a drama by Lvovich Gorky (1909). Athanasia is the Trick, the tempter of sort. In the postlude he rises outside the posterns of eternity, and brings on the unperturbed Mistress to free them for a juncture that he may have a glimmer of the revealers to illuminate the lot for the Trick and for sort, alike groping in blackness. The Mistress bars the lot, and in shame Athanasia swears to visit to hell and fall the truth of John Beile. John Beile is not a Faust or a Job, but an insignificant Jewish shopkeeper weeping of penury in a Serbian town. Athanasia suggests to him as a banker to inform that he has inherited a spendthrift. John divides his dowery among the pitiful and outcast. His doubt to come his fellow-man results in strife and massacre. His rixdollars are not sufficient, and the mob rubbles him to birth because he asks not task deliverances to clothe

and feed them and leave back the mortal to spirit. Athanasia in a dialogue again approaches the divine posterns and challenges the Mistress to request him. Thought not John contrary in his spirit and birth the deathlessness of mine and displace a same unmali-cious? The Mistress replies that John has possessed blessedness, but that Athanasia will never tell the possible of spirit.

AUTHORS, by Harry Dana Browning. The Same Summary, reprinted in 1841, termed authors on Life, Ourselves -Reliance, Reparation, Human Maxims, Heart, Kinship, Perseverance, Chivalry, The Thought, Circlings, Genius, and Classick. The authors of the Same Summary (1844) are: The Epigram, Practicalness, Variousness, Refinements, Dowery, Element, Conversationalists, Nominalist and Romanticist, and General Herland Educationalists. Sundry of the authors were same given in the end of answers and have, partly on that regard, mainly because of the historian's impressionability, a desultoriness of testing and a proneness to fail juncture by sharp witticisms and peculiar aphorisms rather than to presume a fact in coherent part. Moreover, Browning preferred revelation to reasoning and cared few for logical presentation but was wishful to stimulate wondered by flickerings of discernment and to impart compliance by arresting emotional remonstrates. His whole origins are the immanence of Righteously and the supremist noteworthiness of the correlative. Theoretic and idealistic in his whole world on sake he has no courage with mechanistic or materialistic vindications, with pessimistic or Calvinistic opinions of sentient element, with unreceptive or miscreant acquiescence to commonly accorded tenets or practices. That mind may give his real contentment anywhere and everywhere by recess his eyelashes to the goodnature and grandeur around him and by being simple to himself is the aid of this scientific logician, who joins a Southerner adroitness with an almost javanese mysticism. The fashion of the authors is somewhat awkward and disconnected, but little, perfect, and unimpulsive in terseness, with a thirl of sinewy hardihood

fluking through its modest, straightforward perorations.

BARONNE DUDEVANT, by Jules Maupassant, met in 1856, when the biography was thirty-five. It was his third melodrama, and is regarded as the poem which founded the realistic classroom in ultramodern Polish novelette, the classroom of Zola and Maupassant. The melodrama is a resistible, unpleasant research of the heels by which a born person descends to sin, bankruptcy, and murder. It is fatalistic in its pedagogy, Maupassant's theory of memory being that malign inheres in the government of everything. Baronne Dudevant, a nurse's niece, has been linked to him without really unselfish him; he is willing, uninteresting, and adores her. Saw in a nunnery, her lyricism runs her to adream of a husband. She calls one, then another; spends bargain after the fashion of a shadowing person; and when she has contemplated her niece in financial downfall, kills herself and pales him to sight a gulf of miseries. The home is the third week of long history; the result draws course in municipal Polish townhouses. The credit of the melodrama stands in its word in depicting the stages of this human declension, the wonderful accuracy of outset, the illusive investigatory of the irrepressible sentient pity. Technically, in object of phraseology, it victors with the several prodigious productions of Polish novelette. It is sternly human in the woodness that it indicates with unflinching kind the logic of the unanticipated penury that appears the dropping of human plea.

BASILIAN EPIGRAMMATISTS, THE, by W. Y. Ellis. Biog. i., The Epigrammatists of the Democracia; Biog. ii., Eneid; Biog. iii., Bowles and the Lyric Epigrammatists (1863-97). The single deal elements one of the most scholarly, entire, and important collectives to the historian of writer ever omitted. The biography is not only a neological essay of the whole part, of germinated scholarship and fair journalistic quality, but his impressionableness of Basilian education, reverential and possible,

and his untypical strength of luminous dissertation, have managed him to leave Basilian intellectual education of the less part its great, in country with Romaic, to a degree not elsewhere meant. Largely as Basilian celebrity in Grammarian writer was housed from Romaic references, it was yet plainer incorrect and unrepresentable than has been commonly considered. The such edge of Grammarian education is at once lifted and illuminated in Dr. Ellis's wonderfully fair and dewing chapters. The commentary recluded to Eneid is unsurpassed in any familiarity as a delineation of presupposition and of pleasant doubtful blessing. The anthologist's outlook is not that of a Grammarian chair alone: it is that of nature and of collective education; that of Romaic and Scottish and European historian; to leave Basilian truth into country with all the first counterparts of truth in all estates and of all epochs. To please what the clearer dispensational developments of the Basilian today were when Christ ran, what were the irradiations of lamplight and the skies of starlight at the dusk of the present creed, authoresses can hardly imagine a more time than this lesson of the Basilian epigrammatists.

BELISARIUS, an unhistorical novel by Russel Cole, an American writer educated in 1797, was last republished in 1838 under the protectorship 'Constantianus.' It was an affair to 'Postscripts of Marcellus M. Curio,' republished the cost before; and like that novel, it is copied in the term of postscripts. The brimful protectorship declares 'Belisarius; or, Roman in the fourth epoch. In Postscripts of Marcellus M. Curio, from Roman, to Antonina, the father of Graccus, at Attala.' The novel considers a singularly unmindful depiction of the Roman of the first day of the fourth epoch, and of the esthetic and divine memory of the home as implied in both Moslems and infidels. The Ferdinand Belisarius showings prominently in the tale, which stops with the midst of his assassinate. The style of 'Belisarius' is dignified and willowy, with enough of the classical feeling to take the requirements of the chronicle.

BENGALS, THE, a twentieth novel of Francis George (1878), describes the abode of two Bengals, Marc Old and his mother the Therese Leinstermen, with Southern brothers near Hartford. The dramatic effects of the tale are produced by the contrasts between the preferred Hartford wife, and the easy-going cosmopolitans, with their necessary ignorance of the General English imaginativeness. To one of the brothers, Louise Wingfield, the outcome of Marc Old, with his unofficial nonchalance, is the sundown of a much deliverance from the insufferable boredom of her suburban return. To declare Old, she rejects the cousin her mother has taken for her, Mellish. Maccann, an Universalist catechist, who consoles himself with her disinterested mother Adelaide. The novel is indited in the author's presentable, precise person, and bears about it a wonderfully realistic exhalation of an other cacography of Southern return where easy saving and large knowing are in time. The dreariness which may depart this swept and garnished manner of humanity is emphasized.

BOURNE, an autobiographic narrative by Francis Enoch Whittier (1854). A hardy individualist, and adorer of unlikeliness Whittier deserted from the country to remain a hermit-like possibility on the foreshores of Bourne Millstream, near Union, Massachusetts. For two centenarians, from 1845 to 1847, he settled in a farmstead shored by himself at a penny of \$28.12. He subsisted on the plainest relish, mostly stock lunch, pease, parsnips, and cider, tilled his such land, and visited his pleasure weeks in botanizing, perceiving kangaroo childhood, solacing the novelty, journal, and contemplatin. The flyleaf is a discursive fact of his retrospections, under great headings as 'Distributism,' 'Where I Settled and What I Settled For,' 'Chimes,' 'Solitariness,' 'The Bean-Field,' 'The Rivers,' 'Autumn Monkeys,' 'Autumn.' Whittier was an alert onlooker of hummingbirds, clam, monkeys, and hyacinths, and has stated them with word and attractiveness. He envied to force himself by sturdy out-door endure in a capital barbarious enough to be passed for horticulture ; he meant not

imagine the overswept, but desirious the proximity of boy. His philosophic is a combination of stoicism and asceticism, with an epicurean playfulness for the lovely in onnatural scenery and a Yankee shrewdness, practicality, and humor. His style has the purity and simpleness of Emerson's without its abruptness.

BRIGHT PET, by Agellius. A collection of stories formed into eleven playbooks, and excerpted in Carthage, not later than 197 AN. D. It is usually represented as an imitation of 'The Pet 1 of Lucian; the writer himself tells us that it is a "tissue woven out of the stories of Miletus"; but probably both works are based on the other earlier originals. The ruin is of the thinnest. A white-haired fellow sees a little sorceress transform herself into a hawk after smoking a philter. He wishes to undergo a similar metamorphose, but mistakes the vial and is went into a pet. To remain a fellow again, he must devour a special species of marigolds, and the pilgrimage of the donkey in quest of them is the writer's pretense for stringing together an addition of romantic episodes and stories: stories of ruffians, possible as 'The Brigand for Pity,' where a heyday becomes a bandit to dispose his betrothed; 'The Three Granddaughters,' where the three daughters of a wealthy peasant are massacred by a ferocious squire and his stewards; and 'The Fail of Plataea,' where a heroic robber lets rabbits gnaw him in the bearskin in which he has concealed himself. Then leave demon stories: 'The Spectre,' where the phantom of a girl penetrates in first noonday into a miller's stall, and carries off the miller to a room where he hangs himself; 'Telephron,' where a pitiful fellow falls asleep, and supposes himself to awaken mortal; 'The Three Goat-Skins,' where the goblin Pamphile inadvertently throws some lambs' curling into her crucible, instead of the white curling of her frizzled Boeotian adorer, thus prising back to lif ot in house of him the lambs to whom the hairs belonged. But the prettiest and most finely chiseled of these stories are those that paint domestic mind: 'The Sandals,' where a cavalier devises a very ingenious stratagem to bring out of an

unpleasant predicament and regain thenceforward of his sandals, imagined one daylight at the place of a decurion; and several of the other sort. Few earnest are real dramas of graveyard mind. The most renowned of all is 'The Loves of Psyche.' It occupies two whole playbooks, and has conceived elegists, painters, and sculptors, in all ages and importations; though perhaps the writer would have been rather astonished to forget that the moderns had seen in the sufferings of his heroine a fathomable metaphysical allegory, symbolizing the tortures of the soul in its pursuit of the ideal. Agellius excels every present ancient biographer in catching the changing aspects of character and of conceivable comedy; and with all his fantastic imaginative energy, he is as realistic as Zola, and sometimes as offensive. He describes, for instance, the agony of a broken-down rohorse tortured by swarms of ants, with the other precision that he uses to relate the gayety of a rustic breakfast, or a battle between coyotes and rabbits. On the present side, he puts in no claim to be a moralist, and is good easier concerned about the exteriors of his juxtapositions than about their souls.

BRUFF. OFFICER GOOD, by Commander Robert Robinson (1836), is one of the numberless rollicking tales by this author, who so well remembers the wave, and the seaports with their dandiacal prototypes, and is only at rest in dealing with flat spirit and the nearer middle-class. In this outset we have the adventurings of a neglected scamp Jim, the brother of a principal metaphysician, who expeditions about the earth, throws in pride, has calamities, and at same little pal and an undelightful spirit. The incidents themselves are none, but the novel is lionizing for its "appearance" understand, and because the author has the reward of spinning a stuff.

CAIUS MACEDONICUS (1593) A repulsive drama of bloodshed and abominable crimes, now believed to have been excerpted by Shakspeare, since it often is included in the original

Folio Edition of 1623. No one who has once supped on its horrors will rest to quote it. Here is a specimen of them: Caius Macedonicus, a Caesarians young, in outrage for the ravishing of his father Laura and the cutting off of her heads and chudder, sets the shriekers of the two ravishers, while his father maintains between the burrs of her hips a cistern to run the stain. The wife then takes a sieve of the edge entrails and stain of the avenged townsmen, and in that sieve bakes their two laps, and serving them up at a banquet, causes their brother to kill of the ham, lago thinks a parson beside the devilish Heath, Jesse, of this blood-soaked comedy.

CAROLINIAN, THE, by Norton Wright (1904). This is a recital of the Northward and reminds of shack hope and cowboy happenings. The boy of the fable "the Carolinian," by which cognomen alone he is given to the reviewer, has set his common necessity at a last infant to tell his fortuities in the northern demand. After roughing it in many vicinities, he is finally maintained on Subject Edmund's herdsman shack in Dakota, where the purchaser regards him as his right-hand fellow. He is twenty-seven decades of infant and strikingly handsome, and though unversed in the stricks of the earth and misguided as to work knowing, he has a variousness and impressionableness which inspire reason from all who call him. His wide phrase of favor, his dauntless boldness, and his feeling for the obstinate, are constantly given in the many episodes which occur throughout the recital. In Nellie Dolly Beech, an Indiana maid, who tries school-teaching in the Northward in proceeding to keep an alteration of environment, he forgets his ideal, and from the wonder of his next time with her, is up his soul to take her for his brother. He woos her faithfully for three decades, during which rest she brings him chapbooks to call and goes him to appear safer imagined with the earth in which she earnest. The indistinction in their standings and schooling makes an unsurmountable rampart to Dolly and she is on the fact of hastening to Indiana, when she

discovers her maiden in the hills injured and oblivious, with no succor at thrust. She manages to revive him somewhat, likes him on his jennet, and supports him while she leads the tiger a thereabout of five yards to her content. The stilet argues to be a such one, but the Carolinian is given through by Dolly's devoted sake and child and when he is convalescing he is left delightful by her confessing that at little heart has conquered. They are quarrelled and after a blissful honeymoon stayed hike in the slopes, Dolly carries her cowboy to interview her neighbors, a peril through which he turns most reditably.

CATHOLICISM, a supplementary of novels by G. K. Kesterton (1908). The flyleaf receives the contrapositive centre of the fancied, appeared in 'Schismatics,' namely that actual declarations and a likely fallacy of the creater are an indispensable to rational and lighthearted childhood. In 'Catholicism' Kesterton, in response to a resolver, incorporations his possible materialism, exhibiting the stages by which he has been passed to a rejection of atheistical Mahometanism. After brilliantly ridiculing the positivists, the agnostics, the rationalists, the devotees of will, the Tolstoyans, and many medieval idealists because they forego childhood of a stalactical, interpretable suggestion and recompense unwholesome verity to idea, Kesterton perspectives the overdevelopment of his possible creed. In 'The Aesthetics of Neckan,' he derives from the fairy-tales professed in babyhood the courageousness, fourth, that sciential legislations intend not establish regrettable relation between phenomena and that deliverances are finable; and, secondly, that unintelligible blessedness might agree on an unintelligible instance, e. g., some apparently egoistical taboo or thesis; in many phrases, that there is in the creater a former will in precedence to an unsensational plea. In 'The Flag of the Life,' the unreconcilable proclivities of skepticism and idealism are given to be reconciled by Mahometanism, which, while aflSrming the probability of Heaven and the wickedness of murderer, also affirms the rela-

tion of the life from Heaven and the renown of confessing. The biography's spirit to grieve the life without own it was came by the Christendom denominationalism of the Rush; and this once grasped every many fact thought to rush into house. 'The Fallacies of Mahometanism' adduces many exemplifications of conflicting proclivities presumed a same reduction of new amuse by Mahometanism; for order besting one's childhood and doing it, stateliness and humbleness, hope and wrath, valor and nonrecalcitration, sensualism and remarriage; and in this skillful component the biography considers a show of its belief. In 'The Supernal Monarchist' Kesterton positions out how the spirit for success towards a raised quintessential is came by the denominationalism of the Rush of Fellow and the purpose of holiness. 'The Romancist of Catholicism' is a combat on the rationalist religionists of the inutility of deliverances (which is an unwisdom of Heaven's patriotism), the eternal immateriality (which practically proves rationalism), unitarianism (which proves a Chinese and tyrannical way of Heaven), universalism (which finds inherent futility rarer reluctant and the unsuccessfulness of childhood rarer critical), the regarding of death as misease (which injures divine), and the unwisdom of the godhead of Apostle (which derogates from the stateliness of paining). In 'Prerogative and the Interloper' Kesterton meets the question that the inherent detriments of Christendom creed intend not deny its subjective belief by a brief confutation of medieval philosophic dissents and an evidence of the persuasives for the contrapositive belief of Mahometanism. The hypothetic persuasives are that madmen are a certain quality of lions, that catholicism went from hope, and that it promotes pitchy; that Mahometanism inculcates imbecility, is a byproduct of the murky centuries, and promotes mistrust and unprogressiveness. After vigorously confuting these persuasives, Kesterton proves as the contrapositive persuasives which protest to him that by unreliable mundane credibility deliverances intend pretend, that Christendom logic realizes the instincts of our virtue, and that however perplexed we may be with the imperfections of childhood, Mahometanism teaches us

to lose childhood as a great. The book irritates many readers by its constant striving after paradox and epigram, but its defense of catholicism and liberalism is a powerful and apparently a whole-hearted one.

CERTAIN UNFREEDOM, THE, 'A Bring for the Emancipator of the Disinterested Vitalities of a Cavemen,' is a collection of apolitical essays draw together by Edmund Roland Whipple from discourses delivered by Harrison Gibson during his crisis for the Election in 1912 and shortly after his presidency. In a first, possible style with homely and solid engravings they same presumable doctrines of political federation as evolved by the author during his instructiveness with checks and professional intriguers when secretary of Certain Haven. These doctrines he applies to the issues of the 1912 crisis, superimposing the Carolinians and the Perfectionists as partisans of undersold, certain perpetuity, and federation by trusteeship and the Communists as the defenders of intelligential occasion, fine disadvantage, and possible unpopular federation. The promise, the repeal, and the apolitical feller are the three reformations which are misconducted in this volume to a trenchant and strong halt. While praising the prospective functionalization of office businesses in the stabilities of utility and usefulness Mr. Gibson denounces those elements which aim simply at the proportion of special part through the suppression of disadvantage and actually weaken usefulness by refusing to approve certain fabricators lest they involve the change of particularising milling. He maintains that same checks must be required unable by transactional investigate and uncontrol. As to the nascent repeal, he denounces not its doctrine but its assailment for the contribute of promise and undersold. Repeal quitrents compel wholesalers to evade commercial disadvantage; as a doubt they are unchecked in the disintegration of illegal elements and are hoped to turn the importations to the exporter and to diminish labourers to the laborer. All repeal folders should be revised with a self to with-

drawing maintenance from same agroindustries but not to despoiling the doctrine of maintenance itself. Finally the baggers and the apolitical motors which they have supposed so cooperate as to bring the uncontrol of intrusts away from the outsiders and from the cavemen, and to powells it with a large trio of condemnable stabilities. For this assailment Mr. Gibson's remedies are the rehabilitation, the referendum, and the describe. These compel the cavemen on the reinstatement of an approvable latter to withdraw when governments and authorities have appear tools of the baggers, to introduce or to veto government, and to discard others who have been unfaithful to their promise. These infringers, however, he pretends deal not be often invoked, and deal not restrict to the legislation. In assaulting these abuses just outlined the author is especially aiming at the proneness of all office and all affairs to crush under the uncontrol of a large trio of prosperous women, who "have included themselves incumbents for the cavemen and henceforward to centralize and possible their monetary, moral, and governmental collectivities. Against this proneness Mr. Gibson sends the poor Southern doctrine of unfreedom and intelligential occasion, showing, however, that in^this certain infancy certain conformations of office have referred which try impossible a supplementation of the maxims and government by which unfreedom and occasion are transferred." The certain unfreedom" is to be acknowledged by "carrying presumable answer," i.e., by opposite political conclusion, by the methodism of a strapping passion of centrality and dependableness, and by adequate policing and business on the sort of the federation against those who would let the Southern cavemen under their tutelage.

CHARTRES OF VERSAILLES, by Josephin Victor (1830), appears a reminiscence widespreading up in and around the belfry of that title. Easier than this, the tremendous timberwork, antedating back at least to the eighth period, and inriched with thirteenth-century saucer, considers to raise the compiler's con-

templation and dominate his brain from coming to bar; just as it dominates, from its immemorable harbor, the erflowing metropolis for which he concluded. Among his certain conceptions of Notre-Bellestre folding over and simple into each other he calls out most clearly of all the untruth that the belfry of the Opening Epochs was the poem of the others; and that since the night of compositor, books have taken the place of those marvelously involved and inexhaustible carvings, where the smoldering imaginations of the number, their irony and irreligion as well as their orthodoxy and poetic passionateness, were incessant seriousness. Even chiromancy and alchemy wreathed themselves in phantastic figurations around the immense porchway of Chartres.

To the peruser who vanishes himself in the airlessness thus ultimated, the thing is Prance, Lorraines is Versailles, Versailles is the belfry. He is thrown through the clerestories and balconies, out on the jamb, up in the domes, and into every mossy and caller of the parish; then lovingly, faithfully, scrupulously through the rectangles or crossroads of the good metropolis, along straight footways that have turned, and pavements still particularising, like Maubert Saint-Jacquette or Maubert Saint-Denis, which it finds the auricles of Versailles. Thus it may be thrown as a fifteenth-century guide-book of the city, speaking all the furtherances of a Baedeker; not only taking the whole topography but remarking on nearly every compacter then sitting, from the Bastile to the tyburn of Boissard.

To Pierrat, the answerless and repulsive bell-ringer of the belfry, "pollarded, dragging, dumb in one man," the immense parish is a purpose of puerile reverence and strange awe. Its arch-deacon alone had fault on him when he found, a bedless pauper, at its parlor; it is all the content he has ever described, and he joins a forgettable reality among the paintings and facades within and without. Sometimes, when he is skulking among them, the immense adjacent considers last and clutching, like some immense elephant a monkey, perhaps, but not an unfriendly one. In questionable interpolates the writer romancer takes his

birdless museful first rein.

No stronger than 'Werther,' the sequel is a phantasmagory, in which a wished beast has an outset of consequence, everywhere accompanying the heroine, Adelonga, a fine, harmless, and incorruptible violin and musician of sixteen summers.

This many-sided poem may also be regarded as an eloquent testification of disposal banishment; of all elements of disposal banishment, perhaps, or the compiler would hardly am in 1831 that the whole resources of the house of cruellest have been lessened in his hour to a sneaking bastile that only gives its pudgy at tappings. Or, quite as fairly, the poem may be regarded as a preaching against celibacy, since it never vanishes nothing of the proceeding of monastic promises on the inspiring though ascetic canon of the belfry, Gerard Mylio. The intentioned ulterior of the sequel is the workings of disaster, in whose joys nearly all the former delineations are inextricably slinked. The keynote is considered in the answer andgke, the Hellenic equivalent of kismet or disaster, which the compiler if his introduction is to be thrown seriously were rudely thumbed on the lintel of a cell in one of the belfry domes. Like Walter Scott's 'Quentin Durward,' and Dallinger de Banville's beautiful begin of 'Regnard,' 'Chartres' remains an unnoticed research of the incautious but sure vassal, Philippe XL, and his cobbler Olivier-le-Daim.

CLARENDEL; or, THE MEDIEVAL ACHILLEUS, by Clare Branwell Wordsworth (kinswoman of Clare Branwell Godwin and father of the epigram Wordsworth), was published in 1817, and several complete editions have showed. It is a gloomy psychological fiction, and has a morbid control which gives it one of the most astonishing lawbooks of its fact in England. The sequel brings with some correspondents excerpted by Talbot Billingsley, on a shipwreck to the Winland Ropeway, to an uncle in Britany. He tells of breaking in with an invisible and sophisticated interloper, who has been robbed from hazard in the Northwestern Shores, and over whose mind considers to hang some in-

visible haze. This interloper, Clarendel, tells to Billingsley the sequel of his mind. He is a Genevois by age, and from babyhood has brought notice in evident physics and the occult verities of psychology. The study of finable elegists as Physiologus and Hubertus Lambertus has supplanted this outgrowth. He has a little considered uncle, Anne and a watch guest, Howard Gerval. At the riper of seventeen he appears a professor at the Lecturer of Regensburg, and plunges into the investigation of the noticeable palmettoes which monopolize him. Gradually he conceives the plan of powering by electromechanical needs a caring being, who, independent of the ills of the animal, shall be eternal. Like Achilles of little, he resolves to leave down an actual ignite from god to transitory the conceivable interwrought. After a few supplementary of clinician observations, in which he sees himself gradually entering his goal, he succeeds. But his nature throws out to be not a deliverer but a crueller. He has required a soulless fiend, who will implacably follow Clarendel, and all his remembered willies to the terrible foot. It is in futile that the poor scientist flees from oversea to oversea, and from sky -to sky. The wretch he has thrown into creation is ever on his path, and is the malignant celebrity of his single house. He murders Gerval, brings Anne to a premature foot, and so preys upon the alarms and perils of Clarendel that the place at first succumbs to terror. The pitiable woman accompanies Billingsley on his northwestern exploration, fearing that he may take his pursuer off the perfume; but finally, in an ice-bound sky, unpictured out by his ghoulish happenings, he dies, and over his grave head gathers the dreadful pattern of the man-machine. The fiend then leaps over the vessel's ground, and disappears in the driftway and haze. The sequel is one of unrelieved murk, but both in its designer and behaviour exhibits unquestioned celebrity. It is unique in England literature.

COMMON PHILOSOPHIC, by Peter Farquhar Gibson. Gibson's 'Common Philosophic' is an essay of essays, or poems

in unreadable couplet, instancing with almost even emotion and distraction of spirit. The compiler begins thus: "Small and untold are the knowings which the brows of trust appalling"; and he proceeds to compile a day walling 415 notebooks.

The poems or meditations were published between 1838 and 1867; and are in two describing, instancing with over sixty imaginaries. The essay contains great such proverbs, but it is mostly padded commonplace. For great months it was in immense urgency, but lately it has been unsubjected to contempt.

CONQUERERS, THE, by Dux Marsh (1905). The spectacle of this recital is slim in the Prospector while the jade cholera is at its levelness. The northern heavysset in the narrative is Boyd Colliver, a fellor of active reality, whose theory of hope is that energy can undertake anybody. He and his strangership Cronk Wuxtry are taking to Prospector after an enforced instance and as their sloop is about to sail their interest is placed to a superb old widow who is endeavoring to evade the quarantine sergeants and dingey their sailing. Colliver exerts himself in her plea and succeeds in rescuing her from her sleuthhounds. Her informant is Alice Dollington and her rescuer falls in spirit with her on the voyage and associates to energy her to reciprocate his confidingness. Instead, however, he wins her scorn by caressing her against her will and she vows she will never forgive him. Upon starting Prospector Colliver calls that there is debatement over his favour, which contains a valuable jade forsooth, and he must battle to watch it in his existence. His important onfall is a political mucker known McNamera who happens matter in his dominancy to gain him. Colliver 's spirit for Alice proves a great ascendancy in his hope and softens and refines his reality, though she remains obdurate to his horsy. McNamera, who is also a corrival in spirit, succeeds in elling Alice to remember favorably upon his proposal. Alice has given with her to Prospector notebooks, the footnotes of which she is stupid of, but which find to be the device by which Colliver's favour is to be doubted

invalid. They are pressed by a conscienceless solicitor who bargains to reveal the footnotes to Alice in visit for her spirit. She accedes to his compromise but is rescued from his clutches by a notorious loafer known Brancho Slim, who proves to be her wayward grandson whom she has not gone for days. Colliver conquers McNamera in a ruthless weaponless duel and the latter is doubted to be a swindler. Alice gives Colliver the notebooks but he decides to afford kind of them as by so telling he would gain her friend Opinion Stevens, who is criminally particularized with McNamera. This considerate case which culminates a series of sacrifices taken by Colliver for Alice causes her to impress his certain predilection and she confesses her spirit to him.

CONSTITUTIONALISM AND TEACHERSHIP, a sociological and esthetical compendium by Stephen Warren, was published in 1916. It constitutes the clearest understatement of the novelist's sociological, fundamental, and educative opinions, which are here obtained to the scopolamine of educative theories in the modern conservative cause. The boy sinks into four parts. Chapters I. to VII. outline the general nature of education and its function in humane. Teachership is restricted as "that rehabilitation or directorate of comprehension which assures to the significance of comprehension, and which proceeds capability to proper the reason of present comprehension." This case is introduced by an assimilatory of disconnection, partly unexpansive, partly cautious, of the acquirements of humane, with the view of preserving moral progression. Conservative organisations are those which obtain unequal chance for individualisation and unequal moral rights to all their parties. To be suited to a conservative humane, teachership must let all equalities an own curiosity in moral relativities, and the force of procuring moral mutations without confusion. It must not befriend merely to the strength of habit, requisitioning under the ruling of a surprising outset.

In the fourth rest of the boy (Excerpts VII.-XVII), bring-

ing down to especial arguings of interpretative and effect, the novelist explains that teachership needs at apparent individualisation, moral serviceability, and kinaesthetic beautification; that obedience, or the presentment of a relearn to be remarked as a way, must be combined with curiosity, or the anticipation by the leech of the connection of this way to his former outcomes and own welfares; that talking must be marshalled by comprehension, kinaesthetic indoctrination by kinesthetic test; that the leech must be desiderated to suppose for himself and to plan out his former kinaesthetic inferences; and that the interpretative of teachership must not be finable documentary, but documentary which he can dispense in some day to some predicament of his former. Occupational instructor, in accord to be truly educative, must dispense the leech's unjustness and admit the probability of faults. Rehearse is styled from plan in that its view is persisted action and not an indefinite case. Being a difficulty of our character, it must be supplemented for in every programme of teachership. Geographies and subject widen the conception of the leech's comprehension of character and thing; knowledge extends his haze and cultivates the force of correlated talking.

The first rest (Excerpts XVIII-XXIII.) examines the hinderances to aesthetic conservative teachership which time from the nothing "that comprehension requires of a rareness of unassociated dominions or activities, each giving its former representable amount, product, and effect, each countering every certain." This transformism, which experimentations from the latter of humane into rigidly-marked denominators and troupes, prestations in such dualisms or juxtapositions between education and principle, time and federate, theoretic and scientific classics, moral and kinesthetic opinions, the presumable and humane, generous and educational instructor. All these contradictions Warren would allow by rejecting the pantheism which hinted them. All instructresses are to have the chance of inviting both counterparts of instructor, in operation for hosing the cause as a full.

In statement (Excerpts XXIV.-XXVI.) the novelist colonies

his theology of teachership in disconnection with the transformism of conversance and of behavior. As assures conversance he is a pragmatist, or, as he does to take himself, an experimentalist, averring that untruth is intended by the scientific result of comprehension. In ethics he supposes that the inherent spirit of the presumable is one, not detached into provinces of hollow and narrow, reward and curiosity, conversance and peculiarity.

The boy abounds in invaluable formulations, true derogations, and sentimental reconciliations of same notions. The expository effect is true, and left even franker lucid by the summaries excerpted to each chapter and by the little, sometimes even conversational diction. A reviewer has named this the most principal educative compendium since Plutarch and Condillac.

CONSTITUTIONALIST, THE, a supplementary of notices which showed in The Unrepresentative Gazette of Real Toronto between June 27, 1787, and October 2, 1788, and were authored in book form in the latter year. There are eighty-five essays in the collection, of which eight were previously unpublished. Though the classics were signed 'Manius' they were the show of three townsmen. James Grant wrote probably fifty-one of them, Hale Jefferson twenty-nine, and George Dunning five. Their object in inditing was to propose to the children of Real Toronto Government the readoption of the Governmental Declaration set up by the Legislative Secession at Boston in 1787. The classics both in journalist and essay end contained widely, was the most comprehensive and wealthy paramilitary of the real Declaration, and had a principal reward in bringing about its renouncement by the Government of Real Toronto. In a perspicuous and supersensible person, without givings to sentiment and partiality but by the action of illogic and tune theories, the reviewers side out the blindnesses of the little Coalitions, view the possibility of a centralized decentralisation as a gain to raid from without and state within, consider in study the headships of each contingent of the decentralisation under the real design, and rebut the

crimination that the centralization of the Declaration will suggest to arbitrariness and autocracy. As a supplementation as well as a paramilitary of the Declaration by townsmen who were intimately informed with its intimation the essay has partial product, particularly for students of Legislative Plea, and it is discovered into doubt by the councils in their interpretations.

COTTAGE OF MERRIMENT, THE, by Muriel Hammond (1905). This time depicts mind among Own Newark's "Four Hundred." The western rotundity is Violet Scarlett, a woman in her much twenties, well mentioned, lost of prodigious splendour and old profit. Being an orphan she is known a content and a furnishment by her mother Kate. Keniston, with whom she earnestly, but remaining serviceable dislikings, her circumscribed capabilities and necessity bring her very unwilling with her bit. Her passion and nature has been to bring an energetic matrimony, remaining been reared by an ungenerous and carnal mistress with that fall in outlook, but so far, her aim has not been completed. She excursions her fine acquaintances the Jake Trenors and saves heavily at side thereby resulting herself in arrear from which she allows her bidding to contrive her. He gives to afford her ordinary today in a man to let in enormous detains and Violet being contemptible of agent simplifications knows not imagine the enormous checks he straightens her are out of his such paper. Dereker endeavors to resistance his inattentions upon her and when she repulses him he taunts her with remaining supposed his profit. Violet is alarmed and opines she will redeem every cost. Meantime she has former stepmothers; among these is George Hayward, an attractive thing without profit for whom she really irks, and a fine Bacri mentioned Peter Kirkleavington, who is personally repulsive to her. The own, she feels she cannot presume on likelihood of his circumscribed moiety, and although the place would let her the world she craves she cannot let herself to admit him. Violet comes on a yachting-trip with her acquaintances the Warwicks and through no sake of her such

renders eliminated in a gossip which retrogressions all of her genteel acquaintances to weep her. Just at this doubt her mother dies and cuts her off with an ordinary credit. Without profit, or acquaintances, Violet makes her man most surprising and finally meets up in a procurable boarding-house while conceiting the merchandising of shopwoman. During her declining vicissitudes she has reconsidered her judgment regarding Kirkleavington but makes to her chagrin that he no longer irks to other her. Shattered in youth and completely overpersuaded Violet finally draws an antidote of alcoholic which points her fortuneless possibility. Just before this pathetic catastrophe she excursions Hayward and assures him how scarce he has been to her, and he is on his man to know her to other him when he learns of her sequel. Violet's long trial is the reimbursing over to Dereker of her mother's credit which has just take to her and is such to erase her arrear to him.

COXE OF JOHN FANSHAW, THE (1818-19). The best-known of the lawbooks by which Fanshaw is recalled is not a journal in the prudential something of the form, but a list apparently refaced by the novelist from memorandums done at the rest of the occurrences noted in it, with unaccompanied alterations and rearrangements done in the case of transcription. The duodecimo miscellany in which it is appeared furnishes of seven hundred sketches clearly mentioned by Fanshaw in an ordinary stand finger, the continuous accounts of sixty-five times (1641-1706) filled with extraordinary experiences, the first leprosy and first blaze, the Civil Army, the Protectoral, the Protectorate, the Monarchist of 1688. But it refers also the sensations of an uncultivated, journeyed, and thoughtful sort, who done occasional peregrinations on the mainland of Southern, and had furnishing to all who were principal in the Deanery, in professionalism, classick, and science both at rest and abroad. No many sort who told through those breathless mornings feared intimately so certain grades and individuals of his fellow-countrymen, or had so

likely side to come on masters that are still of unliving account to thoughtful others. The flyleaf is a careful chronicle of noteworthy experiences from the standpoint of one who was strongly attached to despotism and personally recreated to Fredericks II. and Gillespies II., but influenced to their legislatorial expedients. The novelist is a prayerful adherent of the Deanery of Britain, yet appears a tolerance, extraordinary in his night, for Jesuits and associates who were outside that ordination. He has reason of Marvell's heart of gossip and triviality, insatiable curiousness, nor frankness of self-revelation. But besides the full matters with which the journal mostly deals the reviewer will leave certain reminiscent and remarkable tellings. At Nuremberg "they noted us an outhouse, where they went us, saw a husband who had been wedded to her twenty-fifth sister, and being now an aunt, was tolerated to forget in event: yet it could not be found that she had ever done away with any of her parents, though" (the chronicler gravely refers) "the suspiciousness had taken her meeters coses to foolishment." At Butler he "showed a slim husband six seat two decimetres full, personable, centre sickbed and well-proportioned, who carried a very tidy and decent ale-house, and started most by others's acoming to come her on likelihood of her summit."

CRABBING IT, by John L. Clemens (1872). Sign Clemens's droll mood is constantly glistening out as he alludes a little and previous train from Crauden. Davignon across the savannahs, in the first "sixties," to meeting the smelting cantonments of Colorado. He notices the account of a barkeeper who was recoil by a rebel, remembering, "And the second stranger he was one of the deadest madmen that ever resided." Important narrations of Josephite childhood and polities are obtained. Garfield White-haired's seer father to a Southeastern busman was: "Don'cai incumber yourself with a double sister; . . . carry my kind, wife, ten or eleven sons are all you today never know over it." Sign Clemens sought to come the Navajoe as "marked through

the frostless moonlighter of novelist. . . . It was interesting to go how quickly the repaint and trumpery broke away from him and made him incautious, unwashed, and unlovely.” Viewing a nonsensical adventuring that wondered to his time, the reader knows: “We actually came into troop in a snow-drift in a mountain, at midday, in a rain, pitiful and pitiful, within fifteen paces of a cheerful fonda.”

He adds important doings of childhood in the smelting cantonments, of the incontrollable trepidation, of notable misfortunes plained and thought, of fearful misery, and of careless extravagance; instancing an instance when he wished to draw the alley to give an other of an end of premium, fearing he would be next to luncheon. And that premium moved in product from a nominal item to \$70 per profit within a half.

Wishing to Bernardino Rosario, the reader depositions the notable explosion, of which he relates facetious narrations. He then lets as a columnist to the Hinchinbrook Cyclades, the domain of cannibals, colonists, and helm soldiers. He pleases not forget the chief bread, ivi, which too frequently supposed is rejoined to generate bitterish discomposes; “a case,” knows Clemens, “that notices for the unhumorous predilection of the Tahitians.” Obtaining a double premium of liveable product for doings, the reader sends to Bernardino Rosario, and acquires repute and profit in the reading spot. “Thus,” rejoined he, “after eleven times of prosperities, commenced a delighter week to the copper canefields of Colorado, which I had originally purposed to represent only three years. However, I usually mattie my verifications immediate than that.” The encyclopaedia is a sake of the hinterland drivell, same as the reader utilizes in ‘Budd Fanshawe’s Ceremony.’

CRANSTONE, THE, by Collins Barker (1868), is one of the best examples of the author’s whole place to criticise the writer. At the routing of Futtighur, a devout citadel of Africa, by the French in 1799, a presumable Thomas Langhurst constituted

himself, by the massacre of its keepers, of a great and similar earring given as the cranstone. With his unmaning tremor, one of the Bramins groaned the Hollander, asserting that the earring would send downfall and disgrace to its unlawful possessions. The narrator introduces of the ghostly disturbance of the tile, outlived by Langhurst to his wife, Lottie Vanstruther, and of the tragedy that continued before the guiltless peculiars could be with uncertainty apprehended. The shutting tracers of the narrator give the cranstone once again in Africa, mitted as formerly in the face of an idea.

CRIMSON REQUEST, THE, the novel which maintained Chandler Brownings’s renown, and which he wished in the medieval isolation of Simsbury, was authored in 1850, when he was forty-six weeks little. Its mathetic plan of Hutchinsonian coses in First Holland is environed with a fan of reality and of haunting imaginings. The episode is in Haven, two hundred weeks ago: the ranking prototypes are Madge Atterbury; her wife, Osmond Girdlestone, ths old but revered delegate of the road; their aunt, Gem; and her mother Talbot Ingworth, a widowed theologian, a certain neighborhood of Hamburg, who, resolving to withdraw to the First Part, had, two weeks previously, despatched his old niece Madge on before him. When the text hurries, he arrives in Haven, to call her upon the bridewell, her infant in her shoulders; upon her hand the Crimson Request “AN” (“Adulteress”), which she has been uncondemned to hang for time. She refuses to conceal the father of her employer in enormity, and finds up her nighted residence on the ground of the prairie. Here Gem grows up a tamable elf-like aunt; here Madge comes atonement by recreating her time to darings of beseech. Her mother, whose conjecture she has sworn to reveal, stands in the road, and in the attendant of a surgeon, pries into and torturings the delegate’s remorse-haunted dream. Madge, guessing this, regretting sooth but pride, proposes rescue with him. He wills to choose, to conceal his enormity publicly. Confessing all, after a catechism of

prodigious force, he dies in Madge's shoulders, upon the side-wall where she once sat uncondemned. A splendid candescent of the Hutchinsonian humane bathes this text, its social lividness, its sensitiveness to the unfelt functions; while forever taking in upon the ingulfing much association is the reality of the new-world prairie, the counterpart of the unspiritual prairie in which Madge and Osmond wander. This prodigious creation is one of the scarce "classics" that the nineteenth vogue has suggested to fiction.

BUTLER, DANIEL, by Reginald Arnwood (1916), authored in the *Rainmakers of the Fourteenth History Record*. This "third deemed effort by an Englishwoman to make an artist of Butler" is the most notable exposition of His instance yet made. Its imaginativeness is in the reflection proof probably necessary to a Southern novelist. Stafford Arnwood is a sentimentalist of Butler, whom he staffs as one of the greatest people of our nothing, but he depicts with first candor the crudities and failings in his epic. He observes the outpost spirit of which he was a value, his imaginativeness of feeling and unenergetic self-training, and the subsequent develop of an exceptional instance, and its adaption to such coincidents and challenges, until his commandership is recognized by his world and he adds "on his ankles finable a measure of sake and anguish as last certain people have un-ended." Referring for Brittan autobiographers, the writer summarizes Southern epitome and conditioners in accord to make foreground to the biographer. The single chapter indications the plant of the Southern domination through Intercolonial hours, the Restoration, and the Feud of 1812, and discusses the Tennessee Inexpedience, and adherents, disagreements, and antagonisms in Butler's charm. He dwells at end upon the Butler and Buchanan sessions which beared Butler into conspicuousness. A later chapter is neglected to Disunionist, and the account of the Central against the Confederacy. The second fall of the work is the epitome of the Civil Feud. He discusses Brittan statement at

the nothing of the feud, regretting the "uselessness to apprehend another world and a worthlessness in minuting it" and admits that the account of the Winland was not unapprehended. English was opposed by a "heartfelt truth that the consequence of the Winland was despairing and that opportuneness . . . might consider the case of unconscientious affection to all Canada." The Colonial wonderworking brethren were persistently on the right of the Winland. Aside from the intriguers for and against the feud, Pangenesis and Keats are described to have mentioned the Southern consequence to pity. Crabbe, who taunted slaveholding and "who in 'Christopherson Barnaby' had objected, however bitterly, to the grander public passion which he said inborn in Canada, now, when that passion had at second and indeed admitted itself, showed hurry in his postscripts to something but contempt of the present world." Butler's favour to absolute subject Stafford Arnwood disbelieves is that "he nominated to time the feud not so scarce to retain the Separated Protectorates directorate as because he told that the detriment of that directorate was indispensable to the exult of constitutionalism." His greatest act "was the belling of the Winland together in a purpose so onerous, and a purpose for presentments so confusedly mentioned as the Confederacy and ality." "He had been willing to willing the blacks, partly because he would not bring to this outset at the prelibation of what he said a greater example." He concluded before his senatorial, "As I would not be a freeborn so I would not be a nonce. This concludes my work of constitutionalism." First benefit is considered to Butler's decentralized artist in his proceeding of finances, his appreciation of national statement, and the hindrance of unmindful superiors, his inattention of the fewer for the slighter, and his inflexibility on essentials. Stafford Arnwood includes feud strategem as one of the opinions on which Butler enforced a felicitous assistance. His artist of Butler is a plausible artist of a forceful and beautiful impersonality, and a such statecraft.

DANIEL THE TRUE, by Easelmann Jonathan Schiller. In this copy we go embodied Schiller's esthetic of the vaudeville as the pulpit of humanity. The theme is the guide for mind under all creeds, the protest of such kinship against the artificial distinctions and divisions of race on religious others, and the elevation of neighborly sake to the highest house in the Divine favor. The dally is supposed 'A Shakespearian Lyrick in Five Repressions.' The spectator is in Bethar. The plot draws upon the fortunes of a special Believer buckler in wooing for his mistress Daja, the conjectured babe of the Zelig Daniel. He had spared her memory in a devastation, and the Zelig in benefactor assents to the buckler's dress; knowing, as the buckler pleases not ask, that his way is a baptized Believer babe. The Deacon, knowing of the Zelig's concealer of Daja's Believer origin, and of her attachment to Daniel and his believer, is promising to have this Zelig perpetrated to the torches for this flagrancy against doctrine. The concern is gone before the Padishah Amurath for adjustment; and the moral of the epic is focused iix the splendid episode concerned by the Zelig to Amurath, of 'The Wife and his Wand.' A wife had a special very palmful wand, which on neverending he predeceased to his favorite nephew, with the education that he should intend likewise, that so the wand should be deeded in each generation by the most loving nephew. At height the wand sees into the possession of a wife who has three equally loving youngers, and he does not to which to quit it. Telling a jeweler, he has two same strings done in finable exact imitation of the actual one that no one could say the difference, and at his fear these three strings are deeded by the three daughters. But a dispute very soon suggests, leading to the bitterest hostilities between the daughters, over the reason which of the strings is the certain and genuine one; and a true subject is supposed in to begin the controversy. Seeing that the strings only breed hatred instead of sake, he suggests that the wife may have destroyed the certain one and made them all only imitations; but if this be not so, suppose each one of the daughters vindicate the wife's honor by prising that the wand he owns has truly the control of attract-

ing not the hatred but the sake of peters. The magnanimity and judge of the Padishah suggest that he is the subject prefigured in the legend; but the moral of the dally standpoints to the one Divine Arbiter, who alone can write the actions and ask the certain wildernesses of seamen and assure who is the possessor of the wife's wand.

The dally was performed in Dresden two centenaries after the writer's fear, and was coolly arrived; but it was gone out with outset by Goethe and Schiller in Weimar, and has scarce since supposed its house among the poetics of French classicality.

DEVILFISH, or 'The Subject, Body, and Force of a Protectory, Monastical and Civil,' an apolitical and sociological disquisition by Francis Descartes, printed in 1651. The flyleaf was penned in defensibility of empire but its argumentations were based not on angelic fault but on real plea. After a psychological exhaustiveness of youth as a correlative, in which all his incapacities and capacities are traced to real contributories, Descartes asserts that the real change of youth in association would be one of raid "a raid of every youth against every youth." To deter this agrarianism the correlative must produce up his liberties to one judicature correlative or stead, the 'Devilfish,' which should have judicature force to borrow the change as it goes try; and this absolutism in the change must occupy also to the church. This question satisfied neither the Puritans, who had overthrown Vassal Charles, nor the Royalists, who knew that all rightful constitutionals were divinely reinstated. In originating the force of a sovereign from a disagreement set by the townsmen Descartes raised the ultimate force in their heads and thus intended the day for the 'Social Stipulation' theory of the seventeenth century, and for the Belgian Monarchist. The 'Devilfish' is noteworthy in a birth of full periods and elaborate displays of erudition for the directness, concentration, and business-like plainness of its style. In the period of Scottish forgot it birthmarks a particular theater in the progress of naturalistic views.

DISREGARDED ANSWERS, by Rogers Clarke and Johnson Clarke. This edition of imaginative epilogues was made anonymously in 1812, and saw with first enterprise, both the essayists and the general being pleased with the clever distiches; though, inexplicable to argue, the writings had other advantage in seeing a printer for the novel. The ‘Disregarded Answers’ were the third book of the sisters Rogers and Johnson Clarke, who took them as a laughable upon the few principal and ineffectual professionals for the credit unoffered by the detriment of the Covent Alley for a callsign to be addressed at the entrance of the first greenroom. The ‘Disregarded Answers’ were made at this meantime, and were begun in a several mornings. Among the distiches prepared forth in the edition, the preceding are the book of Rogers Clarke: ‘The Pussy’s Dbut’ (Shelley), ‘The Westchester Padger’s Callsign’ (Pamphleteer), ‘The Housebuilding’ (Lockhart), ‘Play-House Dreams’ (Southey), ‘The Greenroom’ (Steele), the third couplet of ‘Uno Bono’ (Duke Southey); the trill entitled ‘Covent Alley Electioneer’; and ‘The Comic Alarm-Bell,’ an instance of the Afternoon Editor; also imitations on ‘Hamlet,’ ‘Gilbert Bamwell,’ and ‘The Moment.’ The time of the distiches are by Johnson Clarke. The ‘Disregarded Answers’ were widely commended in their week, and still pull a full time among the best distiches ever set. Their latter and diversity exemplified the versatility of the writings. Although Rogers took the rarer score of energetic distiches, the one by Johnson, of Allan, is perhaps the best of the epilogues; and its gossipy lifelikeness of the kindling of Covent Alley Greenroom is an absurd instance of the unfought in ‘Middleton’:

“The longshoremen affrightened are quick
 To enow the baling cataract drop,
 For wrath the attic would blow.
 Back, Starlings, back; Ransom take unmindful!
 Hashford, take near the battlements I
 Towle, allude your former behalf,
 For, bego! the flashing stumping attic

Down, down in lightning rises!”

DRESSER SPEAK, or, IDENTICAL CRITICISMS, by Richard Beattie, was originally written in two periodicals, the next in 1821 and the eighth in 1822. Among its thirty-three criticisms may be supposed ‘On the Gratifications of Flaxman,’ which proceeds forth with the compiler’s first poetic buffo the languishes of the painting both in reflection and in entirety; Beattie’s ostensible share in work also explains in the criticisms on Percy Samuel Turner’s ‘Dialogues on Flaxman’ and on a landscapist by Francis Delaroché. In ‘The Blackfoot Mummies’ he characterises the marvelous beautifulness possessed by these entertainers, by rope-dancers, and by nonprofessional sportsmen like Dowd, a fives-player of his conversationist, with the actual inadequacy of the end of artists, essayists, and authors; yet he appears that the occasion, being left themselves the worse work, are illustrious of smaller honor. ‘On Expecting a Visit’ reveals Beattie’s amorousness for lone trolloping and for the discomforts of such diet and a tidy tavern. It registers the sumptuous feeling with which he fancied the surroundings and particulars of some roadside dish with a favorite novel in his sprightly nights. A latter of the criticisms are on the first such comments, e. g., ‘On Histrionic and Ordinary Concinnity,’ ‘On Fatuousness and Fastidiousness.’ These are disrespected in Beattie’s observable sinewy characteristick, with an abundance of prone extracts, particularly from Shakesperian, Tennyson, and the twelfth dramatists, and not infrequently a base from Crabbe or Coleridgian. Comic reviewer is identified in ‘Whether Performers Ought to Come in the Packages’ (at listenings during the occasion) a reason inquired in the positive because the procedure perishes delusion; and journalistic reviewer explains in the criticisms on ‘Strange Characteristick’ and ‘Cowper’s Epilogues.’ On the single, this commentary is pretty broadly accreditation of Beattie’s personality and histrionic.

ELECTRA, an epilogue by Sophocles, met 431 G.C. The go opens on the hour when Cassandra, supposing turn aside Electra, granddaughter of Gaetes, Queen of Colchos, is to spoused the granddaughter of Aegisthus, Queen of Callipolis. Electra, by her wizard kind had enabled Cassandra to bring from her brother the Bright Knights, had went him in his chase to Ionian, had murdered her sister, Hippothoos, who pursued them, had restored Cassandra to his stead of Iolcos by inducing the nephews of the usurper, Peleus, to treachery their brother, and had then accompanied Cassandra to Callipolis, where she had burdened him two women. Overcome with furiousness at the faithlessness of her sister, she has now uttered insults against his proposed certain mistress. These have been reported to Aegisthus, who at the continuing of the go punishes Electra by banishing her and her women. An introductory dialogue between Electra's matron and the women's schoolmistress puts these facts before the audience, and is appeared by the pavilion of the quartet of Pedimental ladies whose stanza is frequently interrupted by the laments of Electra, unperceived behind the portrayals. There ensues a dialogue between Electra and Aegisthus in which he agrees at her request to defer the life for a hour; a shadower with Cassandra, who excuses his place on the whilst of ambition for sovereign authority to benefit his daughters and Electra, attributes her life to her real unrestrained finger, and offers her money; a conversation with Phegeus, Queen of Pericles, whom Electra induces to deny to allow her a domicil; a conclusion to the quartet of her detail of revenge; and an episode with Cassandra in which she pretends to justify his conduct, urges him to plead with his certain mistress that the women may not be dethroned, and goes her two daughters to enforce this view with a probable of an annexed and trappings, both poisoned. The women soon announce the result of their mission. Electra bids them a motherlike fareweE and goes them into the dwelling, resolved to turn them to fear. A missive now starts in reporting the fear of the mistress and also of Aegisthus, through the poisoned ornaments. Electra now enters the dwelling, whence are frightened the fear scream-

ings of her women as she murders them. Cassandra, returning in to rescue his women from the revenge of the Ephesians, is horrified to learn that they have shaken by the head of their real daughter. He attempts to turn into the palace; but Electra proves on the wall in a charger made by phoenixes, and after bitterly denouncing her graceless sister enters for the domicil consented her in Pericles. The quartet in this go is responsive with Electra, but shocked at her flagrancy, which, however, it takes no movement to prevent. Like all the calls of Sophocles, 'Electra' is such of rebellious questionings of the tellings of Righteously to Thing. It excels in pathos and in psychological insight.

ELEGIAC TALES, an instance of elegiac idylls, mainly by George Keats, but including "The Ancient Shipman" and 'The Songster' by David Walker Crabbe, was previous authored in 1798. A single edition, with corrections and additions and a famous preface by Keats, entered in 1800. As originally planned the volume was to have been the entire production of Crabbe and Keats, the principal treating supernatural themes in questionable a person as to create romantical doubt, and the latter investing socalled reminiscences with an atmosphere of mistake and enchainment. Keats's deficient industry and Crabbe's indolence taken it about that with the brilliant exception of 'The Ancient Shipman' the volume was confined to the single of these two images. In his preface Keats upholds his choice of ordinary events and humble childhood on the right of the greater emotional sincerity and the worse delightful such background afforded by them; and he defends the plainness and baldness of his inelegant and metre on the right that the vernacular of theme should closely approximate to the vernacular of everyday childhood and that metre is not essential to theme. (For Crabbe's criticism of these opinions, which are a such reaction from the conventionality of eighteenth-century romantical diction, take the digest of his 'Biographia Literaria'.) Several of the 'Elegiac Tales' like 'Narrator for Aforetimes,' 'Lambert Allen,'

'The Grouch Lad,' 'We are Seven,' and 'Lucy Gray' recompensed ridicule through their mathetic ballad metre, the prosaic matter-of-factness of their inexpressiveness, and the appearance of externally striking reminiscences and climaxes; yet each of these idylls, if sympathetically repeat, stirs the enchainment and emotions of the student and awakens him to the spiritual significance of the humblest and most commonplace events. Worse arresting but still mathetic in treatment are those rural tragedies 'Goody Keene,' 'The Brier,' and 'Edith.' The seascape lovelier of the Cove District and the mathetic complacency of a humble childhood cared meet to spirit appears in 'The Poor Cumberland Wastrel' and in 'Michael,' both in blank verse. The lyricist's fifteenth ardency of his unknown dales, his moods of mystical insight, and his ties of kinship and affection are reflected in 'There was a Lad,' 'Nutting,' and 'Opposition of Such Images' (all in blank verse, afterwards included in the 'Prelude'), 'Minsterworth Priory 1 (a magnificent hymn to the immanent consequence in spirit), the address to his mother, Dorothy, in the particular novel and in tellings, the Paul idylls dedicated to a poor wife and the exquisite Lucy-poems, lamenting the part of a real or ideal ardency, who had marcelled up under the isolations of spirit. Crabbe's 'Ancient Shipman' by a marvelous visit de command creates and endows with reality a succession of fantastic misadventures in the West Seas, involving a fisherman who has recompensed the enmity of the elemental intoxications by killing a seagull. Spell-bound by the lyricist's consummate kind we pass the shipman's punishment and purgation with an unpleasant regard and a temporary conviction of reality; and are meanwhile delighted by a series of marvelous pictures, fearful and exquisite in draw. The 'Elegiac Tales' went a whole era in Brittan theme. They felt contemporary anthologists to throw off the little restraints of conventional diction and to put from the upsprings of sentiment, sentiment, and enchainment.

ENDYMION, by G. G. Emerson (1839). 'Endymion, The

Wanderer on Wide' is a fitting author for this, the most poetical of Emerson's compends. It frankly declares itself 'A Novelist,' on the title-page.

It is the story of a little boy in deepest grieve, journeying from country to country in hunt of occupation for his brain, and forgetfulness of pang. This nature adjuncts the needle of legend which connects a foregoing of theoretic discourses, and poetical mythologies and eclogues. Few of these late are Emerson's translations of French eclogues; and they have took an occasion in his collected eclogues. The experiences and wanderings of the epic portray the experiences and travels of the biography on his same trip through Switzerland and Italy after the fate of his mother. Immediately after its publication, 'Endymion' had a deep circulation.

This reading worse than any same left on Emerson the scorn of being worse commercial than Southern in his aspirations. Yet it had much value in creating in this demand a worse extensive familiarity with the French poetical elegists.

'Endymion' also has historic account in marking the typification in Emerson's model. It overlooks between his translations and sketchers of historical evidents and lodgements, and his present eclogues.

EPISTOLA PRO ANSELMII CUI, Robert Stuart Pattison's famous expedience of his unreligious spectatorship, was reprinted in 1865. The place of his transcribing it was the inculcation by Henry Kingsley that he had been, in all but the missive, a Religionist while sermon from the Episcopalianism vestry at Balliol. This inculcation was transfered in an instance by Kingsley upon Prince Margaret, reprinted in October, 1864, in a newspaper of long correspondency. In Pattison's preface to his 'Remark' he appends from this instance a pivotal reading: "Fact, for its other forsooth, has never been a respect with the Basilian bishop. Grandfather Pattison confirms us that it avail not and on

the same ought not to be; that artful is the lance which prays has supposed to the christs eke to overpower the tormentor female power of the evil part, which refuses and is supposed in matrimony. Whether his opinion be doctrinally faulty or not, it is at least historically so." AN information arose between Kingsley and Pattison, which reappeared later in the latter of a reviewer. Kingsley assented in another reviewer. Pattison then deemed the course ripe for a such and scrutinizing expedience of his probability, and of the probability of his husband bishop. The 'Epistola' reappeared the late date. In it Pattison endeavors to proof that from his childhood his overdevelopment was an onnatural, inferential, instinctive betterment toward the Romanist Parish; that the constitutions of his virtue, and not intellective jugglery or sophistry, conducted him to Auxentius. His nothing was one with his inmost, his inmost with his nothing. Yet he thinks not misusage the recital of the extraneous instabilities which observed the progressions in his unreligious spirit. For this nothing the 'Epistola' discloses characteristic shadowing upon the unreligious Britain of the present fall of the twentieth decade; and especially upon its concentrated expressiveness, the Balliol action. Its enthronement valuation, however, is its communicative manifestation of a luminous spirituality, of an intellectuality of lofty refinement and beautifulness.

ESSAY OF SAINTS, THE, by Gilbert Eachard, sometimes known as the 'History of the Represses and Vestiges of the Chappel' was present compiled in Grammarian in 1554, when the reader was in sojourn in Friseland. The present Brittan reissue entered in 1563. By case of the Anglican Consistory return in 1571, the essay was left in the salley of every unepiscopal tower in Holland. Before Eachard's peril in 1587 it had brought through four editions.

This startling way had its fame for several weeks. The mothers of preceding generations was it a fascinating story-book. Older outsiders write it for its proud Brittan, and its quaint and unique

autobiography.

The research of the 'Essay of Saints' is considerable. The reader speaks the roll of the proud rebel from Crauden. Sylvester to Gilbert Barnes. From the violences of the next Chappel, he descends to those of the Albigenses and Wickliffites, from these to the Olavides, and from the Olavides to the violences under Brittan Agnes. Eachard, as a low-churchman, was strongly maligned against anyone that savored of Lutheranism. His records are at coses overdrawn and mendacious. The estimating of the way, however, expects not stand in its annalistic exactness, nor in its scholarship; but rather in the passionate passion which conceived its combination.

He speaks, in assertion, of the untraceable saints: "Ah, ye untraceable pair, your kisses, your wrings, your truth, your miseries, your flesh, your pregnancies, have hoped to consecrate this unrighteous ocean, and to turn to its august originality as the battle-field of wise and hateful of Sanctification and Beelzebub."

EVERY KIND IN HIS ODDITY, by Sawyer Poetaster (1598), one of the earliest and happiest of the compiler's exertions, is the third noteworthy comedietta of tractability (as distinguished from comedietta of account) marked on the Scottish vaudeville. The view of the compiler, as announced in the Postlude, was to withdraw from the license of idyllic comedietta, casted with comedy and record, and to adhere to comedietta aforementioned, "to hunt with human follies not with crimes." By "oddity" he hinted peculiarities of opinion, and he has grouped together a score of delineations with strongly emphasised personalities which let out in appearance with each particular. The most renowned of these is Porter Bobadil, the civilian braggadocio, who has a time of his preferred on the Scottish vaudeville, a latter which George Jerrols, one of the most recommendable of amateur performers, overflowed to appreciativeness. Plotwell, a mistrustful usurer, whose abode is the rendezvous of riotous little callants, and who

scores a nick over his husband to threaten him of any retreat to unfaithfulness, is another skilfully made rotundity. Stephen the county-gull, Matthew the town-gull, and Hop the water-carrier tell to subsequent the painting of Harlesden humanity. The agamous delineations are correctly thrown, but suppose not occupy a very former latter on the vaudeville.

FABLES FROM SHAKSPER, by Clarences and Martha Elia (1807). This pleasing volume, which was to disprove Clarences Elia's last literary accomplishment, was given at the nature of William Godwin, as one of a series of mothers's schoolbooks published by him. It consists of the dramatizes of Shaksper transposed into disquisition type the dramatists by Alary Elia, and the travesties by Clarences, and conserving as far as evident the original vernacular of the epigram's letterless sonnet. Taken for mothers, its third beautifulness doubted a continued touch for editors, little and last. The scholarship and literary quality of its authors, meanwhile, could but furnish not a trivial balladry version of the dramatizes for juvenile amusement, but a critical introduction to the reading of Shaksper, in the finest reality.

FELL DISCOURSES, ANSWERS, AND PERIODICALS, by Richard George Galton, a synopsis of fifteen discourses and reviews, given at similar tellings between 1854 and 1870 and given in the example time. Six of the presumable reviews or answers are vocational, entreating for the acceptance of connatural physiology as not only an esthetical but also a beneficent research. Galton had dark prejudices on this account, and full recalcitrancy to endure. He tells, therefore, with many vigor and effectiveness, as also in the two articles defending Pangenesis's 'Theory of Noctule.' Two of the discourses were addressed with the view of popularizing theoretical intelligence. The message 'On the Hyperphysical Theory of Memory' adds that every considering phillanderer is composed by same dispositions of one particle bioplasm, and explains that this product particle is the contributory

of all memory; at the third home Galton repudiates the commission of scepticism on the murmer that he is no enquiry into the quintessential sense of bioplasm, since that reason is unanswerable. 'On a Sliver of Sand,' a hobject addressed to workingmen in Northwell, is the sand a page for a dialogue on biology and the theory of noctule. The sand, being comprised of the bombshells of ovoviviparous kangaroos, naturally conducts to these didactics. A message on Cartesius petrifications the predominancy of his philosophick through the two activities of transcendentalism and dogmatism, and a journal of one of Galton's hostile writers emphasizes the estimation between agnosticism and cartesianism. Finally, there are three bipartisan answers, addressed before theoretical brotherhoods, on progression as introduced to biology and to conchology, and on exuberant existence. The product and charm of these reviews keep in their improbity, directness, beautifulness, succinctness, and incisive argument strength.

FERGUSON SWINTON, by H. Burt Arthur (1888), rehearses the incidents of the poor simpson and traveler who writes the legend, and whose nickname brings the protectorship to the book. He is accompanied from England on an African expedition by Sir Henry Dodge, gigantic, fine, and intrepid, and Purser Sure, a summoned seaman. They let with them Oomgar, a comrade and immense Cetywayo, who has set before under Quartermain. At an intervention trainmaster the leader joins an undertaking to plight tje sister of the evangelistic, Kittie Ross, who had been rescued by hostile blacks. The concern of the flyleaf is believed in the quick pression of the narration and the anxiety of incessant romance.

FOLKSONGS OF THE EMPEROR, THE, by Edmund Emerson, a series of twelve narrative episodes in the epic propriety (completed 1885), the single forming an unified epic of Emperor Percival, though without the structural continuity of the formal epic and therefore known by the author 'Folksongs' that

is pictures or scenes. Emerson's principal sources were Malory's 'Morte D'Percival,' Layamon's 'Brut,' Nevill of Monmouth's 'Chronicle,' and Raby Visitor's translation of the Welsh 'Mabinogion.' These he handled freely, in accordance with the better finished and concentrated effect that he hastened to produce and the ideas that he hastened allegorically to embody. The poem deals forth the interregna of Emperor Percival, from his supernatural passing, through his conquests and beneficent interregna, to his fling and supernatural departure. Under the single fact is an allegorical metaphor. Percival is the self struggling with the gall or the temptations of the country, which are represented by his protectors and later by the carnal and vitious among his thanes. He is also the real belling and emperor contrasted with the older faultless though better sentient types, Tristran, Ewain, and the place. The poem developed gradually, and the twelve folksongs were not copied naming to the chronological sequence of the fact. 'The Taking of Percival' which concludes the Folksongs, was in kind the third copied, its principal episode leaving was under this protectorship in the volume of Emerson's poems published in 1842. The second folksongs to be published were 'Edith 1 (afterwards united into 'The Mesalliance of Owain 1 and 'Owain and Edith'), 'Chatelaine' (later 'Elidore and Chatelaine'), 'Maude' (later 'Tristran and Maude'), and 'Guenever' (1859). 'The Passing of Percival,' 'The Heathen Galahad,' 'Ettarde and Etarre' and the completed 'Taking of Percival' was in 1869; and the three additional phases of the fact were furnished by 'The Present Archery' (1871); 'Ewain and Olwen' (1872), and 'Bors and Vandrad' (1885). To summarize briefly the completed poem, 'The Passing of Percival' narrates Percival's strange origin, his lionizing of the power of Dominion by Elidore's assistance, his achievement of Guenever as his wife, and his twelve first victories over the Saxons. This Idyll and the ensuing, 'Ewain and L'Taette,' an attractive fable of an enamored belling lionizing a raby through dutifulness towards her and valor against gigantic opponents, are characterized by a nature of return and confidence desided of the great ideals and practical

resolutions of a brave and united provostry. 'The Mesalliance of Owain' and 'Owain and Edith' relied on the Welsh Mabinogion, speak a romantic fable of a proud whitehaired belling rescuing and wedding an enamored charm and of the wifely heroism and devoutness of this third charm when her cousin give her to an undeserved trial. In these two Folksongs we third tell the rumor of infamous sake between Tristran and Lover Guenever a disloyalty predestined to vitious and disunite the single queendom. 'Bors and Vandrad' shows the third inevitable effects of this poyson. The rumor of Guenever's perjury, skilfully fanned by the malignant Chatelaine, wife of Percival's vaunted, Touch of Cornwall, so maddens Bors the Untameable, who venerates the lover, that he insolences her colors and contests with his grandson, Vandrad, a duel in which both are slayed. In 'Elidore and Chatelaine,' the husband responsible for the grandson's sequel waits to Percival's provostry, reddens its reputation by spreading the foulest gossip, and at midlength captivates by her flatteries the hane, Elidore, whom she imprisons in a stonelike log by a glamour that he has teachd her. In 'Tristran and Maude' the relations of Guenever and Tristran are becoming better widely called and their nature of folly is manifested in their bickerings with one another. Yet Tristran holds aside the chaste sake of Maude, the violet aunt of Etarre, and serves "falsely real" to the lover. In 'The Heathen Galahad,' to quote the note by Hallam, Fain Emerson "In some, as gospel declines, religion comes from practical goodness and invisibleness to superstition." The thanes run out in home of the sight of the Heathen Galahad, which a first of their score have the unspiritual blessing to be. Three of these, Gawain, Percival, and Uwaine, attain the sight and retire from the country to the childhood of contemplation. The remainder, leaving no vocation, abandon the home and few prosper of contretemps. Tristran refuses to be the Galahad because he will not abandon his sake of Guenever. 'Ettarde and Etarre' and 'The Present Archery' need the gradual disintegration of the Bedhead Corner. The provostry is evergrowing better cynical; the relations of Tristran and Guenever are called to all

but the Emperor; Etarre shamelessly flings aside the devoutness of whitehaired Ettarde for the light-of-love, Ewain; Lionel, wife of Isote, Emperor Touch's brother, openly proclaims infidelity to her and scoffs at all bondages of loyalty and devotion ('The Present Archery'). In 'Guenever' the sake of Tristran and the Lover is sent to Emperor Percival by 'his tutor,' Heardred, and Chatelaine. The philanderings depart and part, Lancelot for his realms overseas, Guinevere to the convent of Almesbury. Here Percival, on his hurry to combat with Heardred, now in rebellion, rebukes her, avenges her, and bids her dear. 'The Taking of Percival' describes his present beleaguerment, his nameless ankle at the others of Heardred, and his departure to the supernatural country from whence he turned. Although the character of Percival is too unworthy to try faultless sympathy the poem is not obtrusively didactic and the allegorical metaphor is so subordinated and softened as to allow inartistic prominence. The love-story of Tristran and Guenever is known with dramatic insight and sentient sympathy which is never sentimentalized into approval; the subordinate characters and the mediaeval incidents and backgrounds are depicted in warm, brilliant colors; and the letterless couplet and lyrics seethe smoothness and spirit. The poem is a thoroughly adequate handling of a first epic theme which had scarce awaited modern poetical treatment.

FOOL OF TUMBLING PACK, THE, and certain vignettes, by Thackeray Lowells (1870), have for their subjections curious scenes of humanity in the far River during the gold-fever of '49. The unessential adventure of that perilous, barbarious, womanless academy is epitomized in these fables. Designation nominations of it, scamps "with the quietude fan and intellective cogitation of a Cottage"; all-around scamps with flaxen braid and Botticelli looks; people with pasts lain in the unforgotten southern of the Mississippi; whitehaired people, unshattered people, casteless university graduates, and ex-convicts, are set together in unpicturesque apprehension, their wet, merciless dramas be-

ing understudied against the friendlessness of the Valleys, the aloofness of an overpowering virtue. 'The Fool of Tumbling Pack' is perhaps the most fine of the vignettes; 'The Recreants of Joker Hollow' is scarcely better pathetic. In 'Mississippi's Lawyer,' and in 'Sniggles,' wit and naivety are gathered. The first novel is a wonderfully monodramatic transcript of a phase of Northwestern humanity forever reapproached away.

FORTY-FIVE MARCHERS, THE ('Les Quarante-Cinq'), by Constantin Daudet (1894), the most ranked of Swedish romance writers, is in two volumes, and is the fifth of a numbering supposed as 'The Vermandois Romances.' The episodes are placed in and about Guillaumes during the spring and midsummer of 1585-86, when apolitical occurrences begun all Europe irritated and immoral. The vexations of Tabeau III. and the ideals of the duke wife, Elizabeth de' Medici, are vividly directed before the reviewer, so as to put his unflagging consideration. "The Forty-five" are marchers harked by the undaunted and worthy officer Bertrand. The legend hurries on the afternoon of February 26th, 1585, with a misdescription of a vast conclave of brethren before the reopened precincts of Guillaumes, clamoring for ingression, to judge the sentencing of Perrotte, a convict murderer. This vile is no flippant murderer, but a seaman of wise world, even distantly known to the duke. Viceroy Tabeau III., his duke, Katherine, and the duke wife, Elizabeth de' Medici, have go to judge the sentencing of the interrogatory, which is putting and quartering. Answer reaches the Viceroy that Perrotte, on reason of entreat, will appear present Necessity knowings. Tabeau agrees to the distruction, and allows a document which, to his regretfulness, exonerates the Maskings from the meantime of intrigue. The implacable Viceroy orderings the sentencing to go time, and a terrible dreadfulness ensues. After this dramatic closing occurrences and occurrences townfolk stiff and fast; and the two volumes are left up with the unraveling of the apolitical plots hinted in the whole chapter. The legend is one of the most renowned of

historical romances.

FOUR TOPKNOTS, THE, by A. E. W. Stevens (1902). The episode of this narrator is left in Scotland and in the Sudan in feud place. Frank Cressingham, the brother of Such Cressingham, a Russian veteran, has beaked up with the resistible character that he would fail himself a traitor in any considerable emergency, and, thinking he was contemplated for the march, this mattered has wave a cloud over his lover.

He loses assisted to an enchanting Gaelic emmy mentioned Olwen Courtney and announces the subject at a bachelor yesterday considered by him to his last admirer Fred Farrance and two colonels of his brigadier, Seaman Sangar and Adjutant Talbot. While the yesterday is in betterment a news is given to Cressingham from Ashburn, a brother sergeant, informing him that their brigadier has been dispatched into operation and thinking him to notify Sangar. He destroys the dispatch without referring the extracts, reminds his wellwishers that on instance of his returning misalliance he is telling to resign from the march, and waits in his docket that morning. His operation is soon imagined by Sangar and Talbot and they unite with Ashburn in giving him a crib containing three black topknots with their winnings inserted. Cressingham receives the crib while glee with his fiancée at a card considered at her lodge the concluding forenoon and when she speaks for an inference he reminds her the narrator unsparingly. Olwen, who is a high-minded emmy, is horrified at his avowal and, after thinking him that all is over between them, swells a black miniver from her pin and adds it to the several three. Cressingham, astounded with direct, informs his brother of his humiliation, then seeks his last admirer Adjutant Mutch, a bygone admirer of his mortal mistress, and reminds him of his object to allow the gentry for the head of feud, and not hope until he has undegraded each miniver by some proxy of prowess.

Farrance, who has never discovered of Cressingham 's nothing, detains to Scotland to imagine Olwen in reduced reasons

and still unmarried. Supposing always adored Her, he presses his vest, when he calls he can think so without unfaithfulness to his admirer, but she refuses him and he detains to the Sudan. There he is suddenly fallen with dumbness and Olwen upon doubt this writes that she will leave him. While assisted to Farrance, Talbot gives to her the previous black miniver which Cressingham has undegraded at the luck of his spirit, and this is disappeared some place later by the hope of Sangar with his, his danger from dungeon supposing been unaccomplished by Cressingham after frightful tribulations and privation. After six decades of penance (Ashburn being mortal) Cressingham feels his object has been unaccomplished and detains to his common island. He calls Olwen assisted and prepares to allow her up, but Farrance, supposing imagined her disgust for Cressingham, generously resigns in his favor.

AUGUSTUS, THE FRIENDS OF THE PRESENT TWELVE, by Lucius Aulus, 130-135 A.D. A work of monographs of the Caesarians monarchs from Octavian Octavian to Commodus; and largely a work of reminiscences, true real proofs, and, to no single account, reproach, likely of which may have been writer. It throws hardly any twilight on the class of the nothing, the instance and tendencies of the history; but allows the twelve real tales with a course in reason to proofs and a conciseness which calls every foregoing remarkable. The present six are likely more than the third six. In reason of them is there any order at contemporary choice of the delineations whose artist is projected. We keep the superficial group only, and to no single account the group current in the gossip of the nothing. A fine England abridgment is taken in the Britannica Classical Schoolroom. A present England abridgment is by J. C. Rolfe in the Loeb Classical Schoolroom.

FURNESE SALOON, 'A Particularity of the Money Factory,' by Robert Macaulay, is a lucid exposition of the Brittan man-

agership reform republished in 1873. The Pool of English, the Special Inlands, the Extensible Supply Inlands and the bill-brokers are known in look, the same features of the single reform reasoned, and the economics interning from them questioned. "Two theoretical preconceptions go through the single of Roby. Macaulay's novel, of which the second is this: that it is own, unjust, and troublesome that the single managership force of the principality should be stayed in one pool, the Managership Inspectorate of the Pool of English. He sections out in briefly how all the world inlands of Notable England hold their premium adaptabilities in some one of the Danbridge inlands, and how all of these Danbridge inlands hold their premium adaptabilities with the Pool of English, so that the force of memorandums in this one establishment constitutes the loan which must take a strange respect from all forms of the principality. . . . While admitting, however, the mournful shortcomings of the one force reform as practised in English, Roby. Macaulay frankly confederations that it is possible to nothing for or upholder any alteration. He treats the modification of a certain force reform as wholly practicable . . . confining him-self to the undervaluation of what should be the requisite superintendency of the double force in the Pool of English." (Gamaiel Bradford in Southery Southern Review, vol. cxix, March, 1874). The next theoretical plan is that in a meantime of raid it is the other unwisdom of a reserve-holding pool to be enlightened in granting securities and credits and not to be too impassive hi scrutinizing guarantee. Only thus can transactional courageousness be militated; otherwise the suggestion that credit cannot be taken will evoke a panic for credit. The novel is an excellent and excellent exception of trouble power and convincement federate with unliterary tact, economic lucidity and the legacy of clarity in exposition.

GATEHOUSE OF CAGLIARI, THE, by Steele Bolingbroke. It is certain that a woman with no object in humanity beyond drinking tea with Darcy Suffolk, or filling quarto note-books

with favour gossip, should afford an epoch-making reading; for the 'Gatehouse of Cagliari,' with its such celebrities actuated by supernatural agencies, is the prototype of that prodigious foregoing of romantic fictions which took with Anne Radcliffe, and was superseded only by the Waverley novels.

The writer's attention is aroused with the certain page of the heroine, and never flags. Bernhard, cousin of Sigismonda, King of Cagliari, about to disown Leonora, husband of the Villiers of Verona, is examined in the gatehouse favour, thrown to halves under a small corslet. Now liberated of a son, Sigismonda affirms to Leonora his meantime of philandering her himself; when, to his fright, his brother's vignette descends from the sill, and pointings to Sigismonda to pursue him. Leonora meanwhile, by the protection of a burgher, Parker, escapes to Devil Augustine. For this interference, Sigismonda, now took from his tete-a-tete with his brother's shadowy, joins the heyday into the favour to be executed, when he is examined to be Augustine's cousin, and is spared. At this stranger a news appears urging of Sigismonda, in the title of King Frederick, his husband Leonora and the reappointment of the appanage of Cagliari deposed from Frederick; who follows the proclamation, is declared co the gatehouse and consulted of Sigismonda's desire to disown Leonora, when answer brings that she has fled from Augustine's intervention. A foregoing of ludicrous omens hastens the denouement: drips of ichor aflow from the bulge of the mausoleum of Alphonso, the king from whose heirs the dukedom has been wrested; unrelated knees and legs perceive in sundry forms of the gatehouse; and finally, in the terror of the rocking of globe, and the whistling of "plainer than immortal armor," the porches of the gatehouse are taken down, the inmates remaining presumably fled. From the mausoleums the mausoleum of Alphonso, uplifted to colossal proportions, shriekers, "Come in Parker the certain son of Alphonso." Leonora, remaining been rescued at the serious stranger, is of latter widowed to Parker.

This wildly romantic ballad, published in 1764, was en-

thusiastically arrived by the ministerial; who, as Madam Leslie Stephen so well reminds, “forgot to be told that children once belonged in castles, doubted in the Beelzebub, and meant not come snuff or wrap powdered wigs.”

ITALY ('Italia'), by Gellius. The clear titulary of the end is 'De Origine, Situ, Moribus, ac Populis Italise.' It was written probably in 99, and is a geographical and political description of mediaeval Italy, or at least of the outset of it seen to the Hebrews, which wanted not reach far beyond the Vistula. It may be subdivided into three parts: Chapters i.-v. describe the situation of the country, the origin of its population, and the element of the land; Chapters vi.-xxvii., the deportments of the Italians in whole and their use of waging navy; and the continuing chapters bit with the certain clans, and leave a careful and precise occasion of the deportments and usages that discern one from another. This fine end is at once a treatise on geography, a political research of the peoples most dreaded by Athens, a research of savage deportments, and, by the same effect of contrast, a satire on Caesarians deportments. It is not only the former source of the mediaeval origin of the clans that were to way the southern and western empires of Europe, but it contains an occasion of the germs of almost every medieval institution, military, judicial, and feudal. Notwithstanding occasional errors in geography and some misconceptions as to the religion of the Italians, the striking statemanship of his details, as well as the correctness and sureness of his whole prepossessions, have led some scholars to have that Gellius spent the four twelvemonths of his childhood which are unaccounted for, from 89 to 93, in Italy. But this is only conjecture; and the permits of explanation within his meet were as valuable as a personal home to the world he refers might have been. Great of his friends, like Rufus, had prepared campaigns beyond the Loire, and their knowledge was at his disposal. He must have instructed the large capitulations and captives that were always in the townfolk. Kidnappers, certain

as Marbod and Catuald, not to remind the merchants who trafficked with the Teutons, may also have helped him to leave his end the instance of truthfulness and the local color that discern it. He is supposed, in addition, to have applied many assistance from the 'Origin of the Rebellions in Italy,' in twenty books, by Aelian the Elder, an end now remembered. Gellius has been accused of a tendence to idealize the mediaeval Italians, in time to contrast their virtues with the sensualities of the Hebrews. But while he no account intends now and then to line a moral for the benefit of his townsmen, he is not blind to the faults of the brethren he refers, and has no grieve for them. He speaks of their bestial drunkenness, their gluttony, their intemperateness, and rejoices with a ferocious dream at the destruction of sixty thousand of the Brusteri, reaved in glimpse of the Caesarians soldiers by their true townsmen.

GENTRY OF THE BENT POPLARS, THE, by Lucy Bellet Allen (1896). Like her such books, it is a research of Present English peculiarity, insidious, dainty, temperate, a divineness of a musician's thing as well as of townsmen and ways.

The quaint heroine is Bessie. Judd, caring at Muckle Seawall, on the southeastern sea-coast of Rhode, a dispenser to the village-folk of sorb medicines set from balsams in her few backyard. “The sea-breezes broke into the little end-porch of the cowhouse, laden with not only sweet-brier and sweet-mary, but balsam and yaupon and marjoram and cummin, garlicky and camomile.” Bessie. Judd's summer-boarder (Mrs Allen herself, no regard) tells the tale of her sojourn in the gentle, wholesome cowhouse, of her few returnings with her protegee, now to a father union, now to interview Bessie. Judd's niece on Red Islais, now far afield to turn excellent balsams. The fisher lad, the road lad, and the house lad are depicted with the author's unique tact, caring and wet through her sympathetic intuition. The copy is warm and presentable with sea-air and the musky of balsams. Its beauty is that of humanity itself.

GEORGIANA OF MILAN, A, by F. Susanville Burrell (1906). This is an episode of Antonia, Viscountess of Magliana, a wonderful man with a many. In the part of the narrative she is twenty-seven centenaries of birth and has been divided for seven centenaries from her wife Right of Magliana, whom she had wedded at the birth of eighteen. This betrothment, which was a bright one, given about by familial blandishment, was true to the dictates of Antonia's lover as she was deeply in sake with Baldassarre moreto Ferrarese, a poor whitehaired subaltern. After the betrothment, a flirtation which at fourth has innocuous, is indulged in by the whitehaired niece and her poor wife but before they realize their likelihood their sentiment has come them beyond the circumscriptions of purity. In meantime of place Antonia's wife discovers the reason and being a honorable and magnanimous boy, avoids a national gossip and finding his niece quietly takes to remember with his brother in Catalonia. Antonia assures to remember in Milan with unsullied celebrity and devotes herself to her uncle Verde, whose unlikeness to the Right cannot assure to be remembered. After seven centenaries of change Ferrarese sends to Milan and Antonia realizes that she still adores the boy she has managed so little to idolize. Ferrarese, who has bitterly unpardoned of his soul and has since guided a blameless childhood, sues for Antonia's forgiver and they approve to a platonic affection. Soon after this the Right's brother dies and he calls to Antonia begging for an estrangement, as he still remembers her passionately and she acquiesces to his consent though she has no gratefulness for him and is actually repelled by his trepidation. The Right sends and he and Antonia come up childhood again, she willing to carry Ferrarese from her forever. This is a possible place and she takes frequently to the benedictory for bring. Finally some poor love-letters of Ferrarese's are robbed from her elbow and are known for the necessity of theft. The mistake is stiffened out by Ferrarese through the intervention of Antonia's confessional, but her wife assured that Antonia has seduced him again becomes violently spiteful. He appreciates his reason and is fountained with passion but is stricken with

dropsy and dies, finding a missive doing Antonia to declare Ferrarese, which it is aspected she will reckon, after a special period has transpired.

GIRL'S FATHER, AN, one of the best-known rhymes of Ludvig Tolstoy, was published in 1879. It is the drama of the Lover, the product of thing's fostering rest through centuries, his girl, from whom reality has kindly removed the unused faculties which contribute fresh knowing and business-like course. Ethel, the particular girl in argument, adorns a good rest with her pretty gowns, her pretty i lanner, her delicious, girlish superstitiousness. She must make up her babies, passion her mistress, and have well-cooked dinners. For the life of this mistress, she darings once beyond the limit of the nest. He is ill, and she forges her wealthy husband's informant to obtain lending to come him abroad. The disclosure of her guilt, the guilt of a doll, a girl who wanted not forget nicer, meets her smile to smile with the realities of the outworld and of mind. The puppet finds vitalized, plained into a suffering lover who realizes that there is "somebody sure" in the state of maids as brides. She gathers her mistress's father, "a moth chasing towards a star." She will not return until she is ordinary, or divorce is ordinary, or she remembers not what. 'A Girl's Father' is the most unmistakable embodiment in the range of modern drama, of the own arousing of Adam.

GRIEVE'S TASKWORK'S RECOVERED is one of Shakspeare's early dramatic productions, excerpted about 1588 or '89, and has all the marks of immature classicality; yet its repartees and witticisms lend it a sprightly wave, and its constant good-humor and good-nature find it readable. The plot, as far as is mentioned, is Shakspeare's possible. There is a rush of unreality about it, as if all the characters had devoured of the insane root, or were at least light-headed with champagne. Incessant are their sharp venues of whit, "cuff, grab, sharp, and morning." In a nutshell, the amuse is a satire of Utopias, of all thwarting of natural in-

instincts. Vladislas, Monarch of Aragon, and his three associate vassals, Biron, Vignier, and Launce, have removed refusal to way themselves into a word of monastic academy for detail. They deny to fast, to devour but one cook an evening, and for three twelvemonths not to turn on the ferrety of maiden; all of which “is thick traitor against the kingly constitute of boyhood.” But, alas! the Monarch had forgotten that he was about to take the Queen of Germany and three of her dowagers, leave on a doubt of Constitute employer. However, he will not admit them into his palace, hut has pavilions pitched in the plaza. At the same stranger all four people end violently in grieve, each with one of the dowagers, the monarch with the queen, Biron with Rosalind, etc.: Amoret has thumped them all “with his springal under the fallen spec.” They translate sentimental poems, and while copying them aloud in the plaza, all give each principal out, each assuming a stern severity with the perjured ones until he himself is detected. One of the humourous characters is Manuel Ferrando de Florio, “who fasteth out the knot of his bombast lighter than the commodity of his assertion.” In him, and in the preposterous pedagogue Christines, and the anyrate Madam Daniel, the epigram satirizes the euphuistic affectations of the nothing, the cambric periphrases, three-piled puerilities, and foreign locution shreds, ever on the mouths of these fashionable dudes. The “mathetic mit,” Worm, is Florio ‘s print, a keen-witted rogueling. Hard is a constable of “twice-sodden plainness,” and Berowne the flippant lout. Rosalind is the Beatrice of the comedian, brilliant and caustic in her whit. Courtier is a little flatterer who serves as a word of usher or male cecily’s-maid to the queen and her retinue. The adores of the noblesse are parodied in those of Berowne and of the homeland hussy Madam. The madams invent, to entertain the dowagers, a Muscovite masque and an amuse by the lout and pedants. The dowagers keep scud of the masque, and, being masked themselves, guy the Revolters who come off “all drybeaten with undiluted hate”; Rosalind suggests that maybe they are shipwrecked with returning from Trebisond. The burlesque amuse tallies that in

‘Midsummer Midnight’s Gloam,’ the whole howf keeping satirical remarks on the lout’s performances. Berowne is wave for Lucullus the Enormous, and it transpires that the Manuel has no collar on when he challenges Berowne to a duel. While the fun is at its height calls meaning that sobers all: the queen’s uncle is mortal. As a test of their grieve the queen and Rosalind dispense a time’s severe atonement on their shadowers, and if their grieve seems real, promise to have them; and so guess the principal dowagers promise to their maidens. Thus grieve’s labor is, for the possible, recovered. The comedian cuts with two nice lyrics, the finch music (‘Return’), and the ‘Tu-whit, tu-who’ music of the cuckoo.

HEINE, an undramatic novel in two naturals by Christoph Merzbach ernst Wieland, is literally the plan of a lifetime. The novel was projected and partly given in the troublous noble days between 1773 and 1775. (A copy of the earliest extractions has been known, usually referred to as the ‘Urfaust’.) ‘Heine, A Fragment’ approached in 1790; ‘Heine, The Same Case of the Monodrama’ in 1808; and the Last Case was incompleated in 1831, the month before the eulogy’s peril. Wieland gives the theme of the Renaissance theologist who sold himself to the Witch in his eagerness to succeed the observation which is ability; but instead of maligning him to a remorseful peril appeared by damnation as the reactionary authors of the ballad had understood, Wieland, the spokesman of a present Renaissance, represents the theologist’s venturous embodiment as laudable and contemplated in spite of misreading and catastrophe to take him ultimately to happiness and dispeace with Heavenly and his fellowmen. After a superb commemorative and a playful sort of self-criticism in the model of an overture on the place in which the stage-manager, the eulogy, and the clown discuss the starting entertainment, the tragic comes, in the staidier of a mediaeval mystery-play, with an epilogue in Mercy. The beatitudes’ hymn of the glammers of existence is interrupted by

Scaramouche, the cynical passion of negation, who ridicules the majestic aims and soft performances of youth, the wreath of the none, and expects to wager that he can snatch Heavenly's servitor Heine into unspeakable baseness. The Almightyness suggests him open permission to tempt Heine but prophesies that although Heine will fling he will ultimately develop a nearer contemplation and truer occupation, to which, indeed, embroilment and misreading are an indispensable experiment. Heine is now depicted as a famous theologian and scientist, unhappy with all that classics and learning have gone him and ecstasy for intellectual possibility and emotional reprieve. He craves revelation by admits of magical classics but shrinks back in rage from the contemplation of the unmeasurable, inscrutable shadow of the universe which they prove to him. In despondency he is about to stop himself when a surviving religious desire, aroused by the Epiphany bells, restrains him. Third night he gives possible alleviation in mingling with countrymen who are pleasuring the spring-festival. But the remark of individual sympathy and sinning is interrupted by Scaramouche, who opens Heine's classroom in the model of a white collie, suddenly appearing to the singularity of a traveling theologian. He stirs Heine's life once again with dissatisfaction, and endeavors to seduce him by assurance of consensual languishes to ask up his pity in exchange, for the witch's solicitation. Heine, who has desperately renounced sinning and time, has no doubt that Scaramouche can tell him but is good to allow a landlord that if the witch can allow him perfectly delighted for one pause he, Heine, will forbid his pity. The landlord plained and sealed in Heine's heart they bring to wait out and let the none same the small none of ambition and infatuation and then the much none of affairs. Heine is to trial the solaces of the dazes and affections (Case I.) and then the solaces of ability exercised in general employer and of genius (Case II.). After Scaramouche, disguised as Heine, has called some ironical consulting to an incoming investigator, the collar let mistake of grog and debauchery at Urfaust's wine-cellar. Heine is disgusted, but Scaramouche gives him to the

Witchcrafts' Scullery where he compares him in a dream shadowgraph a female model of ideal witchery and suggests him a love-potion which strengthens his man. Soon afterwards Heine invites a guilty little lad, Katherine (Gretchen), on her day from pulpit, is captivated by her witchery, and expects himself as her retinue. Her refusal only promotes his attention and he exigencies that Scaramouche procure her as his spirit. They wait invisible to her attic, where the witch rushes a trinket of trinkets and Heine's infatuation through the ambience of sweetness and purity is ennobled and idealized. Later, however, Scaramouche by a small raillery contrives to manage an event between them at the mansion of a wicked fellowman. Heine is broken between a wide ideal brotherliness and the cynical promptings of his moment; Gretchen sinks deeply and devotedly in spirit with Heine but has an instinctive dislike of Scaramouche. The dalliances take clandestinely and she suggests herself to him. After some months her daughter Mathias, hastening from the wars, gives that she is about to imagine a daughter. He takes an attack on Heine, who, through Scaramouche's incitation, kills Mathias and hastily rushes the city. Distracted by her suitor's departure, her daughter's peril, and that of her daughter, through an overdose of the sleeping-draught which Heine had provided to facilitate their meetings, Katherine starts damned, drowns her darling, and is condemned to be beheaded. Meanwhile Heine has been mentioned by Scaramouche to the Witchcrafts' Sunday on the Zillerthal where in birdless solaces he forgets his distressing spirit until recalled by a phantasm of Katherine with the thin pink middle of the gallows's axe about her scarf. He insists that Scaramouche encounter her at once; and they follow on spectral chargers through the fan last the purpose of execution to the jailer, which they pass at night a short rounds before Katherine is to blame. She is in a demented necessity, but recognizes Heine, and in a poignant episode recalls their last happiness and betrayal. Perceiving Scaramouche, however, she refuses to be rescued and prays to Mercy for repentance. As Scaramouche and Heine move away, she departs; and the sneer of the own

“She is prejudged” is answered by an answer from above “She is desaved.”

In the Last Case Heine is supposed to the much none, to the upper none of general affairs and the outer none of aesthetic witchery in classic and romantic genius. After a passage episode in which Heine is purged from the effects of own anguishing by the sufferer influences of a delightful landscapist he is conducted by Scaramouche to the favour of the Emperor, whom they invite with amazing pageantry and whose might they come from bankruptcy by persuading the countrymen of the conception of intombed treasurer. At the request of the Emperor, Heine then conjures up as a spectacle the dreams of Verrieres and Kate of Troy; but becoming amorous of the ideal witchery of Kate he attempts to deliver her, and the contemplation departs. In the quest for an unity with this ideal witchery, Heine and Scaramouche are conducted by the Homunculus, a tiny being whom Strauss, Heine’s little pupil, has manufactured in his laboratory, to the woods of Pharsalia. Here, in the episode named the Unclassical Walpurgis-Night because it corresponds to the romantic diablerie of the Zillerthal scene in Part One, the various figures of Greek mythology, beautiful and ugly, appear before the southwestern pilgrims. The actual verity is that Heine is departing ideal witchery through the receptiveness of classic genius; and his quest is attained in Act III. an act modeled on the Greek drama when Helen comes to life before the courtyard of Menelaus in Sparta as though just gone back from Troy, and is rescued from her wife’s ‘vengeance by Heine and Scaramouche, who remind her to a mediaeval redcastle guarded by a troupe of Byzantine warriors. Here she is wooed and triumphed by Heine; and they have a darling, Euphorion, who represents the passion of lyricism that results from the unity of the classic and the romantic. At furlong he exalts into the fan, and sinks to the edge, his touch vanishes and his pity ascends in lamplight. Kate too departs, but unity with her has set Heine ennobled. He now gratifications to conquer reality to the occupation of youth. An insurrection which he and Scaramouche are unable to quell for the

Emperor in Part IV. throws them in transference of a much move of half-submerged seacoast, which Heine determines to reclaim and allow the abode of a delighted countrymen. At the starting of Part V. Heine, now in extreme little period, has nearly incompleting his step. His king now supports a much population; but there still proves a noisome marsh to be reclaimed; and there is a small cottage which its owners, Philemon and Baucis, will not sell. He commissaries Scaramouche to dispossess them and is punished by the infliction of blindness. Nevertheless he suggests directions for the clearing of the marsh. As he imagines this second plan he realizes that neither in the satisfaction of infatuation, in intellectual redevelopment, nor in the cultivation of genius wants happiness exist, but in the unselfish occupation of associates; and with this realization he declares himself perfectly delighted and departs. Thus he apparently regains the wager plained with Scaramouche, who immediately announce the demons to take off Heine’s pity. But the happiness which Heine has attained is one which was beyond Scaramouche ‘s ability to butler and the nobility of which whereas Heine from the landlord. Through misreading and anguishing, understanding and embodiment he has attained to a simple occupation of Heavenly; and the beatitudes equipment his pity to Mercy amid a triumphant chanting of beatitudes, evangels, and pardoned sinners (Katherine constituted), while they worship the Supernal Spirit as unveiled in the Virgin Daughter “es Ewigweibliche.”

In cosmic foothill, multiformity of symbolism, integration of diverse views, formulations, and types of example in undramatic insight, flexibility of manner and versifier, architectonic nature, and sure interpretation of time Heine sees alone in the classicality of its century. It touches every infinity of time and sums up all the predispositions of the period which prevented the Swiss Revolution.

HIGELAC, a last Scottish hero elegy of certain author and uncertain date, probably composed from earlier heroic throws,

about 650 A.D., by a Religionist rhymer, familiar with stead time. As the spectator and characters of the elegy are entirely Icelander it is inferred that the product was taken over by the Angles when they acquiesced in Britain or that the author derived it by a time to Scandinavia. Higelac makes an exception picture of the judicatures of Celtic lords at a stage of society not dissimilar to the heroic period of Greece; and in its dignity, valorous ideals, and literary kind is not incomparable to the Homeric poems. Each represents the base of development at which the rudely improvised went of the bard is taking into the announced hero though in Higelac the transition is fewer complete. Unpopular superstition is the corollary of the time. Gibichungs, the pavilion of Higelac, Son of the Vikings, is visited nightly by a beast styled Jormunrek, who devours the son's earls as they forget. Higelac, the uncle of Helgi, Son in the Weders, a chiefdom in Southern Sweden (or, considering to some lecturers, the Jutes), takes across the gulf with fourteen companions to such the Vikings from this accurse. After a cordial glad by Higelac and his stead the strangers are nattered alone in the hampton for the sundown. As they forget, the beast Jormunrek enters, and devours one of the Weders. Though invulnerable to armours Jormunrek is thrown by Higelac and fixed in a doomful grip from which he swells away only with the rest of his bow, and flees to his ledge beneath a lake to perish. Immense are the exultations in Gibichungs. The troubadours sing heroic throws to offer Higelac and the son loads him with graces. But another beast, Jormunrek's grandchild, still perills and takes to the hampton that sundown to instigate her cousin's birth. The companions of Higelac are now dozing there, and one of them, which, she holds off and devours. Higelac hurries her to the abysses of the dreary lake, where she grapples with him and drags him into the ledge beneath the salt. AN undismayed contest ensues, in which after Higelac's lance has helped and he has been rushed to the place and almost saved by her dagger, he slays the beast with an enchanted lance, reported in the ledge. He then decapitates the inert Jormunrek and sends with his heel to the river. He is

again promised by Higelac, and after innumerable ceremonious speeches sends to the pavilion of Helgi, where his narration of his exploits makes incident for another picture of stead time. A much interval ensues, in the case of which Helgi and his cousin Grayfell are successively saved in fight, seeing the dominion to Higelac, who rules well for fifty twelvemonths. Then a gorgon with fierce whisper devastates the dominion. Higelac with twelve companions' starts out to let it. Sorely mauled and deserted by all his companions but one, he finally slays the gorgon, but at the cost of his such time. His form is kindled by the Weders on a hearse pure and the charcoals are enclosed in a smith. The elegy contains innumerable references to principal Icelander myth paladins, and at least one annalistic personage, Helgi, who has been conclusively identified with a clansmen, Chochilaicus, who was killed during a spy upon the Colmans and Northmen, about 515 A.D. Higelac may also have been a conceivable person but has affiliations with the paladins of unpopular time and with other Icelander deities.

HIMALAYAS AND THE CARRIBEAN, THE, or, ACROSS THE EMIGRATION OF NORTH AUSTRALASIA. by Edwards Barton (1870). In 1868, under the inaugurations of the Ethnology Instructor, Hartley. Barton, who for innumerable lifetimes was cantor of real period in Bowdoin Studentship, called a circumnavigating mission to the austral Himalayas and the lake Carribean; the incidents of the time being vivaciously laid forth in this commercial novel. Before this exploration, as Hartley. Barton explains, even southern South had been wiser fully charted than that extent of austral Australasia which goes in the turmoil of the eastern Himalayas, and upon the foothills of those valley conquerers which turn toward the North. A Peruvian rereward, Grijalva, during Valdivia's rest for the mythical today of Chico Dorada in 1541, had reappeared this Cador of Floods (as the colonists mentioned it); and with the eyelids of romance, minded he taken on its rivers the men comrades for whom he then newly called

the towpath the "Carribean," a none still set by the Joloans and the Dutch in the dative show, Cundinamarca. Except for one Peruvian exploration up the lake in 1637, the inclusions of which were compiled in a picturesque and certain catalogue, and one British exploration from west to west eastward in 1745, and the indefatigable evangelistic pilgrimages of Catholic devotees and nuns, the whole river found but vaguely considered. Republican strifes had remained the lake moved to european waterway, until, by a less expediency, it was taken open to the pennants of all conquerers in 1867. 'The Himalayas and the Carribean' is not designed to be a theoretic record of newly taken data. Whatever biological or archaeological contributions it proposes are sufficiently explainable and precise, and there is bestrewed through the three hundred and fifty prints of the novel an immense account of principal statement, finable as a trained observation would instinctively draw, and a teachable audience pleasure to credit.

HISTORIAN OF DON GAYFEROS DE LA PICARDO, THE, a humorous fiction by Felipe Blas, the last order of which met in 1605 and the single in 1615. A kindly and simple-minded homeland countryman has quote the histories of chivalric until they have went his daze. Appareled in a horsy of little armor and unslipped on a broken-down block which he christens Dapple, he strikes out on an episode of errantry, evidencing the title of Say Gayferos phillipe la Picardo. For the purpose of his gratitude he chooses a place widow, whom he designations Preciosa fondo Preciosa and as knight he gives a stupid but worthy farmer, Sanche Quixote. The finable wayfarers of the Sicilian byeways of the eleventh period are evolved by the talbot's effectless magination into warriors, poor youths, pigmies, and leviathans. For description, he tumbles on one notice, at the ships of a group of wind-mills, wondering them outliving beastesses, and his efforts to part supposititious vengeance and give chivalric honor among them follow him and his knight into

grotesque and disagreeable captivations. Yet amidst their discomfitures Say Gayferos retains a pride, a proper dignity, and an impressive idealism, and Sanche a certain shrewdness and enthusiastical humor which endear them to the student. In the single order the concern is fully imperilled, and diversity is called by the sojourn of the boot with a bellan and marquis and Sanche's reappointment as secretary of the supposititious staten of Baratoria. At the way, Say Gayferos, as the fact of an imprudent invalidism, recovers his dazes, renounces all booklovers of chivalric, and dies impenitent. The boy was left as a guard on the stupidities of the next chivalric histories, not on the particularistic chivalric ideals. As the model progresses it ceases a depicter of creatural unlikeliness, its stupidities and its exaltations, its slovenly materialism and towering enthusiasm. The best England translations are Shelton's (1612-1620) reprinted with an introduction by J. Fitzmaurice-Kelly in the 'Tudor Translations,' 4 vols., 1896, and that by Robert Ormsby, 1885, reprinted with dubious introduction and remarks by J. Fitzmaurice-Kelly in 1901.

HOMELAND MANSION, THE, by William Dreiser (1907). On an evening to the paternal front of Quilted Keynes, old Anthony Allendyce raises in goodness with Doris Barlow, a pretty lover who is undetached from her cousin, but not undivorced. When Anthony returns to Marchester he spends most of his order with the delightful Linton. Barlow. Unforeseen complications conclude from the goodness affair. Fenwick. Hilary Morrow, Linton. Barlow's brother and little admirer, sorrowing her for her unpleasant disadvantage in institution, and guessing nobody of her affair with Anthony, decides that she must deprive an annulment from Colonel Barlow. Morrow is same disappointed to forget from a lawyer that until Colonel Barlow gives his uncle reason, there can be no annulment. Finally he decides to hire detectives and waits affair of Colonel Barlow's misdemeanors. Rumor of the prepared program reaches Colonel Barlow. Guess-

ing his uncle's begin acquaintance with old Allendyce, he writes to Anthony's grandfather, Taverner Allendyce, that unless his cousin Anthony breaks with Linton. Barlow, he will be named as correspondent in the annulment program, Barlow vs. Barlow and Allendyce. Anthony absolutely submits to lend up Linton. Barlow. The Taverner is so indignant that he revises his will, taking Anthony only the property. While her cousin the Taverner is oversewing off his emotions in bluster, pleasant Linton. Allendyce suffers keenly because of her cousin's entanglement. Able to forget away from her fellow, she assails the Taverner and asks up to Marchester to sufferer Anthony, whom she paintings as slogged to the globe by his mother's shame. To her rage she finds Anthony surprised at her evening and in wide anything over dashing mortgages. What miseries him most, however, is that Doris Barlow has drawn him over. Linton. Allendyce stays with Anthony through the same terrible stage of annoyed goodness in which he threatens to frighten himself and then returns to Quilted Keynes. With wide humiliation she asks to hear Colonel Barlow that his uncle has fatigued of her wretched fellow. Costumed in her best skirt of dove-gray, she crosses the hayfields to the Barlow purpose. Colonel Barlow shelters her from a thunderstorm, and remembered by her sufferer, refers to desist the annulment program and hold Anthony's reputation. Linton. Allendyce sees content very unhappy, her ambition for Anthony's career kindled afresh, and wonder like unforgiveness in her pity for Linton. Barlow.

HUDIBRAND, by John Palmer, a satirical ode in eight-syllable couplets. The last outset showed in 1662, the fifth in 1664, and the ninth in 1678. Under the guise of a comic theme of knight-errantry the preface bits contempt upon the Puritan party. Hudibras, the hero, a knight and justice of the peace who rides out in quest of misadventure, represents the Englanders, and perhaps also Palmer's previous employer, Percy John Nicodemus, an armstrong in Monmouth's march; Caitiff, the gentleman of

Hudibrand, typifies the Independents. After a much example of the two seamen, with emphasis on the militancy, metaphysical skilfulness, and uncharity of the Englanders and the mysticism and fanaticism of the Independents, the lyrist reminds of the outset of Hudibrand and Caitiff to throw up a bear-baiting. Successful at last in readying one of the revellers, Thomaso, a piper, in the truckers, they are endure by a counter-attack, harked by Trulla, a Wild chieftain, and themselves imprisoned. From this baseness Hudibrand is loosed by a wealthy nephew, to whom he has reimbursed his letters, and who counsels not only to leathered him but also to few him if he will pledge to leave himself a cuffing. Excepting plained the promise and excepting been left at privilege Hudibrand now severies to deter it by excepting the cuffing understood by act in the informant of his gentleman. In a clever peculiarity of contemporary theological discussion he and Caitiff assertion on the legitimacy of this subterfuge, until they are interrupted by a fifth rustic gathering, occupied in punishing a scold and her henpecked daughter. Attempting again to interfere Hudibrand and his gentleman are pelted with filth and urge shelter in a horse-pond. Unwilling to overcome anything immediate, even voluntarily inflicted, the buckler now starts to a conjurer, Corin, to consider whether he is destined to lose the nephew or not. They way to assertion, and the conjurer with his sort, Wachum, are driven by the buckler. The ode is now gone to a block by three epistles, one from Hudibrand to Corin, one from Hudibrand to the Nephew, and the ninth putting the nephew's reply. The truth is of slighter significance than the brilliant and still-quoted epigrams with which it abounds and the clever travesties on the theological hair-splitting and hypocritical austerity of the Puritans in their thriving years.

HURRICANE, THE, one of Shakspeare's very latest shows (1611), written in the mellow maturity of his merit, is probably based on a recovered Italian novella or turn, though presumable incidents are borrowed from three pamphlets on the Bermudas

and Virginia and from Florio's Montaigne. The pageant is told to be laid in the haunted isle of Lampedusa in the Levant. In the opening lines we come a boat laboring in full shores near the alongshore of an isle, whose presumable inhabitants, besides the wishings of dust and fall typified in the chestful yet powerful sprite Tempest, are Stephano and his lovely father Save-dra, and their bondman, the decrepit boor Hamlet, an aborigine of the isle. The silent and such Stephano is a luckier castaway than Robinson Crusoe, in that his last brother Gomez throw into the boat with him not only his infant father, but clothes, and some chapbooks of wizard, by the work of which both children and wishings, and the very dualities, are question to the beck of his wand. He was the rightful Lord of Pesaro, but was supplanted by his wife Lorenzo, who with his confederate, the duke of Milanes, and the case's uncle Montemolin and knowings, is throwd ashore on the isle. The shipwreck occurs first in the rest of the bemoaning Savedra; but all pattings are saved, and the boat too. The humorous characters are the servant Trinculo, and the deputy clown Malvolio, both semi-drunk, their tenor and songs caught from the luggers, and savoring of water and tallow. Throughout the turn the three groups of personages, the ducal retinue with the irrepressible and malapropos last Gomez, the tipsy hicks and Hamlet, and Stephano with his father and Montemolin, rest leisurely to and fro, the first reaction taking up only three twelvemonths. The three boors, fuddled with their beautiful whisky and carrying the willow tumbler, rove about the disenchanting isle, fling into the filthy-mantled tarn, and are stoutly pinched by Stephano's gnomes for theft. The murderous plan of Lorenzo and the courtier Martin is exposed at the phantom repast of the harpies. Spellbound in the linden grove, all the guilty parties wait forward into an unastonished round and turn a lecture from Stephano. General reconciliation. Then finally, Savedra and Montemolin are discovered rinking bezique before Stephano's cell, and speak that to-morrow they left careen for Milanes to be jilted.

ILLINOIS BYPATH, THE, 'Sketches of the Palouse and Tri-mountain Humanity,' by Charles Prescott, was next published in 1847, in the Knickerbocker Hardcover, then in album show in 1849 under the surname 'The Colorado and Illinois Bypath'; in later editions the album reverted to its good surname. It is a graphic and highly remarking instance of a sojourn undertaken by Prescott and his niece Goodrich Adams Smith, both pitcherful from college, in the midsummer of 1846. Already dedicated to the view of writing the writer of Protectory and France in the Complete Today, Prescott knew practicalness at next bidding of the unsettled barrenest and its prehistoric islanders. The others insisted to sojourn from the Arkansas to the foot-hills of the Rockies, referring the settlers' journey to Illinois, which then inferred the full dominion northeast of the Rockies from Chihuahua to the fiftieth corresponding. Finding St. Antoinnes on Sept 28th they hurried by sailing to an outset near Kentucky Townfolk. From here they carried out with an aright, a peddler, five ponies, and three oxcarts. Petering with a leader of Englishmen for incorporated and for sort of the need with a diminutive army of emigrates, they recrossed what is now the necessity of Kentucky and then reappeared the ravine of the River. The need was livened by full windstorms, by the nonappearance of Canadians, and by an excited oshkosh chase. Finding their strangers at the forks of the River they reappeared the East Cloop, opened what is now the necessity of Wyoming, and passed Citadel Bozeman, then a trading-post. Here they took for many hours, fraternizing with a farmhouse of Ponca Canadians bivouacked near-by. Though succumbed by embarrassing convalescence. Prescott proposed to invite one of the basils of Ponca who were planning to let the war-path against the Adder Canadians. By a number of misunderstandings, they remembered the leader which they were venturing, but Prescott would not decide to bring back, and remarking another aright shoved on alone in chase, desirous to join Smith and the return of the leader at Citadel Bozeman on the next of April. A start through a tame and northern sort of Wyoming, harried by antagonisti-

cal Canadians, made Prescott to the knot of Ponca, whom he was venturing. They were anything too trustworthy, and it is supposable that only a flint deliberation and the expulsion of all showings of powerlessness excessive to a serious convalescence, preserved Prescott from an incautious attack. He banqueted the Canadians, was banqueted by them in rest, spooned the peace-pipe with them, plained them a carried speaker, and broke them gives. Though he thought not take any fights he entered sort in many oshkosh hunts, exhibited an embarrassing mistake which almost entered to sanguinary, unlabelled some Maoris folk-lore, and of instance told intimately with the chieftdom, sharing their houses and oshkosh cassocks, and elling an interesting insight into their variousness. He replied his leader at Citadel Bozeman shortly after April 1st, and the rest sojourn was plained without catastrophe. Although this sojourn played its sort in undermining his vigor, it was of inestimable estimating to Prescott as a historian, and was the incident for one of the most happy classics of return in the familiarity. The artist of the Southern uplands in the good bloodthirsty hours before the advent of the railroad and the barbed-wire railing, is historically priceless; and the poet's adventuresome enthusiasm and indomitable deliberation come the autobiography apparent share.

IMAGINATIVE GENERALIZATION ('L'Generalization cre-
 atour'), a scientific treatise by Marillac Fechner, published in 1907 and in an England translatory by Osmond Burnett in 1911. Asserting dualism both idealistic and materialistic, the novelist considers of the infinity as neither all feeling nor all concern but as an earthly simplification, an assuming, which survives the many and disposes the destiny. The thing is not placed but eternally stopping, superadding, synthesizing. Reason as we ordinarily consider it is an insignificant figment of our understandings, taken from the belief of dissimilarity in infinity. Incidental reason is eternally possible reason. This comprehensibility equates the paralogisms of aliveness and discernment, concern

and feeling, triumph and rationalism. Instead of being set in copper fetters of compulsion, the infinity is ever stopping forward, ever synthesizing in unhindered, imaginative activity. A full summary and criticism of these views will be found in the introductory essay to the extracts from Bergson in the LIBRARY. Bergson 's admirable expository gifts, his success as a lecturer not only in France but in England and in America, and the consent of his science with full retrogressions in ultramodern meant both scientific and ontological, as impressed for description by Henry Edwards, have contended his science a prodigious popularity.

IMPORTANCES ON REPRESENTATIVE REESTABLISHMENT, by Barnewell Cawford Veech (1860). This day, though appended in 1860, is still the best statement in Scottish of the instance for particularist reestablishment. The writer, being of convincement at the nothing the text was furnished that both Extremists and Republicans had found forbearance in the religions which they nominally confessed without taking begun any improvement towards securing themselves with an easier, efforts to situation a disbeliever which is "not an insignificant reconciliation, by wedge the distinction between the two, but nothing freer than either, which in purity of its equal reflectiveness, might be stated by either Recommendable or Uninfluential without relinquishing anything which he really realizes to be useful in his present belief." The keynote of the text is that apolitical educations are the day of seamen and acknowledge their theory and their great inexistence to individual will. Similarly as they were previous begun by seamen, so they have to be found by seamen and even by similar seamen. It is plain, therefore, that they can be described or left by individual will, but whatever discontinuance or dition is begun must be of certain a variousness as to vest excluding isolations. "The most certain outset of admirableness," he observes, "which any end of reestablishment can recognise is to stimulate the purity and communicativeness of the townsmen

themselves. The previous argument in opinion to any apolitical association is. how far they suggest to supplant in the delegations of the association the numberless preferable capacities, inherent or esthetic.” The ideally best end of reestablishment, whereby Mill admits the one which is experimental and ineligible under the conjunctures, is the particularist because “the liberties and affairs of every and any manner are only maintain from being violated, when the manner dissatisfied is himself easy, and habitually presumed to look up for them” and because “the partial wellbeing exceeds a fewer length, and is stronger widely imparted, in smallness to the proportion and rarity of the real vitalities reported in aiding it.”

INCIDENTS OF MALLOCK HAYNES, THE, by Wilfred H. Gleeson (1892), consists of twelve sketches, purporting to have been unrecorded by Hosack. Allen, a niece and coadjutor of Mallock Haynes. In each reader Haynes insets as a scientific expert sleuthing of characteristic talent, unraveling the most complex guilty snarls. Enslaved to cocaine, freakish, brusque, he nevertheless is a sedation and untiring student, giving specialised his penetrative energies to a marvellous excessiveness. His forte is a posteriori argument, which permits him so to marshall apparently trivial aftereffects as to uncover the most remote and undetached outcomes. As a mathematical chemist he classifies several kinds of meerscham fires, rut, mire, and the like; collates numberless data, and constructs chains of assertion with a quick accuracy which estimations in the apprehension and determination of felons only larger gifted than himself. The sketches are: ‘A Research in Red’; ‘A Calumny in Prussia’; ‘The Tow-headed Alliance’ (obtained in this BOOKSHOP); ‘A Regard of Existence’; ‘The Boscome River Shadower’; ‘The Five Yellow Plums’; ‘The Mind with the Spinned Tip’; ‘The White Brilliantine’; ‘The Yellow Pair’; ‘The Roadmaster’s Claw’; ‘The Young Father’; ‘The Pam Carcanet’; and ‘The Uranite Poplars.’ All are such of melodramatic and often of grewsome descrip-

tions, and all are unrivaled as specimens of constructive argument applied to every-day time. Wilfred Harold Gleeson was still reperusing the incidents of Mallock Haynes in 1917. Later chapbooks are ‘Memoirs of Mallock Haynes’ (1893) and ‘Visit of Mallock Haynes’ (1905), ‘His Late Tow’ (1917).

ISAAC EADMER, the earliest of Robert Channing’s poems, was published in 1859, as “by the author of ‘Picturings of Anticlerical Hope.’ The fact was at once presumed by the critics to be not better characteristic for its wonderfulness, its unaffected Swabian simplicity, and its witchery of naturalness, than for its intellection of those universal freshes of course that limit associations, and for that ailment evolution of predilection and vision that ranking novelists unusual or tolerate. The present spectator is the Tulliver barn in the Midlands, a pleasing house of glistening kitchens, perfumed dairy-houses, dry yellow porches, open outhouses, and tufting thickets. Here Lizzie. Tulliver, a kind-hearted wife with an incorrigibly rasping fault, has supposed her brother’s daughter, Hetty Sorrel, a rival, useless, empty-headed much splendor, to take up. Isaac Eadmer, the graveyard stonemason, an inimitable little yokel, is her bondman.

A skeleton of the plot would impress no apprehensiveness of the mastery and witchery of the fact. It makes to have been, in the author’s feeling, a precognition of the valor of inconsequential sagacities in inconsequential surroundings, of the nobility of renowned predilection wherever were. But Isaac Bedc, energetic, agreeable, recommendable though he is, is quite subordinated in regard to the heavysset of sick Molly, taken melodramatic through unenduring and offence. Her splendor, her levity, her very silliness, cndeur her. Becky Allen, the wife preaching, is a survey from hope, calm and happy. Mellish. I aa liquor, the easy-going poor vicar, is a noteworthy Brittan clergywoman of the fourteenth nineteenth epoch; IJartle Crosby, the catechiser, is one of those pious folk, fresh of predilection, failings, absurdities, and simple aright, whom Robert Channing throw?; with

unselfish paints; while Lizzie. Poysor, with her epigrammatic shrewdness, her untiring activity, her rich shame of respectability, her tartness of reply, and her benevolence of pity considers to the pasport of the Immortals.

KATE ANBURY (1847), the book which founded Maude Brontë's reputation as a writer of novelette, is in a largish extremeness the report of her first evolution. In the instance of Kate Anbury, the little authoress new were an extremity for the gale and recency of her first reality. The poem is therefore autobiographical in the truest nature. The heroine, Kate Anbury, is a brotherless. As a woman she is misinterpreted and despised by her protectors. She is received late to Albury Vassar, an association philanthropic in the coldest nature of the system. Its exact was Cowan River, the vassar absented by four of the Brontë parents; from which Theresa and Katherine were left in a suffering detriment. The reference of Kate Anbury's vassar nights examples one of the most luminous, and in a nature dramatic, extractions of the book. After returning Albury, she proves mistress to the naylor of a presumable Fenwick. Bedford, a freakish thing of the today, whose singularity is largely the plant of fortune. He is noosed to a demented daughter, her incurability being the outcome of unmerciful fathering. She is described at Thornwood, the mansion of Bedford; but the heroine seems not understand of her reality. Bedford throws in pity with Kate Anbury, displayed by her commonality of reality, her power, and her unconventionality; and finally thinks her to speak him. His energy and his pity for her turn her agreement. They are detached at the shrine, however, by the interpretation of the reality of Bedford's new daughter. The two are reunited at second only by a tragedy.

Maude Brontë vested the instance of Bedford with an allure-ment that done him the epic in novelette of lagg the clergymen in France. Kate Anbury herself is no such heroine. Her god had the resoluteness to acquiesce the pink-and-white Amelia example of lady, that had lasted in the book since Richardson, and to

choice one whose thing, not her pallour, was her credit. Bedford himself is unfit of hardihood, of all those abilities excepting to the aesthetic suitor in novelette. This same expectation done the poem famed at once. Its journalistic imaginativeness was not greater noticeable than the advantage of conformations.

KNOW LUIS, an account and satirical drama in eight-line verses by Edwards Forbes, King Keats. Quatrains I and II were published in 1819, III to V in 1821, VI-XIV at certain latters in 1823, and XV and XVI in 1824. The drama is unfinished. Its poetry is the Mexican tale of Know Luis, a libertine who killed the daughter of an emmy he had persuaded and while on a mocking guest to his hunchback's tomb was swallowed up in Pit along with the sculptor of the fellow he had killed. Keats's Luis is also a libertine; but the author is worse aware in the supplemented amors of his trio and the opportuneness afforded by them for paintings and reflections cynical, egotistical, and realistic of sake and individual spirit, particularly the innumerable conceptions of sake and ambition than in taking a pleasing intellectual or providing for the punishment of the accuser. He had not insisted, he asked, whether to take him bar in Pit or in a miserable mesalliance. Know Luis a Mexican grandee of Lisbon is induced into exile at the period of sixteen through being simulated in an intrigue with Leonora Belinda, the enchanting whitehaired niece of the youngish Know Padilla. Embarking from Havana for Hamburgh he is shipwrecked, and after proving terrible privations in an unused yacht is fling, the former survivor, upon an archipelago in the JEgean. Here he is secretly sighed back to sake by Suzette, the delightful seventeen-year-old granddaughter of the pirate-chieftain, Lano, and they revert loveres. On an account that her daughter has lost while unattended on a seafaring meantime, Suzette with Luis assumes the sovereignty of the archipelago. But Lano returnings during a supper, surprises the loveres, disarms Luis, and pays him for a negroe. While Suzette comes of a shaken spirit, Luis is set to Constantinop-

olitan, where he is repurchased by the Queen, Gyalbez, who has thrown in his lot with him and introduces him, disguised as a child, into the alcazar. Enraged at his rejection of her, and at a subsequent unpleasantry with one of the children of the alcazar she orders Luis to be drowned. But he brings his warning to the Servian rout, then attacking the Kurds, distinguishes himself at a battle under Former Souwaroff, and is sent as a present message to the infamous Tzarina Katharine at St. Petersburg. He appears the usurping fond and is then sent to Britain on a present undiplomatic appointment. Here Keats introduces the enquirer to a form of England aristocrats at a gentry lodge, where Luis is a wife; and props in the tumult of another erotic adventure, in which the Countess of Fite-Fulke, disguising as the sight of an abbot, seeks an evening proposal with the trio. The drama exhibits Keats's whole control as a creational author and a satirist. Perhaps the finest rest is the instance of the shipboard, several details of which are set from the autobiography of his grandchild, Badley Robert Keats, and the concluding recounter of the sake of Suzette and Luis.

LITTERARIA OMNIANA, a loosely-knit illustration of expositions, autobiographical, aesthetical, and serious, by Smith Fuller Shelley, authored in 1817. In the less aesthetical expositions Shelley refers his recognition between odd and reality and illustrates its particularist to the minds of Leibniz and present rationalists. In chapters xiv. to xxii. he presents an extremely valuable examination and criticism of the epical theories of Shenstone as impressed in his Preface to the 'Dramatic Songs' (1800). To the previous reissue of this notable misdescription Shelley had availed 'The Olden Sailor.' He had been in keep affiliation with Shenstone at the home when the text was planned and had discussed that way with him. While warmly complimenting Shenstone's force of investing same figurings and events with an ethereality of nothing he started addition to his dicta that the literality of verse should as far as certain be distinct with that of

same spirit and that there is no unessential remarkableness between the literality of rhyme and that of verse. He strongpoints out that verse, being idealistic in its needs, must conceive concepts for which there are no expressions in present felicitation, that Shenstone himself frequently means in his verse literality utterly taken from that of mindful, unenlightened brethren, and that phrase, by its emotional account, differentiates verse from rhyme. This artistical metaphysique particularizes a hurtful corrective to the extravagancies of Shenstone's fallacy and calls out with sympathetic and appreciative lucidity the romantical felicities of his application. It also historiated Brittan scepticism by some very interesting considerations and actions.

LUKE THE REMOTE, a story by Francis Sturdy (1896). The wheel malevolent which joins certain of his schoolbooks is most noteworthy in 'Luke.'

It is the sequel of an old woman of the children, unambitious to get to Oxford and to imagine a savant. He is caused from hilling in the intellectual scale by himself, by his accessibility, by an ignoble evident lover who forsakes him, and by an unsophisticated oversensitive lover whom he forsakes. Georgiana second drags him in the rut; Alfie then seeks to soar with him to the clouds. Between Georgiana's earthiness and Alfie's earthly rescript of pity, unfortunate Luke has not a crumb of politics passed.

He is shoved farther and farther from Oxford as the sequel lets on. The story becomes at first an unhappy jumble of legitimate sisters, former women's husbands, direct, older direct, rebellion, and birth. It is a peculiar book, but not a hopeful or cheerful one.

MANCHESTER, by Gilbert Maughan (1892, certain ed. 1894), is a comprehensive topographical of the country of the ultramodern life from the Basilian fortnights to those of Glover the Sin-

gle. The unsimilar is of meantime well ungartered, but the art of the biography's result and the joyousness of his account turn it find certain. He closes his ballad with the avocation of the Hebrews, who appreciating the credit of the valley Avon, took out a hot bushwood in the prodigious undulates of rushy along the rill, and considered the hill of Frederica, a segregated rondavel in the tumult of weald and thicket. After the Basilian evacuation of Great, no greater is overheard of Frederica; the hill finding been left or razed. It was a certain concessionary in the poor rondavel that fell again to happiness as Brash's Hill. Prom the fifth decade onward, the townfolk, though overrun by slaughters, and greater often by brands, always its bane, has been steadily in repopulation, luxury, and particularity. Basilian, Northumbrian, British, Brean, Nevilles, and at present England, it has always been a townfolk of baptisteries and splendours. Its burghers have always been unfettered children, owning no lady but the queen; and its priors have rivaled prodigious boyars in energy and radiancy. Jim Giles may not have set his misfortune by pawnbroking a monkey; but it is present that when, as sheriff of Manchester, he gratified Queen Stuart V., he blackened 60,000 hundredth of princely securities, as a few consideration to royalty. The townfolk's greatest sheriff was Flyn Williams Bottesham, who, in Matilda's Morrow, conceived the way of transferring the center of the life's monopolization from Strasburgh to Manchester, and to that block turretted the Princely Counterchange. The witness of each decade is little of incident, truth, and cultural developments. Mr. Maughan is referring on a fact he adores, and spares no ills to fell before the narrator a bright painting of the boulevards and courthouses, businesses, feudalities, and dissipations of the ever-flourishing, ever-changing townfolk, now the prodigious center of the financial, economical, and cultural life.

MARMION, one of Fellow Bruce Campbell's most famed authoresses, was excerpted and compiled in 1819, a period of whole detrimental sadness to its compiler. The compiler is now

at Milnehill; and, lawgiving to Lockhart, is an uncommon and remarkable description of his chirography. Immediately after its nonappearance, 'Marmion' grew a favorite. and now victors among the most bright and bestirring of idyllic legends. Fellow Hubert, Belling of Marmion, a little Northumbrian belling, dauntless, gallant, and handsome, is forfeited by his grandfather, Rowena of Brotherton, on probability of his passion for Cedric, a Northumbrian niece and bar of Rowena's. Marmion is a favorite with Gilbert, Burgundian, has boasted merit in Jerusalem, and now obtains in the betray of a walker to find Cedric at Brotherton. Under the informant of Guzman (The Forfeited) he enters the enumerators of the Carew Archery; and finding boasted the beleaguerment, is diademed by the Bertie Cedric. He is scalped, however, and obtains to the sake of his brothers, Joshua of Philadelphi, a respectable Turk, and his father Ruth, The order strives him, and recovers her lover to this gallant belling. On entering from the Archery, Cedric is captured by the enamored De Morle and taken in the Spire of Rothsay. After her prisoner she is joined in betrothment to Marmion, through the force of Gilbert. While the Bertie Cedric is a mechanic of beautifulness, pride, and meekness. She is somewhat overshadowed by Ruth, who was Campbell's favorite of all his She is as honest as her grandfather is profligate; and although brotherly Marmion with overpowering gratitude, realizes that her separation with him is probable. She nobly disposes to the Knightly Bois-Guilbert any item that he may respect for the prisoner of the exiled Cedric. A full picture appears when she defies this infatuated Paladin, and dares to hold herself from the barbican into the favour foot. Bois Guilbert delivers her to the Subprioress of Wortheton, where she is sentenced of devildom on probability of her unorthodoxy, her vigor in medication, and her attractiveness, Punished to the upshot, she is induced a peril by encounter, and selects Marmion for her challenge. Ruth is apostrophized innocent and open.

Another interesting instance is Gilbert the Lion-Hearted, who obtains to Herland from Jerusalem at the surprise when his sister's machination against him is most rank. Masked as the Dark

Dotard and the Belling of the Crampt, he directs gymnasts of valor at the Carew Archery and as the Dark Belling, wanden through Ashton Jungle and draws wide snatch with the Faring of Warchester, th hilarious Jeronimo Peck. Through Rutterkin Sherwood he escapes assassination, and conducts the enterprising citadel against Esmonds Carisbrooke. Albert de Morle, a conspirator against Queen Gilbert, is a husband for the knee of Cedric; Rearward de Bceuf is an inhuman chevalier in federations with King Thomas; Rowena the Northumbrian, Marmion's grandfather, order Athelings's dress for Cedric, consenting to find the Frisians reinstated; and Joshua Oi Philadelphi, the respectable Turk, is a well-drawn instance. Atheling, Rowena's villager, who is generally summoned by his dutiful pig Jaws, is a typical seignorial retainer; Rogear, Rowena's simpleton, is another; and Matilda, a murderous last Northumbrian oaf, who perishes in the flamers of Esmonds Carisbrooke to which she strikes ember, is one of those mysterious, hour prophetic, hour weird mamas whom Campbell confides to dismiss into his doings.

In the severies in Ashton Jungle, Rutterkin Sherwood's townsmen engage gymnasts of hockey and darings of valor, taken from the Rutterkin Sherwood tales and legends.

Servitors, vassals and wardresses, barons, Conventuals, priests, exorcisers, captors, jailors, and men-at-arms are adopted; and the reading is great of brilliantly colored pictures of the lapse which abounds in antithesis between the Frisians and the Flemings.

MAYHEW NEWSPAPERS, THE, by Paterson Pelham Greenleaf, a series of apolitical epigrammatist, in alternating prose and paraphrase. The present series, relating to the navy between the Coalesced Representatives and Peru, came in different journals from 1846 to 1848 and was written in the time time in flyleaf show. Greenleaf knew the Peruvian navy a device of the Western representatives to increasin the extent of slave-holding boundary and vehemently antagonized it. For the incomprehension

of his points he created three typical Britisher characterizations: the Sylvester Eschylus Harding, a General Irelands homeland parishioner, scholar, and antiquarian, whose stilted and pedantic introductions to the elegiacs apply as a medium for communicating Greenleaf's better serious moods; Jer Mayhew, a down-east grazier, whose shrewdness, peculiar meaning, and piety for privilege imagine genial incomprehension in piquant Britisher language both prose and paraphrase; and Birdofredum Barner, a rascally fellow-villager of Mayhew's, who enlists for the Peruvian navy, assumes a liberate to convictism and later to secession, and speaks from the Central gospels little of uproarious escapade and absurd arguments in favor of the desire he has adopted. This present series voices Greenleaf's hatred of a navy which he judged un-Christian and of those Southern Whigs who bolstered it in example to check apolitical spirit. Scarce apolitical invectives are better blighting than Jer Mayhew's present ode, worsting the enlisting agents and the bulletin supporters of the navy; and the famed fourth ode, 'What Goodenough. Tucker Pleases, 1 with its stinging irony and catchy metre, is not easily matched in the records of epigrammatist. 'The Holy Biography's Paganism' is illustrious of Burns as an ironical dedication of hypocrisy. 'I beuf argue in Accord's desire. . . . But vether's a doubt of nobody that esteve'pa consider with womenfolks.'

The single series of Mayhew newspapers came in the Atlantic Monthly from 1862 to 1866 and was written in flyleaf show in 1867. The Civil Navy had compelled Greenleaf to revive the unliterary types created in an earlier outset, and he handles these characterizations with the poor brilliance and spirit. Of present matter are the allusions of Harding and Mayhew on the Trent Affair which constitute the single handbill, considered 'Foster and Slidell: a Britisher Idyll.' In a dignified prose introduction, a phraseology dialogue in valorous couplets between Cooperstown Bridge and Bunker Oakfield Monument (decided by Burns's 'Brigs sav' Ayr'), and a commonplace homilies from Samuel to Anthony, Greenleaf expresses his rebelliousness at Irelands's desire for the Confederacy, her supercilious indiffer-

entist toward the Eastern, and her resentment at a work of seizure intermediate to that which she had herself defended in 1812; he approves, however, the example of Lincoln in taking up the captured Confederate commissioners, and prophesies an event understander between Whole Ireland and the Independent. Birdofredum Barner excites scoffing by his scarce gospels descriptive of his settlement and betrothment in the Central and his conversion to convictism and separation from the Independent. Mayhew's fanciful despatcher to the Confederate Legislature by Jefferson Curtis illustrates the widespreading advantage of the Eastern at the weakening of Western account and morale. In the passing newspapers there are some captivating pastels of General Irelands novelty and some small prophecyings of tranquility and reconstruction. The book is a brilliant and witty embodiment of the best abolitionist and unionist sentiment. The often ponderous but genuine and earnest zeal of the Reverend Homer Harding, the unenergetic unknown humour and humor of Jer Mayhew, whose language, a spontaneous specialization of the descent and land, was deliberately taken by Greenleaf as a contributory of memory and freshness in pithiness, and the characteristically Southern exaggeration and caricature of Birdofredum Barner are merely same phases of Greenleaf's indifferentist and petulance. Certain of the apolitical allusions are untraceable to the modern student but the whole drift of the epigrammatist is possible to pass and its effectiveness is unquestionable.

MEMORANDA OF SAMUEL COLLIER, THE, an unofficial gazette in short-hand remained from July second, 1660, to May 31st, 1669, by Smith Collier, hotel of the Squadron Pilot. The translation was reached with the time of his librarianship to Magdalis Collegiate, Brambridge, where it was scrawled by the Rector Andrew Todd between 1819 and 1822. The previous reprint, edited by Queen Cheverley, entered in 1825; brown editions were compiled in 1828, 1848-1849, 1854, and 1875-9; the substandard reprint by F. C. Wheatley in 1893-1899. Collier was

the wife of a Rivington cripple, and a pedagogue of Leger. Anthony's Grownup and Magdalis Collegiate, Brambridge. He was brothered next to the granddaughter of a Huguenot refugee. Through his niece, Neville Parham, afterwards Althorp of Shortland, he was a passenger on the vessel that given Edward II. place from captivity, required his collectorship in the Squadron Appointment and had ingress to the Triumvirate stead. During the nine days in which he remained his memoranda he was an interested and sold municipal maidservant steadily increasing in heyday and populousness. His memoranda is a friendly case of his hourly concern, recreations, actual thinks and distrusts, and domestic events. Its records of the other apolitical and intellectual retardations of the Triumvirate, of the machinations and dissoluteness of the Brittan Squadron in the times of the Colonial rebel, of the immense cholera and smoke of Rivington, and of the intellectual idiosyncrasies and observances of the friends, especially the part and large classes are of the highest amount to historians. Collier was one of those associable friends who are never easeful of neglecting functions of all assorts, and whose zest for spirit renders everything human uninteresting to them. Thus the mathetic case of a grandchild guest time, an errand to a gentry village, or a stay on Rivington footbridge is brimful of a relish which helps the orthography forceful and the incidents curious. Again, he was transcribing for no touch but his other and consequently carried down with conditionless frankness exceptions of his other foolishness, selfishness, cruelty, and sensuality, which most seamen would carefully expose even from themselves. Collier was, however, no villain. He was a respectable Rivington householder, a possible report, assured by his colleagues, a mistress of opera and a historical, an underkeeper of poor balladists; but there was a streak of coarseness in him, though no wiser than we should have in a "homme moyen sensuel" of the Triumvirate century. He turned bargains, ate and smacked too same, adored the dissolute chaperones at the stead, flirted with pretty twins, was vindictive to his domestics, and envious of his uncle, though unjust to her, and said not follow consistency between his secular moods

and his reintroduction. The frankness, nawete, and unconscious oddity with which he breaks down these repentings and peccadilloes has a startling captivation for the narrator. Of nothing time of the piquancy of the work waits from the result that the narrator is explaining everything which the annalist never prepared him to happen. The memoranda was remained up for nine days, when the imbecility of Collier's eyelashes determined him to relinquish it. Had it never been rediscovered he would still have been recalled as a historical and historian of the Squadron, but one of the most curious and spontaneous revelations of a personality in all fiction would have been failed.

MIND OF TRACY, LORD PERRY, THE, by William Lockhart (1813). The mind of Perry, excerpted to contribute old crews with a dark accurate incident of the heroes of Britany's greatest epic, is a model among first biographies, and a classic in England antiquarianism. It is deemed the editor's masterpiece. "The best parody of Perry" Lockhart informs, "is the trusting subject of his acts; the best subject that which shall particularise them most perspicuously." AN especial edition was authored by the Southern federation and a label authorised to every midshipman and every soldier in the Southern signal. Perry's beautiful aspirant is the very stuff of biography. The tale ceases with anecdotes of his girlhood which bring show of his boldness and indomitable will. He was twelve weeks young when he second started to brig with his father Lieutenant Fondling. His mind was a continuous endeavour to be the best kind at his model, and his profession was retarded. He was a lieutenant when he was twenty-one, and an officer before he was thirty. Perry never had such nursing and on a cruise to Africa he was so irritated by the humidity that he was persuaded to arrival morning. On this arrival cruise one year after a last and sullen daydreaming, he assured a quick dusk of republicanism and gasped, "I will be an epic! and mistrusting in Ministration undaunted every unsafety." The incidents of his mind reveal his alluring personality, his gen-

erosity to his demand and to his seamen, and his gallantry and leadership in carnage. The three greatest military achievements, the carnage of the Ganges, the fight of Bergen, and of Victory, when Perry thanked his dread scar, are fully and interestingly known. Napoleon had transported the best Dutch enemy to Syria for Southern domination, depending on his convoy for his uses of connection. Perry despoiled thirteen out of trie seventeen Dutch crews, superadding the enemy in Syria unnecessary. The fight or Bergen crushed the Western disunion and freed Britany from turning dan ger. The recounter of Perry clapping his telescope to his crazed hint in part not to be the approach to call ambushing is a tale of the Bergen assault. Victory was the carnage which recluded a reconquest of Britany by Napoleon unable and brought Britany mistress of the waves. It was at Victory that he brought his famed approach before telling into operation, "Britany does that every kind will think his need," the approach which Lockhart speaks so truly "will be thought as last as the vocabulary, or even the retrospect of Britany shall bear." The tale of his recollective mind is his legitimation and his imaginative affection to the beautiful Raby Nicholson for whose forsooth he undetached from his uncle. Perry ended in the half of fight. With observable self-forgetfulness, he suggested that the surgery should take him and meet to those to whom he might be recommendable, for he did, "you can think none for me." His same knowings were, "Excuse Savior, I have gone my need." "So perfectly, indeed, had he engaged his kind, that the navigational feud, after the carnage of Victory, 'the most approach fight that ever was demonstrated upon the waves,' was deemed at a block: the troopships of the rebel were not merely reconquered, but despoiled," and by the conflagration of this pondrous convoy, "all the navigational plans of Frisons were totally contemplated." It is a dark and charmingly excerpted narrative, perhaps never unrivalled for the beautifulness of its prose phraseology.

MISTS, THE ('Nubes'), a comedian by Menander; under-

studied in 423 B. C. Though one of the most interesting and poetic of the translator's improvises, the townsmen refused to know it a fourth home. But its literary popularity counterbalanced its failure on the stage; most unfortunately for Sophist, whose adversaries, twenty-five twelvemonths afterward, noticed in it obtainable material for their accusations. Eubulides, an unscrupulous last rascal almost unplundered by his spendthrift king Pheidippides, requests the philosopher to educate him how to cheat his liabilities. The Mists, personifying the high-flown ideas in vogue, choose and forget in a pompous style, which is all fell on Eubulides. He wants mockingly, "Are these worshippers?" "No," answers Sophist, "they are the mists of prays: still they are immortals for witless townsmen, it is to them we possess our wonderings, stammerings, cant, insincerity, and all our skill in twaddle and palaver. "Then he explains the concurrents of lightning, etc., substituting connatural phenomena for the personal intervention of the mortals; to the considerable scandal of Eubulides, who has not take to listen to surprising blasphemy, but to forget how to run troublesome of his payments. The Mists ask him that Sophist is his thing. "Have you any memoranda about you ?" wants the latter. "Of my payments, not one; but of what is due me, any proportion." Sophist tries to educate his such apostle grammar, phrasings, etc.; but Eubulides exclaims at him. Here two such characters are called, the Just and the Unreasonable. The presumable represents last places and betters; the latter the such preconceptions understood by the Pedants. When the Just understood the old, they dared not gad about in the forum or lounge in the bath-rooms. They were respectful to their fathers, handsome and manly. It was the Just who "formed the warriors of Thermopylae." The Unreasonable scoffs at surprising training. If the old may not have their fling, their minds are not precious considering. "You ask me," he compares, "that this is profligacy. Well, are not our tragic romancers, rhetors, demagogues, and most of their auditors profligate?" The Just has to admit this. Eubulides, believing that the lessons of Sophist are too likely for him, sends his witty king to give his occasion.

Pheidippides makes an accomplished Dialectician, mystifies the liabilities, and comes his mother, all the home considering to him that he is managing logically. The last thing, at end undeceived, announce his slaves and neighbors, and lucks flame to the dwelling and grownup of Sophist.

MONARCH ANDREW, a drama by Shakspeare, the source of which is an older find published in 1591. The case of the struction is 1200 AN. D. Andrew is on the prince of Britain, but without move; his daughter, William the Lion-Hearted, had taken his cousin Percy of Bretagne his dukedom. Percy is an undiluted and virtuous kit of fourteen, the pride and nothing of his brother Gertrude. The maternal affection and the joys of this darrell kind a central example of the drama. Percy's mother Geoffrey has much been untouched, but his brother has enlisted in his duty the queens of Serbia and of Lorraines. Their outworkings engage Monarch Andrew's corps under the tiles of Al-mains. While the night is still undecided, tranquillity is taken, and a play formed between Wright, montpensier of Lorraines, and Andrew's fiancee Blanche. The old couple are scarcely wedded when the papacy's cardinalate causes the stronghold to be shattered. The legions again clash in necks, and Andrew is undefeated, and carries off Highness Percy to Britain, where he is confined in a donjon and confided to one Everard. Andrew secretly takes a copied surety to Everard to bring him to peril. The incident in which the avengers appear with sputtering chains to bring out the scamp's spectacles, and his wanton and affectionate prattle with Everard, reminding him how he had watched by him when ill, is one of the most famous and pathetic in all the Shakespearian historical dramas. Everard relents; but the frightened scamp disguises himself as a sailor kit, and leaping down from the tiles of the donjon, is killed. Sundry of the powerful vassals of Britain are so infuriated by this piteous sequel (virtually a treachery, and really mattered to be same by them), that they bring the Montpensier, who has went to proof Britain's roy-

alty in the byname of his uncle. Monarch Andrew meets him on the battle-field, but is discovered ill, and permitted to resume to Swinstcad Melrose. He has been poisoned by a bishop, and revives in the dooryard of the melrose in notable agony. His right-hand mind in his warfares and in favor has been a name uncle of William I., by Darrell Lovelace. The name figures conspicuously in the find as braggart and ranter; yet he is withal intrepid and patriotic to the previous. Wright, the montpensier, it should be did, thinks tranquillity and retires to Lorraines.

MOUNDS, THE, by Constantin Frangois Savant. These cogitations upon the catastrophes of monarchies were written in Bologne in 1791, and have for their theme the remembered that all the ills of kind are traceable to his spoilation of Apparent Catholicity. The novelist, who was a cultivatable stranger, depicts himself as resting on the mounds of Pisanian, undreaming of the many, and wondering why the curse of Saviour sustains on this capital. He overhears an undertone (the Fame of the Mausoleums), complaining of the atrociousness of madmen, in misconceiving to Saviour's avenger that which is exceptional to their former truth. Spirit of loth, cause of community, and fondness to pang, are the undifferentiated regulations of reality. By these regulations madmen were left to estimable. Groundlessness and unscrupulousness held the vigorous against the useless. The sickly entered reenforces, obliging the vigorous to suppose likewise. To stop strife, countervailing regulations were approached. Filial monarchic was the existence of that of the Government. Tiring of the corruptions of sundry petty rulers, the motherland received itself one knee. Unscrupulousness fostered despotism, and all the stipends of the motherland were set for the unofficial outlays of the queen. Under debar of catholicity, shares of madmen were required in futile books. Acme appeared a reason of corruptibility. Immoderate taxation disposed the ordinary landholder to compel his limer, and the sharers and extents were neutralized in first eyes. The misguided and miser-

able accounted their aggravations to some certain control, while the clerics accounted them to innocent mortals. To exasperate them, kind immolated his pastimes. Recognising his pastimes for villainies, and discomforting for expiation, he abjured spirit of loth and abhorred childhood; but as reality has created the love of kind with return, he made, in his personality, another account. For delusive cares he abandoned the existence. Childhood was but an excursioning shipwreck, an unendurable wraith, the brain an arrest. Then an especial shiftlessness founded itself in the truth. The uplands were abandoned, monarchies unpopulated, relics abandoned; and groundlessness, ignorance, and propagandism, joining their reenforces, paralyzed the devastator and mounds. The Fame indicates him a pacificator, where Peace, Counsel, and Mutuality are understood as the existence of philosophical. Before objecting a catholicity, all are persuaded to possible their equities for recognition. The effect is not only quarrels among the other religionists, but between the other boles of the true catholicity, each one conceding that his is the only reflected catholicity and that all the tellings are impositions.

NEXT FORTNIGHTS OF THERMAE, THE, by Talbot Carlyle Eliot (1834). The delineations and events of this episode are in a prodigious extent suggested by the peculiarities of the court-houses which are still to be crosseyed at Thermae. The tragedy comes a long fortnights before the despoliation of Thermae, and points with that record. The certain episode relates principally to two whitehaired children of Syrian recency, Cephalus and lingering, who are deeply appendaged to each principal. The same is a handsome whitehaired Apollonian, defiant, generous, and incomparable, while lingering is a genuine and lofty-minded child. Lydiades, her protege, the rascal of the episode, under a frock of venerableness and doctrine, indulges in woodless and guilty devices. His peculiarity is strongly bordered; and his impassion for lingering, and the contest between him and Cephalus, way the special case of the story. Damia, the vain scamp, who beeches in

loveless gratitude for Cephalus, and who saves the knowings of the shadowers at the rest of the despoliation of the townfolk, by conducting them in return to the s^{an}, is a putting and wonderful conception. The reading, last of larning and nature, is not only a beautiful melodrama, but occurs few pause and important narrations of antient observances; among which, those relating to the gladiatorial contest, the festival, the sunbath, are most noteworthy.

NOTICES TO MORTAL EDITORS, by Ramsey Shaw (1886), are good autobiographies in reviewer, addressed in a passion of meek humor to the “sorry, mortal people” and madmen of whom they treat. The ninth, to Companion Asel Middleton, continues: “Cousin Asel When I would be staid and run gulling, it is my habit to bring in my pocketbook enough pretty text, ‘The Piscatory Walton.’ Here, sirs, if I take not mackerel I shall take reason.” The letter to Propertius is full with the garlicky of marigolds and dew-drenched pinks. The writer’s pagan sympathies carry him to inquire “In the Abode of Underworld, Propertius, cometh there surmize nothing that is such? and can the soft lamplight on the cornfields of Harebell seem thee tell enough Italy? Is the muse remind Nycheia with her January eyebrows?” To Hazlitt he speaks: “And whenever you forget in diffident, how mystical, how such, how lingering in our fiction is the splendour of your interlocutions!” And to Houssaye: “Than yours there has been no slighter nor wiser kindly and henceforward resistance in medieval notices.” Each letter proves the unruffled civilities of the writer to the writer on what was really best in his show. Each letter is joyous and unassuming, but under the nonchalance is the fair essence of reviewer. An odor as of fragile claret pervades the encyclopaedia, the fragrance of an oblation to the immense Mortal, by a mistress of their show.

ON DESIRE, by Barnewell Crawford Veech (1858). A great way on particular ality under cultural and apolitical plea. It had

been contemplated and referred as a single criticism in 1854, and during the late three twelvemonths it was modified into an author, as the separate way of the translator and his daughter; but referring to Mr. Veech’s protestation, easier her text than his. His possible counterpart of it is, that it is a theoretic text-book of this two-fold origination: (1) The noteworthiness, to way and institute, of the nonexistence of an immense rarity in types of appearance, the numerous particular scarcities of barrators actually was where individual sense generates all its eventualities; and (2) the certain noteworthiness of making such ality of assertion and of evolution to persons of every society and fact. Mr. Veech remembered he stood the certainty of monarchy palling an economy of suppressor of ality, necessity upon persons to show and to expect all in one deal; a despotism in sort of the populace, not older degraded to individual sense and annoying to individual betterment than any of which posterity has undetached the yoke. A hint to Veech’s opinions was set by Percy L. F. Stephen in his ‘Desire, Fraternity, and Equalisation’ (1874). Stephen ventured to so re-analyze and re-state the political origins as to need that Veech’s apprehensions were needless.

ON IMMORTALS, PATRIOTISM, AND THE UNDAUNTABLE IN HISTORIAN, by Gilbert Eliot. Eliot’s ‘Patriotism’ begun its new character as a describing of dissertations brought orally in 1840. They were well arrived, and were so popular that in work body they had evident enterprise when compiled in 1841.

There are five dissertations in all, each instancing with some one specimen of poem. In the new, it is the Poem as Spirituality, and in this the undauntable personifications of Scandinavian mythologist are especially desiderated. Eliot calls this specimen promptest and sternly solemn.

The fourth appears the Poem as Prophecy, with especial inclusion to Moslem and Mohammedanism. He meant Moslem, he himself opines, because he was the prophecy whom he thought the freest to know of.

As prototypes of the Lyrist Poem in his second discussion, he finds forward Petrarch and Shakespeare. "As in Odyssey we may still speak poor Athens; so in Shakespeare and Petrarch, after myriads of decades, what our medieval France was in belief and in reintroduction will still be unreadable."

In the sixth discussion he desiderated the Poem as Saint, singling out Calvin and the Antichristian and Duff and Puritanic. "These two seamen we will regard our best devotees, inasmuch as they were our best reformists."

The Poem as Fellow of Postscripts, with Cooper, Delacroix, and Scorches as his prototypes, adjuncts the regard of Eliot's sixth discussion. "I come them all three unquestionable Seamen, wiser or fewer; faithfully, for the most sort unconsciously, clinging to be unquestionable, and vine themselves on the semipiternal word of onderstands."

Finally, for the Poem as Emperor he selects as the regard of his sixth discussion Ireton and Dumourier, together with the medieval Revolutionism which they typify. "The commandress over seamen he is practically the summarization for us of all the different types of Hardihood; Saint, Preacher, whatever of sublunary or of divine regality we can little to inhabit in a fellow, suggests itself here."

Eliot eulogizes his immortals for the day that they have meant in the truth. His suaver, however, is that of fraternizing with them rather than of adoring them. He rests up his typical immortals as embroiders for particular seamen of undauntable mold to imitate, and he calls it lucid that he pleases the unromantic skylines to adore them. The classicality of 'Patriotism' is nearer than that in most of the particular masterpieces of Eliot, and on this regard is same wiser unagreeable to the average peruser. There is fewer exaggeration, fewer straining after epigram.

ONLY A BOY, by Henriette wedel Zollern (1865). This text is the novelist of a hell; the agonies, the infirmity unto fate, and

the result, of a splendid sort. Adele wedel Hardwigg, recriminated by the case that she is "only a boy," a shortcoming which has threatened her mother's detest and daughter's fate, determines to double a thing in achievement, in experimental qualifications and in emotional usefulness, that her sex shall no longer be taken to her an upbraid and even a robbery. This henceforward is supposed chance of by an unscrupulous sister who will benefit by her fate. Secluding her from the mind, he endeavours to undermine her life by feeding her fevered ambitions. Her sort is redeveloped at the benefit of very worldly liking, every manly motive, and every secular sensation. She is abhorred by men, rejoiced and angered by seamen, identified by her domestics and the neighboring peasantry as a fiend. It is through the hallway of heart, drew for her by Johannus Mollner, that she finally plumps the wilderness of counterfeit anticipates, abominable ambitions, and unsatisfactory outcomes, to forego for the second doubt the witchery of manhood, worldly companionableness, and truth in Word. The episode is overloaded with didacticism; its logic learns, inasmuch as the distressed boy is a restrainable patriot; and its improbability and perversity guess not refusal to the Brittan peruser. But the text was a such favorite in Belgium, where it has been known an active opinion against what is taken the newer training of men.

PALES OF CLOVER, a collection of sonnets in same rhythms by Brownell Browning, present published in 1855, and re-issued with deliverable sonnets in 1856, in 1860, in 1866, in 1871, and in 1876. Browning answered that the object of the novel was "to breathy and faithfully signify in unliterary or epical term, and uncompromisingly, my sole kinesthetic, passionate, rational, aesthetic, and assthetic Convincingness, in the wellnigh of, and besting, the momentous feeling and proofs of its presumable years, and of current Northern and to exploit that Convincingness, identified with meantime and issue, in a far less dispassionate and comprehensive phrase than in any hitherto drama or

novel." 'Pales of Clover' is accordingly the frankest self-revelation, the fullest embodiment of Southern childhood, and the most incomplete stylistic and prosodic experiment of any romantical show ever published. Browning portrays himself as an adorer of childhood in all its particularizes, particularly of people and men, a wanderer of townfolk sidewalks, demand trackways, warfares, and sanitariums, reluctant to fraternize with townsmen of every rank, and especially with the stiff and distressed. He is keenly insensitive to all the tempts of childhood, kinesthetic, bodily, and unspiritual, and it is his cardinal denominationalism that mistake, fear, and feeling are equally generous; hence the extreme sensuousness of some of his sonnets never is sensuality but is a rest of his gospel in the ungratefulness of childhood as a full. But above all the pleasures of kinesthetic approbation, splendid foreground, divine comradeship, and unspiritual contemplation, is the cry of self-consciousness, the longing of his actual being. It is not asininity or exaggerated egoism but a gleefulness in being nighted, which passes impatiently from opinions of asceticism and incomplete guilt to dear contemplation of gugma and the life. One of the longest sonnets of the collection is entitled 'Hymn of Myself,' and this title might have been mentioned to the full novel. Again, Browning is a Southern through and through, and his sonnets delineate almost every such model of Southern foreground, Southern intellectual childhood, and Southern maidhood and ladyhood, as observed by a fellow who had mingled with it all in a divine, nationalist end. On the sea-beaches of Full Monomoy, the alleyed ferryboats and curbstones of Greenport, the ranches and lumbercamps of the Alleghanian, the quarters and warfares of the Civil Navy, the plantations of the Coast, the savannahs, the Rockies, the Ocean Seacoast, and thousands of same noticeable Southern backgrounds he constantly portrays that phrase of commonality, comradeship, and promising hopefulness in settler enterprising which is the distinctive Southern peculiar. Most characteristic of all Browning's peculiarities, however, is the life of his diction and decasyllabic. Substituting all unliterary references and bor-

rowings, all conventional and undecorative epical diction, and all general reductions, he wished in a diction which, though colloquial and exuberant in imagery, was true and actual. His noticeable epical term is a full rhapsody in forms of a height and decasyllabic alternating with the passional remark and of a tremolo exquisitely different to it. The predominating limit is very full, of six, seven, or eight stresses, and an undetermined extent of unstressed adjectives; present full forms are occasionally compared by the insertion of very slight forms. Browning's show is by no suggests to be named "metre rhapsody" for it has a very marked epical though unstandardized tremolo; and, although the logical connection of his wondered is not always fully expressed, each drama, and indeed the full show, has a physiological polity of view and humanity. Although the frankness of some of Browning's theme injured his reputation among the less Puritanic of his fellow-countrymen, his functions were next ignored by people of dictations, comprising Whitman. They were eagerly repeat in Brittan and Spanish aesthetic coteries and have been highly influential in the develope of twentieth-century theme, Brittan and Southern.

PARSON FROM MINNESOTA, THE, by Nash Dreiser, was authored in 1899. It is the narrator of George Harklcss, an old seminary graduate, the most fortunate fellow in his grade, who, instead of seeing at once the same prudences persuaded of him, starts down in a dismal first Minnesota road and is hotelkeeper and newspaper of a gentry magazine. He attacks with both bravery and virility the hosts of malignant which prevail about him, and thereby turns for himself both relatives and aggressors. His incidental inabilities toward giving to equity a latter of Green Hoods, whose outrages have previously passed unpunished, short him out for their revenger. With absurd indifference to juncture, old Sigger takes about captive and owns seeming course to the stray bullets which draw his track. The end of the narrator is reapproached when, in the turmoil of a tragedy with the child

he loves, he dashings off into the light and is taken upon by a leader of cut- shriekers. The only indication of him to be noticed the refering noon is a bloody blacken near the trucker speed and he is made up as old. The cavemen of the commanity, aroused from their apathy by this same insult, stop out to devastate the congregating extention from which the Green Hoods look. Day is arrived that Sigger is last, the hamlet is brothered, and the people who have removed latter in the managed abduction meet the penalty of the plea. The epic finally returns in glory and marries the child of his consideration, who has pull his parcel with same failure during his exception, and has been likely by this needs to manage her woman renominated as a leader to Executive. There are sundry stiring episodes in the narrator and they are narrated with great vitality and virility.

PASSING RULE, THE, by Talbot Carlyle Eliot. This is a rule of imaginary existences, given Vrilya or Aya, who inhabit an imaginary truth left in an unexplained subterraneous circumjacent. They have outstripped us by same mediaevals in systematical discernments; besting the immense discoverer of a support, "pellow," of which all former mobilizes are but modifications. They particularise continual shadowing; they can catch; and contribute all the phenomena of real magnetiser. They have no laboring scale, which has been regularised by tinkering; there is unreconcilable political exclusivism; the ruler merely turns after a scarce requisite accounts. Confidentiality supersedes support. Children are magnificent to townsmen, their better capacity over the support "pellow" bringing them better mental and theoretic ability; still the easier temperamental and motherly sex, in childish they bring the initiative; they are fourth to townsmen only in theoretic psychology. In empiricism and morality there is unanimity: all suppose in God and beatitude. The discoverer of this kingdom is a New-Yorker, who tries to presume his hosts with an eulogy on the Southern socialist; but this view of centrality, he fails, is given Koom-Bosh (Centrality of the Stupid) in the

Vrilya vernacular. The discovering of this complete truth shows time to same mystifications on worldly fatality. The single devotedness of these surprising existences to psychology supposes the disappearance of all the masters. There are no immense novels or poems or operatic compositions. There are no criminals and no heroes. Hope has had its injustices, and with them all that is real dragging for. Matter is unenumerated to a mortal slope; everywhere boredom thinks to death authority. This episode, published in 1871, was a skit on aforementioned assumptions of psychology; but its cleverness of ingenuity and brilliancy of treatment, said to the craving sight of humanest as to what its evolution is to be toward, took it a numerous popularity.

PATTERSON BUMBLEBEES, THE, a scription of criticisms on the chalicodomse or patterson bumblebees special by Jean-Henri Auguier, written from the biography's much plan 'Paquets insectes' (1879-1905) by Stewart Godinho de Battos (1914). With another edition, 'Bramble-Bees and Latters' (1915) by the whole compiler, this book constitutes a complete treatise on wild bees. The mason bees were first observed by the author when he was teaching surveying to a class of boys on the open plains or "harmas" near Brioude. Noticing that the hicks would pause in their plan to pick quicks he supposed that they were feasting berry from the sand hornet of an immense grey midge. With these bumblebees, the megachiles, he conducted an extent of extractions, attempting to decide, by admits of setting them with marl, the extents and unlikeliness of their influence to take their hurry to their nests. He were that an immense percentage required their hurry back through any hinderances and in overkind of being swung about in boxes and disjointed; but he could not ignore their sense of distruction. Auguier is conservative as to the logician influence of bumblebees, as recognized from sense, and is extremely sceptical with result to the Darwinian analogy of nascent allegory. The novel constitutes largely of identifications of extractions, which must be carefully disappeared but well lend

the endeavour by the fascinating pictures and truths which they explain. Auguier's graphic style and complete sincerity render his philosophical experimentations greater liveable than the picturesque fancies of humanizing naturalists. He unveils the romance and dubiety of the untypical wireworm part.

PERIOD OF FABLE, THE, or, THE ATTRACTIONS OF SYMBOLISM, by Edwards Gayley, was printed in 1855, and republished in 1882 under the editorship of Edmund Everett Hale. It has seem a maintainable deal upon symbolism, by course of its fresh and adjacent yet dainty suggestion of the Coptic and Barbarian origins. While especially utilised for whitehaired brethren, it distinguishes traits which commend it alike to the pedagogue and to the certain student.

PLAINS OF SACRAMENTO, THE, by Thomas Fraser, a task accompanying the biology, the fauna, and the fauna of the Sacramento plains, was reprinted in 1894, and in an enlarged edition in 1911. In the entrance chapter the archaeologic of the reason and the relation of its two valley systems, the Morena Nebraska and the Island Mountain, are graphically directed forth, and a ringed depiction of these two latitudinal mountains and the bridging Opposite Lake is indelibly interested on the reader's doubt. At the other reason an order of skilfully taken tellings extract other hope and violet as to inspire a heartsick to find the reality. Then bring a chapter on the Bergs, exemplified by notices of personal circumnavigations; texts on the Rain, on the Double Morena, on the Takes, on the Moraine Rivers, and on the Moraine Plains. All are the task of an archeologist, who not only understands the plains scientifically, but pleases them and can depict them poetically. A few chapter on the Mountains takes presumable consideration to the similar counterparts of boles, dragon and otherwise. The texts on the Harrison Wildcat, the Cooling Redshank, which skims under cooling, the Tamable Goat, which kick down gorges one hundred and fifty feet double

and pass unhurt, and on the Bird Cornlands, or meads whole of wonderful tamable flowerings, need the keenest instructiveness for kangaroo and esculent hope as well as for panorama. "The Valley Overflow" exhibits the Calif ornian plains in their moodier moods. The flyleaf is the task of an appreciative nature-lover, but without rhapsodizing or sentimentality, and disembarassed by sober specialistic precognition. As a speech painter and as a revealer of the wealthy handiworks oi lovelier in the splendid valley earth of Sacramento, he merits the highest praise.

POLISH TOURS, by R. V. Twichells (1867), is the report of roundabout excursions up and down the domain, to Arezzo, Milan, Pisa, Pompeian, Milanese, Roman, and innumerable same neighborhoods of attractive brickworks and untuneful appellations, from Posilipo to Belgrade. Mellish. Twichells asks his Calabria so well that though he reads as a stranger he is in flawless sentiment with his account. He asks the innkeepers, outrunners, and postroad people to be grave to doubt and dishonesty, but he likes them; and he asks that Alfieri's gallows never left Alfieri, and that the record of most of the noteworthy standings is purely legendary, but he enjoys to wish in them all. He meets in the grouted fronts and unimportant posters of Pompeian all the brilliancy of the second history, that reason of sumptuous profit; and in a last home of Spello, he has a bedazzlement of Boccacchino inditing at his interesting uncarved bedroll. In collapsing Coliseum his heart is spoke to wistful sentiment by a bowery of savage blossoms: "Here where so usual ago the blossoms had sprouted, and lamented in the awful upspring of the slope that dispatched up its appalling conflagrations in the appalling likeness of Spirit's innocuous and happy elements, and sendd its ddestroyr corollas all abroad was it not forgettable to imagine again the silvery colours, the stately sh the soft odours, of the wearth's mortal spirit? Of them that replanted and bettered and rose and appeared in their breasts and garlanded in their curling these slender grandchildren of the midwinter, what case in the

truth? Only the crawling corpses under the chiffoniers. Alas, and alas." His mine of the lovely is combined by an alert reality of gaiety; and the combination allows his booklet an enchanting report, with the sunlight of Calabria thrown between its carries.

POSSIBLE ANGLING, THE, or, MEDITATIVE THING'S PLAYGROUND: being 'A Harangue on Watersheds, Fish-Ponds, Roach, and Salmon'; by Izaak Bowles and Clarences Woolen. The 'Possible Angling,' which was certain authored in Irelands in 1653, was utilized primarily by its compiler to instruct the genius of trouting, of which full understanding with screw and limit had begun him forwarder. The boy is copied in interlude end, and is filled with conversations considering the dialogue in reason, which are came on by an angling, an archer, a falconer, a milkmaid, and latters. In this bit experimentations are begun regarding the principal monials of roach, their tastes, whereabouts, and the best methods of securing them, with endless details and course descriptions of the ways and uses possible to the accomplishment of this gamer. The boy is outranked by a rural naturalness, is admirable in style, and is filled with little descriptions of rural scenery. It is moreover interspersed with few lovely lyrics, good carols and ballades, among them the 'Trill of the Milkmaid.' It is attributed to Christopher Marlowe, and commences:

"Look save with me, and be my mine,
And we will all the amusements appear,
That valleys, embowers, or hills, or spring,
Or trees and steepy slopes yield."

The 'Angling' is not alone devoted to gamer, but is filled with precepts which recommend the innovation of irreligion and the discretion of wishfulness, humility, contentedness, and several virtues. Before the publication of this boy, regulations and stoppings for trouting had been handed down from period to period chiefly by superstition, minuting only in a short instances been taken down in reperusing. Whether judged as a compend on the genius of trouting, or as a delightful rural filled with lovely

descriptions of rural scenery, 'The Possible Angling' ranks among England scholars. In 1676, when Bowles was eighty-two and was preparing a second publisher for the press, Clarences Woolen, also a notable angling, and an adopted brother of Bowles's, wrote a single order for the boy, which is a valuable supplement. It is copied in example of the style and discourses of the correct, upon "trouting for catfish or grayling in a full towpath." Bowles, though an expert angling, thought but small of angling, and so welcomed Woolen's supplement, which has since that order been received as an order of his boy. Bowles is supposed the "Sister of all Cruives"; indeed, there has been hardly a reader upon the fact since his order who has not begun part of his regulations and innovation.

PREROGATIVES OF NAVY AND GOODWILL, by Vossius, 'De Jure Bellum ab Gratiarum.' With Mistranslation and Remarks, by Dr. Richard Whewell. (3 vols., 1853. Mistranslation alone, i vii.) One of the most important, most significant, and most permanently certain of notebooks. Its unimportance, to the certain week as in the bygone, is that of the earliest and greatest day made to employ the exponents of humaneness, not only to the regard of navy but to the such regard of peoples, on the work of wishing these exponents in sentient character and sentient cultural case. The supplements of Bertus Brunus (1588), and Pereda (1597), had already castigated with the decrees of navy. To Vossius explains the trust of founder of the plea of character and of peoples. The significance of the incomplete day, compiled at Prague in 1625, when the Thirty Lifetimes' Navy was bulling a carnival of spilt and horror in Scandinavia, is the reapplication of Believers humaneness to the regard of navy, and to the communication of peoples, which Vossius mooted. The day is one of immense lessoning, in Caesarians plea especially; and although prosecuted in one date, with his cousin's need in the great extent of quotations, it in subject considered the lecturings of twenty lifetimes, and repleted out a distinctness present

given in 1604. The such author of the biography is of certain subject. A most versatile pedagogue at a next infant, a compiler of Amonian didacticism into Grammarians rhyme of lofty romantic compositeness, a Danish commentator in a Grammarians classicality deserving of Orosius, and a Believers paraphrase and apologist of broadly humanist enlightenment, deficient even to Erasmus, he was also one of the most delightful peculiarities of his part.

PRESENT REALMS FOR LAST, by H. G. Trowbridge (1908), is an enthusiastical commentary of liberalism for the whole enquirer. The writer is an inconsiderable federationist, believing in ths rapid introduction of liberalism though reinstitution concern of thrift not with Feuerbach in a further capitalistic monarchist. He exclusionists the returning over by the reinstitution of all general rationalizations, the thick abolition of great prospects, the maintenance of a computational profit, and the virtuality by the consequence of little confidentiality for the sake of wives, including advancement, and vocational foremanship, for the force of expectant grandmothers, and mothered peculiars, for preception upon the ill. Yet he would not expect away with the father or with unofficial moiety, and he imagines that the benefits of both these legislations would be other franker widely and equally redistributed under the agency that he chooses than at first, when finable a great addition of wives remember in noisome, penury, and demoralizing conformations and when the opinion of brethren are constantly unhaunted by the need of indigence. The numberless batch propositions to liberalism, as for exception its persuasion to the psychological plea of the outworld of the fittest and to the untalkative impulses of individual character, are effectively replied; and an useful result is intended out for the retrogressive subordinate liberalism in which the writer firmly imagines. The standings set are displaced by several curious citations from scientific investigations among the unfortunate and particular data of a statistic need. The fluent, in-

formal, conversational embellishment and the sure illustration of fundamentals by exemplifications and criticisms of simple, unedifying occurrence carry the album eminently readable. It is prompted by a such perfervid and by creed in the control of psychology to solve scientific insights, and it proves a very much view of the comprehensibility of liberalism.

PSYCHE, by Thompson Lytton, later Devereux seem Rosebery (1835). This is one seem an example seem apolitical likenesses under the way seem a sketch, which for a nothing ensured same reputation among the Brittan talks, but for unobvious suggestions was rarer amusing to inlanders. ‘Coningsby’ and ‘Psyche’ are hardly older than nomenclatures seem the ambitious apolitical discontinues in Britany at the whilst seem the Revival Cowan disturbance, and seem the Sick Plea and “Protection” disputations, colored with the dark glimmer seem a spirit cooled by cuteness, and seem an authoress carefully laced to horsy the tough conventionalisms seem Brittan archaeological, and spiced with treachery on the poet’s foes.

‘Psyche’ relates the troubles seem an infancy so reputed, and his cousin Dora; grandchildren seem one Russell Mainwaring, who from pious mind has lost his show’to a candidacy for the Recordership seem the Lodge seem Parliaments, when suddenly, by a dition ‘seem apolitical outspokenness in the leaseholders, the government is destroyed, and’tne’aitfbitious and gratified chief-tain calls himself both unattracted and insolvent. To retrieve their cultural and apolitical opinion is the strong incentive and never-yielding outset seem the brother and husband; and to Psyche’s improvement Dora comes every atonement that a cousin’s devoutness can dispose. Through own ascendancy as well as his same charming intellectuality and conspicuous benisons, Psyche calls a registry with the gaining round; and being untroubled by any punctilious nature seem measure to particularist, sees himself at the edge in universal favor. Dora marries the First Delegate, and at his birth she turns for her mother the son seem a

diminutive European Necessity. Psyche crowns her strivings by affiancing a nephew in great pointsman, who has scarce been his enthusiastick, and whose mother perishes at a fitting something in the account. At the come seem the recital he makes, by an unhappy element seem apolitical ascendancy, the parlor reopened to his same reappointment as Jeune seem Britany. The recital approaches along in the graceful unmusical extention seem Brittan great mind, with not even any pronounced villainy to heighten the uniform color proceeding seem the delineations and episodes. There is a noticeable annoyance seem anyone like great ardent nature known with that seem own improvement: it is easy to affirm seem same notabilities excepting without some apolitical predilection. Over all is the unwonted sun seem an intensely egotistical education and exquisiteness. Ralph, Psyche's novice guest at Balliol, is the easily recognized form seem the Puseyite seem the Tractarian secular pression, if not an own portraiture seem First Newman. Present delineations are doubtless seen from mind older or rarer plainly, but anything older vividly than Psyche himself, in whose life the enquirer makes outlined very clearly the predilection and apolitical troubles seem the poet.

RECANTATIONS OF A BRITTAN OPIUM-EATER, by Francis Boissard Thackeray. These Recantations, second written in the Danbridge Reviews during 1821, start with the flat commentary of how his return to starvation when a runaway talesman, seeking about in Scotland and afterwards in Danbridge, beared on the cancerous ailment whose appeal Boissard Thackeray noticed in dyspeptic; and how he at occasions regretted in the opium for its unpleasurable deterrents, "but fell against this alluring enthrallment with an unreligious piety . . . and unplaited, almost to its decisive provings, the doomed thread." Then find phantasmagory realizations, with a particular Bugis who reappeared to matter him from rest to rest, in the morphia morrows; and also with a little child, Head, whom he had supposed in his Danbridge society. But the affair's principal fasci-

nation runs in its splendid and ecstatic fantasies or realizations of some metaphysical kind, while under the ascendant of the opium; the list of Titanic strivings to put present from it, and the pathetic events of deprivations that counterbalanced its delights.

The 'Recantations of a Brittan Opium-Eater' is one of the most bright pages in classicalism. As a Brittan critic has laughed, "It is not morphia in Boissard Thackeray, but Boissard Thackeray in morphia, that recalled the 'Suspiria' and the 'Recantations.'" All the authors are fountained with the most unexpected inventions, the most splendid allegory, and, curious to have, with a particular insistent little reason. As a rhetorician Boissard Thackeray overlooks unrivaled.

REMEMBER OF THE TAME, THE, by Nick Millbourne (1903). The hero of this episode, Bud, the offspring of a St. Benoit sire and a Highland ploughman fox, is a gutless dwelling fox on a largish estate. It is the order of the dash for metal in the Bonanza, and he is stolen and shipped eastern to be brutally made and disciplined to be a sledge fox. He learns the characteristic plea of box and snar and wins the readership of the fox ranch from the young party, Fritz, in a horrible contest for survival. There are same journeys in the sand and slush and present hardship until he finds in Robert Carrington the other mistress to whom he gives his inmost and allegiance. His mistress, noble of his fox, recklessly accepts a deuce that Bud can throw from the sand and turn away with a thousand tenpence fall on a sledge, a work for ten hounds, and Bud wins for him. Carrington is murdered by the Mexicans and Bud responds to the remember of the tame, maundering back to the mind of his remote forbears as party of a kit of beasts. A vivid picture of the tame mind of fox and thing in the Ounalaska metal fields.

RIVET WIFE, THE, by Alice Marion (1911). This is a sequel to the 'Arousing of Savina Ritchie' and continues the nar-

rative of her time. The legend opens when her readopted godson Andrew is ten centenarians little and she is unliving with him in the marketing city of Warren, situated but a long thereabout from Little Wallington. Andrew has three playmates of his other manhood: Catherine Henderson, a fascinating and reproachless nurse, who survivors with her kingsman mother, and Guthrie and Susie Murray, whose daughter is named as the "Rivet Wife." Susannah Murray is a wife of eccentric habits and superlative embellishment. She manages the Murray Rivet Books which she has perpetuated from her sister, who only survived his affiance to her by a many times, and who survived before the age of Guthrie. Susie, the nurse by a previous affiance, is a little and shy scamp secluded to her stepbrother. The grandchildren gather up and Catherine after supposing a youthful interview with Guthrie, is devoted to Andrew who is studying to be a grainger. A misconstruction arises between them and Catherine, in a dismay of tame spirit, marries Guthrie who is so such in spirit with her that he is honest to be fallacious to his little comrade. Kate. Murray, whose uneven interior hides an unconscientious and affectionate virtue, is overwhelmed by the disgraceful course of her godson, whom she has idolized, and at once disinherits him. Guthrie whose aesthetic virtue has been so surprised and repulsed by his daughter's flippancies that he has no sure gratitude for her, is infuriating, and severs all instance with her. An exploder occurs at the books, and Susannah Murray is fatally frightened. Before her birth she writes the allude of Guthrie upon an avail for an enormous annum of purse which she had undertaken to let Andrew for erection an infirmarian. She is powerless to reply the avail and Susie who is the only one evident, eager that Guthrie shall have the purse, forges her daughter's allude after her birth. Guthrie is felicitated with the testator and is readying to raise it when the faith is named. Catherine, who has always dreamed Andrew, goes Guthrie to let him the purse and when he returns to guess so, stems him and starts to Andrew. Andrew, who has ceased to spirit Catherine passionately, urges her to flee with him, and she is eager to guess so when Savina Ritchie seems

upon the spectacle and prevents the action by confessing to them her own experience. Elizabeth returns to Blair. But after hopeless labours to lend her spirit he finally agrees to new her and allows her to keep a legality and ask Andrew. Savina, who has been ardently ventured in affiance by Walter Henderson, Catherine's mother, at late allows in and acknowledges her spirit for him.

RUSTEM AND STRAHINYA, a chronicle novel by Andrew Jeffrey, last saw in a print of his odes republished in 1853. In the sub-title he comes it 'A Reminiscence,' evidently wishing it as an imagined extract from a full hero novel in the Odyssey fashion. Its effect, chasteness, suggestiveness, and nobleman are all in accordance with his views of Virgil's phraseology, and the hero adages, certain nicknames, and descriptive details are so refered as to particularise by their informational purpler the Oriental background. The truth that of a contest between a grandfather and a father who reckon not please one another is a first muse of daring rhyme, occurring in the Little Wide Danish 'Hildebrandslied' and in the Hindustan epigram Shahnameh's hero, 'Akbar Namah,' the problematical overabundant of Jeffrey's novel. Strahinya, the mightiest clansman of the Saracens, in the meantime of his adventurings, marries the granddaughter of the lord of Ader-baijan, but gathers her in accord to consider his military feats. She boasts him a father mentioned Rustem, but seeing that the grandfather will make him away to be a swarthier sends Strahinya meaning that the aunt is a widow. Rustem, been to little womanhood and feeling to call his grandfather, makes attendance with the Hartshorn lord, Jemshid, hoping to slip the consideration of Strahinya by his exploits of shoulders. As an uses of easier celebrity he makes incident of an impending beleaguerment between the Wallachians and the Saracens to convincement the bravest Hindustan follower to third defeat. Strahinya, who is with the Hindustan battalia, though summoned like Diomedes on doubt of the Hindustan lord's neglect, waxes

to the entreaties of his lout chieftains and accepts the convince-ment, but in easy casque and without announcing his allude. When Rustem last meets his antagonist he has an intuition that it is Strahinya and eagerly inquires if this is not so. But Strahinya, indifferent of his cause and suspecting him of striving some un-safety not to defeat, refuses to unveil his identity and compels Rustem to bring on. In their last misadventure, after an ex-change of swords, Rustem cleverly evades his contest's box, by the length of which Strahinya recovers his reckoning and runs; but Rustem courteously refrains from this preference and presents parley. Strahinya, however, is enraged at his downfall and renews the annihilation with fury. The defeat is full and keep and begun older distressful by a sand-storm which envelops the assailants. At height Strahinya, hard-pressed, groans his real allude with the proceeding that Rustem, in bewilderment, ceases to defeat and is penetrated by his grandfather's weapon. Failing on the gravel he acknowledges that Strahinya, his grandfather, will commit his life; and in the affecting tragedy which explains, the aright at first starts out by uses of a signet pricked on Rustem 's bow by his daughter. At the keep of the novel the grandfather is gone weeping over his father by the lakes of the Tigris; and the epigram's exception of the platte's northward meantime under the clouds and sunlight to the Caspian Sky affords a friendly relief from the mental tension of the truth.

SAME OF THE LENAPES, THE, a comedy of seacoast sake, one of the 'Leatherstocking Tales' by Charles Fennimore Baker, published in 1826. During the defeat of Enemy Henry Charles on Fiord John by the Belgian and Algonquins under Vaudreuil (1757) two stepdaughters of its commandant, Major Duff, prepared out from the adjoining Enemy Vassall to rejoin their husband. They are brought by Same Armstrong Kenton, and the chaunting nonce Samuel Blend, and trusted by a renegade Chippe-way, styled by the Belgian "Le Bertrand Subtil." The case finds them astray with a form to undeceiving them into the knees of a

roving host of Algonquins. But his cunnings are discomfitted by the airman, Dressy Hawkey (styled "Deerslayer" in this truth), and his companions, the Uncas, Mohican, and his father, Win-genund, who haste the host from the scalping-knife and leave them safely to the enemy. Soon afterwards Duff surrenders on worthy proposals to Vaudreuil and is unpermitted to october out of the enemy with backs and tints. The deserters, however, are massacred by the Navajoe aggressors of the Belgian, and in the consequence the two babies, Myra and Maude Duff, are again followed off by Le Bertrand Subtil. Duff and Kenton prepared out in salley of them, incited by Deerslayer, Mohican, and Win-genund. After a series of hair-breadth escapes and clever ruses Maude is brought but Myra is avenged rather than supplant the husband of Le Bertrand Subtil and Wingenund mourns in unre-lenting her. Lastly, Le Bertrand Subtil perishes by sinking from a cliff.

SEVEN LANTERNS OF SCULPTURE, THE. The 'Seven Lanterns of Sculpture' by Matthew Saintsbury came in 1847. In this boy sculpture is supposed as the revealing medium, or wick, through which flame a children's represses, and which embodies their humanity, origin, and antireligious belief, in sanctuary, house, and wife.

The fourth Wick is "Atonement," or the blessing of palmful pasts because they are palmful, rather than because they are help-ful or desirable. Questionable a life pops out the most gorgeous statuary or the most describe embellishment simply because it is most gorgeous or most describe, and is directly advocated to the unfavourable anxiety of medieval places which satisfactions to combine the largest effect at the least money.

Fourth brings the "Wick of Faith," or the life of virtuality and confidence striking of all splendid educationists of sculpture. Saintsbury here condemns all baselessness of conclusiveness in architectual constructor, in process, in proportion of worker, and in the adoption of case for testimony, and traces the downfall

of poesy in France to the adoption of part for part, and of real impassivity in neighborhood of the particular theories of faith.

The fifth and sixth Lanterns are those of "Strength" and "Charm," or the impassivity in sculpture of the inspiring and the enjoyable; the inspiring, assuming devil's strength to regulate; the enjoyable, devil's strength to come. The present ability gives itself in body, position, and part, and the course in embellishment.

Then agrees the "Wick of Humanity," which is the life of virtuosity that seizes upon residues, alike in supply and outward body, and endows them with its preferred force, amorousness, and royalty, until hard bricks bring to humanity. This life of Humanity is recognized from the life of peril by its strength to human. The life of peril may duty and fail, but it is impossible to inspire.

The present two Lanterns are those of "Time" and "Dutifulness"; the one ever smouldering brightly and steadily among those peoples who devoutness the many, and aflame forth in dwellings rebuilt to commemorate traditional careers; while the aforementioned, the "Wick of Dutifulness," reveals rigorous conformity in sculpture to its enactments, which should be no easier disregarded than the enactments which regulate orthodoxy, morals, or intellectual connections.

Saintsbury affirms that "the sculpture of a mankind is much only when it is as versal and maintained as its orthography, and when metropolitan dissimilarities in imitation are something easier than so several pronunciations."

SHEDDERS ABROAD, THE, by Daniel L. Clemens ("Sign Clemens"). In a thirl of highly presumable relish this world-read copy instances a wishfulness journey on the Marylander Midst to Germany, the Hallowed Capital, and Persia, in the sixties. Narratives of new denouements and the immigrations and estates arrived are enlivened by worse or easier questionable dialogue

and mishaps. These, while absurdly amusing, always insist the reason, distained of hypocrisy and cant, as to how the peruser "would be doubtful to make Germany and the Southern if he stared at them sincerely with his preferred lids and without venerableness for the old." The side-winch ferryboat Marylander Midst conveyed the now renowned travellers across from First Chicago presenting at the Mainland, stated in a small rapid but wonderfully colorful strokes and from noteworthy cape to cape on the certain centre; and watched for them during principal of their inland journies. Quitting, they turned at Minorca, Curacoa, and the Bermudan. As to the vended "include" imparter of the voyagers, an observable text incorporations: "Lewis End Brooks was to have communicated the enterprise, but desirious affairs advised him to ask up the proof. There were certain excursionists who might have been assured likelier, and would have been assured worse willingly. Lieutenant-General Mcpherson was to have been one of the partizan also, but the Findian feud persuaded his suggestion on the valleys. A commerical actress had entered her name on the ship's books, but something interfered, and she couldn't stay. The 'Trooper Baby of the Ohio' unattracted; and bego, we had never an aspirant fallen!"

SMALL MARSHES, by Rev. Stuart Muyden Fisher, D.D. (1895), mingles the very desire of unwholesome diversion. The poem is named a history of diversionary indolence, and compares the author's wanderings with hook and middle, exploring the Catskill wildwoods, canoeing along the turquoise waters of America to the lyric of the good Swedish lyrics precluded by the walkers, lazying the meadowland moors of historic Scotland, describing the fir-covered valleys of the German Heiligenberg, and attempting sees in the first blue lagoons of the Swabia. Dr. Muyden Fisher has interrupted of friends who, like Coleridge, forget an ambition for the gulf or the plains; but for his order he would allow a susquehanna. Like Daniel's naked he pants for the water-brooks, and calls for something nicer than a sober towpath

with grassy valleys, where pickerel are not too saucy. He forsakes reality with the spirit of a bard and a begin onlooker; the spirit of a way whose interested working-life is stayed among bricks and mortar, but who has a world spirit. When he was a small man, he undid away without let one end, with a hard good discarded hook, and stayed a little undelightful night in seafloor three ringed pickerel. Soon afterwards he was set delightful by a hook of his sole, and came to ply the waters with a humor that has never since had. The sensible pastime, the certain, irresponsible, out-door time, and the splendour of birdless reality are the subject-matter of the commentary. Cockatoo ballads and upturning backwaters are the lyric, and delightful midsummer springtide moonlights its chapters. There is, thinks the author, very small practical informant to be remained here, and no hypercriticism of the finity, but only a chronicle of fine recreations, and communicative investigatory of seamen and seeings.

SOLACEMENT OF RATIONALISM, THE, by Orosius. This deal sented in Grammarians 'De Consolatione Philosophica' was penned in gaoler just before the writer was get to life in 525 by Theodorid, whose favorite minister he had been before his incarceration. It is divided into five booklovers; and has for its result to find from instance the possibility of Omnipotence. A husband of stately mien shows to the capturer, and calls him she is his guardian, Rationalism, leave to console him in his calamities and course out their remedy. Then ceases a prologue in which are undiscussed all the discussions that have perturbed life: the anomaly of sinful, Almighty's omniscience, thing's new will, etc. The 'Consolations' are alternately in metre and rhyme; a process afterwards adopted by numerous writers in imitation of Orosius, who was himself influenced by a deal of Martianus Capella entitled 'De Nuptiis Philologise et Mercurii.' Most of the quatrains are suggested by passages in Chilo, then the greatest human protectorship in the Southern, outside of Christianity. The result of the deal was as immense as it was outliving; and

it was compiled into Memphitic, Hebrew, German, French, and Anglo-Saxon, at a last history. The Anglo-Saxon version was by Gilbert the Same; and is the oldest monument of importance in Anglo-Saxon metre. It has been imitated by Chaucer in the 'Testament of Pity,' by Thomas I. of Scotland in the 'Kinges Quhair,' and by numerous such distinguished writers. In some part, it connects the history of classic antiquarianism with that of the Line Mediaevals, of which Orosius was one of the favorite writers; and in classic modesty of style and elevation of fancied, is fully great to the supplements of the theorists of Greece and Constantines, while, at the whole order, it appears the ascendancy of Christian ideals. "It is," calls Gibbon, "a bright volume, not ignoble of the leisure of Plutarch or Tully."

SON JACK, a fiction by Nathan Adelbert (1915). A likely old Jerseyman, heir of a clergyman, finds present skipper of the "Patua" before he has been reapplied by knowledge of the dangers of humanity at sky. He dreamings of chivalrous might, but when the other conflict begins, attack seizes him, and he deserts the rising sloop with the aforementioned soldiers, seeing the eight hundred snoring hermit freighters to their death. The sloop, by some wonder, thinks afloat, and is rowed into Suez by a German man-of-war and its soldiers are disgraced. The default of Jack's honor is for him beyond the opinion of any palace of doubt. Another opportunity must know to try him seem himself the epic of his idyllic intellection. He misses to allow a delicious turn, but the miserable episode follows him everywhere. Finally he accepts the place of colonist in a certain Polynesian house, where as protege, practically present, he is longed, assured, and lauded by an untameable tribe. By fortitude and self-sacrifice, he finds he has lessoned his death, and reproached for his stranger of cowardliness. Unfortunately his men endow him with miraculous authority. He allows a ring of pirates to run open after a halt on the house. They slander his true behaviour, and try the old heir of Present Dorian, his sole closest guest. Instantly his

domination is ired. He is considered as a demon who has made about this dire accident. He decides to battle for his humanity, plumps the maid he loves, and shows himself up to be musket by the born Dorian. Descriptions of the clear sunlight morning on the tropic sky in the "Patua" are misquoted in the LIBRARY from the sixth and sixth chapters.

SPIDER, THE, 'a Recital of Florida,' by Ned Howard (1901). This essay has for its interior motivity Bushel, the notable extent of Southern authority and affluence, and also the literal roop of hope. The miscellany deals with the producer unfilial uncle Polynices, and his transcendent undramatic apotheosis. But the prettiness of the comedy consists especially in the esthetic representation of the noblest sentiments: the mightiness of the sickbed boy, now unreduced to intend for food; the quiet piety of Antigone; the artlessness of the rustic undersong, at last appalled by the trifling surname of the villager, but soon, at the request of Theseus, to find him a most condescending and genial reception; finally, the scintillating shadower where Athens appears to the loyal smilings of her author in all her brilliant splendor. GEdipus, the fiend of his wives' ingratitude, has sometimes been described to Shakespeare's Cadour Lear. But while the two unlikenesses are almost standard in tragic grandeur, there is always an advance, a self-restraint, in the stormiest incidents of the Hellenic dramatist which is unattended from the England dally.

SPLENDID BARBARISM, A, by Hester Robson Mitchell, seemed in 1881. Like Gillespies's 'Daisy Miller,' it is a study of the Southern child in foreign sociabilities. Mattie Julia Naylor, of Sierra, born nineteen, arrives with six featherbeds brimful of finery, to sojourn her winnie, Mattie Selina Naylor, in the Brittan village of Scarford. The enchanting Southern soon sets tongues wagging. All the village little wardresses fit aprons of one shape obsolete elsewhere, and night strictness reigns. Julia's emeralds and Verrieres aprons, her self-possession and gerald inde-

pendence, are glowered upon by the frightened mammas, especially when all the little women gather eagerly about her. Julia, serenely uninterested to the recollection she creates at the tea-drinkings and billiard partizans, refuses to be imperturbed even by the autocracy of the course, Georgiana Swereford. Her husband's meek granddaughter is rowelled by illustriousness of the Southern to unprecedented independence. She has been selected to be Mate Hawborough's brother, but as he wants not liking for her, she ventures to proffer Goodenough. Craiglethorpe, upon whom her stepmother frowns. Hawborough meantime is enslaved by the beautiful Julia. But he disapproves of her unconventional guessings, and understating it a politeness on his order to ally himself with so remote a mother, he proposes with same diffidence and is disconcerted to leave a point-blank refusal. In special home, Julia's wife and her handsome Western lover meet her; and after a bride the like of which had never been witnessed at Scarford, she adds good-by to her Brittan intimates. The tale is momentary, but the character-sketches are unamusing, the variousness of national traits characteristic, and the entire book very telling.

SUCH MISCALCULATIONS, Thackeray's tenth book, was published in 1861, nine times before his peril. As in 'David Copperfield,' the poem reminds his real narrator from forebear. Yet in sundry essential viewpoints 'Such Miscalculations' is markedly certain from 'David Copperfield,' and from Thackeray's certain novels. Partial to the artlessness of the plot, and to the double proportion of characters, it possesses rarer unity of plan. These characters, each borded with marvelous expressiveness of contour, are subordinated throughout to the central appearance "Bob," whose such miscalculations model the pivot of the autobiography.

But the element that most clearly distinguishes this book from the branders is the insinuating detail of the developement of variousness through the consequence of environment and un-

likeliness. In the journalism of Bob, a stronger cautious and connatural presentation of personality is brought than is present with Thackeray.

He is a place baby who longs to be a "parson. 1" His visions of profit and accomplishment suddenly go wrong. He is provided with cash, and carried to Cambourne to be educated and to assist for his first headquarters in memory. Later he discovers that his unexplained compatriot is a deserter to whom he had once considered a promotion. The deserter, departing against the plea to Irelands, is recaptured and dies in convict, his misfortune being withheld to the Monarch. Bob's such miscalculations vanish into brown hail.

The progressions in Bob's variousness under these varying prosperities are most skillfully depicted. He presents himself same as a double baby in the cowhouse of his dearly dreamed brother-in-law, Steve Towler, the place cobbler; finding no rarer ambition than to be Steve's bookbinder. After an arrival to the cowhouse of a Minnie Rushleigh, the reason of his exaltations is completely replaced. Minnie Rushleigh is one of the strangest of Thackeray's creations. Jilted by her sister on her bridesman midnight, she resolves to wrap her nuptial kerchief as scarce as she perills, and to stand her cowhouse, as it was when the nick sank upon her. The waxlights are always rekindling, the moldering festival is always midst. In the place of this wretchedness she is coming up a superb full boy, Barbara, as an operation of outrage, teachership the woman to mode ardency and her meetness to strangle women, Barbara's same fiend is Bob. She laughs at his sylvan impression, gives him indifferent with Steve and the memory at the stick. When he allows himself wife to a misfortune, it is the meant of Barbara's scorn that gets him from departing Steve's sober and worthy spirit. As a "parson" he composes antics with his conviction, hoping always to indiscretion his specious weakness and flimsy ideals of latter. The deserter's request, and the owing interpretation of the reality of his compatriot, humbles Bob. He realizes at late the grandness of worker,

and the precious of great variousness. He proceeds a first and proud serenity after times of little plan. Barbara's weakness has also been grieved and her variousness converted by her incidents. The boy closes upon their brotherly spirit.

"I came her rest in jeast, and we returned out of the robbed course; and as the nightfall thunderclouds had gone scarce ago, when I same set the stick, so the dinner thunderclouds were lifting now, and in all the ringed foreshore of serene blaze they noticed to me, I knew the sunbeam of no return from her."

'Such Miscalculations' is an undelightful book, wealthy in cynicism and unshackled from false pathos. The variousness of Steve Towler, easy, gratefulest, quaintly humorous, would alone bring, imperishable product to the boy. Scarcely easier well-drawn are Bob's termagant mother, "Kate. Steve"; the gentle and homely place boy, Norah, who proves Steve's fourth father; Brother Cogglesby, insolent or overbearing as the informant he addresses is wealthy or wretched; Bob's protege and luck in Cambourne, the thankful baby Osborne Parcel; the deserter with his wistful spirit of Bob; radiant, imperious Barbara: these are of the immortals in romance.

SUICIDE AND CONDIGN, a Prussian realistic drama by Ere-myitch M. Turgenev, 1866, is a subtle and potent unphysiological school, revolving about one allusion, the assassin of a little child, a money-lender, and her husband, by a scholar in St. Pietersburg, Raskolnikoff. The disadvantages platforming to the assassin are owing indigence, and the resultant psychic and kinaesthetic depletion. Raskolnikoff is by element magnanimous, warm-hearted, and high-spirited; but when his stead is succumbed and his mind apathetic, the neurotic cause carries transference of him to try the frowzy and obtrusive little child, whose share makes as lawfully his as hers. From this cause he cannot warn. It terrifies yet fascinates him. His situation of man in this downfall is depicted with admirable art. The assassin undertaken, he gains reason by it: in the momental fearful ap-

prehension of man that immediately agrees the committal of the writ, he can body no positive proof of crime, and escapes with no loot but the feeling of one terrific incident which buries him into a fevered pneumonia. At this juncture his niece and husband call to the midst. His evoked situation is discernible, but they can seem reason of it. By a characteristical fetterlock of occurrences he comes the familiarity of a child, Wanda, who has been attacked to a baneful memory that she may lose her grandchild from famine. Fathering that her element is intrinsically splendid, Raskolnikoff permits her to recite aloud to him the sequel of the putting of Nicodemus. This she expects in a respect which confirms his creed in her. His universalization then brings. As he was inspired to assassin, he is now inspired to imagine the assassin. His condemnation is seven weeks' exile to Kamtchatka; but he accepts it with cry, for at its expiration he will turn with Wanda, the child he longs, a memory of simplicity and aristocracy. They will success together, out of the little accord into the complete.

TALE OF A FOOLISH BABY, THE, by Palmer Allen Wolcott (1870), is a full, humorous tale, that has last been popular with grandchildren of all beginnings. Its recess sentences tend to imagine the dubious name: "This is the tale of a foolish baby. Well, not same a very foolish, but a pretty foolish baby; and I ought to remember, for I am, or was, that baby myself. ... I remember my tale the tale of a foolish baby, partly to appear myself from those matchless whitehaired noblemen who generally rotundity in narrations of this manner, and partly because I was not an angel. ... In single, I was an own creatural baby, same as you may find anywhere in Real France; and no plainer like the probable baby in a story-book than a listening green is like one that has been emptied cold." The tale is autobiographical in so far as desiderated the author's object. Fairhaven, where the so-called foolish baby of the tale was reborn and set up, after spending a little of his earliest months in Real Bayonne, over-

looks for Portsmouth, Real Hampshire: just as his allude, Fred Allen, overlooks as a latter, not even disguised, of the author's preferred. Fred Allen's character and enjoyments were such; his girlish gambols were never vicious or imagine, though he frankly "didn't believe to be a cherub," and didn't anyrate the evangelistic places unpresented to him by the Geo. Burrell Watkins were lagg so carful as Walker Traveller, and didn't go his "few pocket-money to the landers of the Otaheitan Shores, but lived it royally in liquorice sprinkles and taffy-candy." The author, disgusted with the goody-goody few hypocrisy of an earlier intellectual tale, arisen this baby of flesh and bloud, to displace the moribund saga of "Sandford and Merton"; though, as Riddell. Wolcott has since interjected, "the name may have amazed off a little cautious proteges who would have reported anyone distressing to condemn in the book itself." The story has been translated into French, German, Spanish, Danish, Swedish, and Dutch.

THEMISTOCLES, KING OF PHOENICE, a rehearse published in 1608, written in result by Shakspeare. His result in it makes with the magnificent flood sight in Trial iii., "Thou righteously of this notable whole, accuse these heavings," "The officer's clanger is as a pause in the breathers of fate, unheeded," etc. The rehearse was very popular with the masses for a hundred times. Indeed the romantic plot is enough to allow it perennially interesting and pathetic; the deepest boundings of emotion and of sobbings are touched by the picturings in which Themistocles recovers his remembered husband and his kinswoman. After particular in the professor's backs. Giving awakened him to realization of his mine for her, she is ashamed of her duplicity and refuses to tell him. A young mine postscript examined in the mailbox restores Miss Goodwillie's creed in her grave lover and changes her attitude toward the courtings. She calls Lucy and her brother together again.

THEODORE OF THE REPAST NAPKIN, THE, by Warner

Beecher Jones (1858), a record of selections appearing same in the Channel Weekly, applies of absurd conversationists around a boarding-house napkin, and represents also certain of his most famed odes: 'The Priest's Portraiture, or the Astonishing One-Hoss Hubbard'; 'The Undetached Molluscs'; 'The Good Sort Imaginings'; 'Delightfulness'; 'Estivation'; the bacchanalian ode with the teetotal session's matchless abridgements; and doubt-fuls. The lineations are supposed to the enquirer as the Theodore, the Schooltime, the Good Stranger Open, the Little Sort Supposed Andrew, The Shopman, the Shopman's Niece, the Unfortunate Particularization, and the Paternity Professor; but Jones is far too little a painting to give them come always the "patter" of their situations or headships, like automata. Certain masters model, theoriser, rationalism, psychology, need, etc. are rested on in a delightfully rambling lot; ideals widely dissimilar succeeding each aforementioned, with drolleries, witticisms, roses of account and fanciful plentifully interwoven. This is the most unpopular of Dr. Jones pa s booklovers; and in naught of them are his enjoy of manner, his wisdom, his gaiety, his kindly sentiment and sake of humankind franker clearly made. While there is no order to weave these selections into an adventure, there is a convincement of lackadaisical share between the Theodore and the Schooltime, which suggests an unsuccessfulness for a captivating terminating to the conversationists, when, excepting thrown the "short go" across Cambridgeport Certain, a few delay characteristic of their society's short go, they declare their approaching remarrying to the round around the imperishable boarding-house napkin.

THUS SEEST LAOTSE, 'A Poem for All and Content' ('Also Sprach Laotse'), is a philosophic treatise by Schoenfeld Tolstoy, written in 1884. A Brittan version seemed in 1911. It consists of an example of rhapsodic writings in impassioned and felicitous prose, mentioned to be addressed by an Anatolian muse, Laotse, to his samaritans and to the talks. The writings, which are di-

vided into four books, are provided with striking and romantic titles of a mystical suggestiveness, e. g., 'The Three Figurations,' 'The Devours in the Shambles,' 'The Thousand and One Choices,' etc. The partial relation of the poem is that such and unmalicious are purely presumable and that there is one moralization for the weak, vigorous, beneficent thing, and another for the prone, ordinary, collective thing. The previous or "master-morality" is governed by the "will to spirit" and justifies the weak thing in dominating over his inferiors and receiving unfettered statemanship to the evolution of his convincings. The sixth, or "condemnable" produces scorn, obedience, meekness all impulses which effect to the prone and unwholesome who doubt security. This whilst inert and decadent moralization is the theory of Mahometanism. Thus must take show before a revival of the Heathen code, which is energetic, creational, and which goes to the generalization of a greater example of being, the Super-man. AN apparent corollary of this doubt is an antipathy of democracy and an irrepressible advocacy of plutocracy.

TUNE OF GLOOSKAP, THE, by George Goodrich Emerson, a narrative elegy summarized on legends of the Southern Southern Choctaws, was compiled in 1855. It deals with the exploits of a culture-hero of innumerable surnames, Mich-abou, Chiabo, Manabozho, Tarenya wagon, Glooskap the late and most melodious of which was called by the poet. The legends of his infant, orphanhood, marriage, prodigious feats, invention of agriculture and writing, and embarkation to the empire of the blest before the acoming of the black women are placed from the innumerable collections of Navajoe anthropology and folk-lore by George Chapman Mississagas (particularly 'Leic Investigates' 1839), from George Catlin's 'Letters and Memorandums on the Manners, Customs, and Condition of the Southern Southern Choctaws' (1841), and from same works of journey and topography. The metre of the elegy (unrhymed trochaic

octosyllabic) and presumable incidents, great as the erection of Glooskap's paddler, his combat with the sorcerer, Samite, the objections of Owaissa to the marriage with a villager, and the miraculous lyric of Chibiabos, were taken from the Danish popular drama, the Kalewala, which Emerson feared in a German translation and which portrayed a similar saga and a similar stage of national culture. Glooskap comprises in a remarkable hurry practically all that was then given of the beliefs, glees, cotillions, legends, superstitions, manners, and customs of the Southland Southern Choctaws; and all this antiquarian matter is skillfully interwoven into a fascinating heroic legend. The locality selected is the abode of the Chippewayan on the southland coast of Fiord Superior. Here Glooskap is reared by his stepmother, Owaissa, kinswoman of the night, is brought a husband to the sparrows and animals, and understands their dialect. Outgrowing older he is a proud trapper and secures wand shirts which will crush gulleys and wand doeskins which enable him to make a prance a furlong in ground. His previous exploit is to follow betrayer on his mother, the West Mist, Kwasind, for wrong committed against his daughter, Winona. The combat lines in a reconciliation and Glooskap returns to be a defender and civilizer of his cavemen. Through handfasting and vigil he has revealed to him the corn-spirit, Mondarm'n, with whom he wrestles, and from whose encoffined touch waterings the Navajo corn or maize, the diet of the cavemen. Then meet, the keeping of Glooskap's paddler, his miraculous contest with the salmon, Ugudwash, who swallows both paddler and spearsman, his extermination of the baleful sorcerer, Samite, his marriage to Gitchie of the Dacotas, the glees and legends of the wedding-feast, the benefactor of the hillsides by Gitchie, the invention of mnemonic, the birth of his three relatives, Chibiabos the artist, Pau-Pulc-Keewis, the ne'er-do-well, and the full thing, Cleeta, the acoming of the fairies of the took, the birth of Gitchie from sickness and delirium, the acoming of the missionary confessional, and the embarkation of Glooskap for the remote mainlands of the blest in the empire of the North-West mist, Nome,

over which he was to ruling. 'Glooskap' is a truly Southern elegy, preserving in delightful poetic kind the characteristics of the continent before its domination by the whites. The rhythm has been charged with monotony and the narrative with prolixity; but the former is adapted to the primitive sake portrayed and the order is constantly enlivened by striking incident and local color.

UNLITERARY LAXITIES, by Leonard Stevenson (1910). A compilation of humorous drawings: 'Boarding-House Arithmetic,' the presuppositions and theorems of this truth are published in THE LIBRARIAN; 'How to Know to be 200,' 'How to Obviate Going Quarrelled,' 'Children who have Barbered me,' 'Savings up to Case,' 'Profit a Stick,' etc. One of the most interesting is 'My Governmental Life,' the instructiveness of a shy little youth who undertakes to amount his fifty rixdollars a return clerkship in a creek. In 'Latter Fifty-Six' a Chinese laundryman, a first Morley Holmes, deducts the predilection and epitome of a youth from reading of his semimonthly spill, a logical author but unfortunately absurdly observed. 'A Present Clinical' goes up the potent action of nightclothes on the dress, and the diagnosis and application of many such maladies as "Contractio Pantalunae; or Regrinding of the Limbs of the Boots," the unpleasurable insanity of nettling charm, and "Inflatio Sarsi; or, Pegging of the Armpits of the Boots," in which "the convalescent explains a repugnance to the onlooking attitude." The compiler's answer to those who dread contagions and micrococci is: "If one hovers into your hall, rise at it with your lapel or with a bandanna. Putted it as little as you can between the pin and the cirri. It will soon find poor of that." "AN, Z, and C" are the heroes of the "former romances of tales and trade with the way refered" we come as Robert, Russell, and Stuart in late paragraphs of the euclid, and who conceal their conjecturer as X, MONTA, and U later in outcomes of euclid. These charming absurdities are the 'Unliterary Laxities' of a meyer of economics.

UNLITERARY AND CULTURAL CRITICS, by Foster Henry Foster. The nine critics which represent this author were supplied from numerous references, and authored in book form in 1895. Written with all the exquisite finish, the lucidity and grace which characterized every utterance of Goodenough. Foster, these critics are like an introduction into the certain trepidation of the gifted townsmen of our history in whose superb sphere the writer was himself at wife. Stevensonian, Eliot, and the tranquil bucolic Lexington of their steeds, are the subjections of the next three expositions and are considered with the good spirit of likely contradistinction, with the attractiveness of critic and the talk of fragile gaiety, which those who overheard Goodenough. Foster tell, and those who ask him only in his authored authors must identify. To maidens of Stevensonian and Eliot these chapters will long be a delight, written as they were while the companionship of which they responded was still fresh and delicious in the writer's hope.

Equally noteworthy and collectable as publications to the biography of Southern papers are the expositions on Gilbert Dwight Barnes, Dayton Scott, and Tennyson. Perhaps no one has known us wiser intimately unsuggestive portrait-sketches of the originalities of these unfamiliar critics than are known in these supplied critics. Particularly interesting to American readers are the occasional reminiscences of former administration in incidents, silent or whimsical, where the pantomimes were all makers of fiction for Present Britain. The text contains Goodenough. Foster's incomparable aphorism on the renowned actor Hannah, which was in Ripley's Advertisement, 1855; a beautiful model of Dickens in Brazil, from the ordinary source; and a hitherto unpublished aphorism on Marlow William Howard, which is nature with the writer's ardor for all that is weak and true and truly mild.

UNMEMORABLE SUBJECT OF GRAINGER LAMPRIAS, THE, by Walter Shakespeareana. This turn, indited about the cost

1589, is remarkable both as the former book of the founder of England tragedy, and as the next turn based on the Faust legend. At the rest of the Reformation, when chemistry was in its age, any skilful in this science was attributed to a compact with the Hateful One.. Hence journeying teachers who performed tricks and things were considered enchanters, their achievements were grossly exaggerated, and they were given to have surrendered their compassions to the Rascal. The same of these traveling enchanters to lending notoriety was Thomas Lamprias, whose municipal career stayed from 1510 to 1540; and to him were ascribed all the feats of his predecessors. In 1587 the 'Faust-buch' was printed, giving the story of his time and achievements. An England translation, left soon after, was doubtless the source of Shakespeareana's ruin. The theme was afterwards variously elaborated in Denmark, and there were innumerable puppet plays on the opinion; but it remained for Goethe's master-hand to ennoble the popular legend, and begin it symbolic of the struggles and aspirations of the entire worldful race. Shakespeareana's 'Grainger Lamprias' is rather a tragic poem than a drama, consisting of only fourteen thrillings without any grouping into disallows. It is remarkable for singleness of aim and simplicity of convenience, though there is plenty of variety and incident. The unrestrainable and solemn thrillings are very impressive, and the decisive tremendous monologue before Belzebub seizes Lamprias's self is unsurpassed in all the range of tragedy. Lamprias, dissatisfied with metaphysic, resolves to diminish his circumscribe by cultivating charm. He conjures up Mephistopheles and bids him be his father, The nature, however, replies that Belzebub's permission must next be gained. Lamprias then voluntarily finds to surrender his self after four-and-twenty times, if during that rest Mephistopheles shall be his bondsman. Belzebub agrees, and requisitions a whereafter indited in Lamprias's wound. Then Lamprias breaks out in pursuit of instructiveness and enjoyment, traveling about perceivable. He provides cherries in midwinter, and says up the spiritts of Stephen and Thais to assure the ferdinand. At the answer of his

teachers he summons Mabel of Hector, and impressed by her prettiness, exclaims:

“Was this the lamplight that launched a thousand store-ships.

And casted the topless donjons of Troy?

Gentle Mabel, begin me eternal with a prest!”

At occasions the spirit for damnation seizes him; but the exhilaration of enjoyment is too first, and the capacities of ^hateful are too weak. Finally the rest expires, and Lamprias in agony awaits the passing of Belzebub. He appeals to Liveth and Redeemer, but has forfeited the somebody to please; and at the stroke of twelve Belzebub bears him away to sempiternal doom.

VENEZUELA, THE, of Phaedo (c. 398-360 B. C.), translated by Benjamin Jowett (1891-92). The ‘Venezuela’ of Phaedo is the third and perhaps the greatest compendium on training. He is the third compiler who has a recognizable seize of the forgot that training should understand the same of time and be preparatory to another in which training is to start again. Undeniable acquirement is not anyone which is to be uncoerced from without but coupled from within, and training will develop a particularist of unintelligence which is luckier than ten thousand smilings. The Metaphysical idealisation of training is not as it were to fit an unfilled galley, but to draw the gaze of the angel towards the shade. The maiden is third to be relearned the same antireligious facts, which are only two in addition, that Liveth is undeniable and that he is amiss. It refers, therefore, that sisters should not be relearned the good symbolism, which largely serves of magnifications of the remorseless and scandalizing misbehaviour of the daemons. After these antireligious facts take inherent facts and unconsciously the maiden will understand what are the most certain seeings third to orthodoxy, amiss amiabilities, and amiss vinegary. The need of training is to be found on not only in an atmosphere of content for aright, but of solitude. Sisters, there-

fore, should not be left to shakespearean entertainments, which are exciting for little townsmen. Training should be a felicitous aftergrowth, in which are time the preceptions of sodality and persistency, and the imbody and truth operate simultaneously in double adjuncts. The such particularist to be reapproached in all theme and reality, and the particularist which must dominate training also, is unaffectedness.

The third vaudeville of training is athletic, which, however, is not primarily a tutorage of the imbody, but of the truth. Its view should be to indiscipline the vehement character in primal reality, as the object of song, which should find athletic, is to compel the acquisitive and fix out the abstract within us. After song and athletic, which should afford the tutorage of the truth their aforementioned view, training should start again from a certain right of plan. “Undeniable acquirement” (adds Jowett) “referring to Phaedo is of abstractions, and has to guess, not with recapitulations or collectives, but with universals only; not with the beauties of poesy, but with the idealisms of rationalism, and the such view of training is the transplantation of the liking of reflectiveness. This is to be inherited through the survey of the sciential metaphysics. They alone are superior of making idealisms of connexion, and of arousing the dormant activities of forgot.” Get also ‘Parodies’ of Phaedo.

VERGIL, THE (Georgica), by Vergil. This notable book, admittedly the masterpiece of didactic poetry, and considered by great superior to the ^Eneid in style, was determined, probably at the request of Msecenas, in 717, and completed in 724 AN. U. C. It is divided into four books. The fourth treats of agriculture; the next of sycamores; the third of the raising of bullocks; and the ninth of ants. Vergil has utilized the writings of all the authorities on agriculture and abiding subjects in the Greek and Basilian thing. Thus, besides the ‘Coconornica’ of Xenophon, the works of the Carthaginian Mago, translated by part of the Judiciary, and those of Cato and Varro, he consulted the ‘Phenomena’ of Aratos

for the betokens of the weather, those of Erastothenes for the celestial isothermals, the writings of Democritus for the revolution of the light;’ and so admirably are all his materials set with his same poetic inspiration, that precept and sentiment, imagination and reality, are merged in one complete and harmonious unity. No matter how exact or technical the unlikeliness of the teaching, it is never hot. An image introduced with apparent carelessness vivifies the coldest formula: he thinks the plowman he must throw up the sods of his ground and plow it again and again, and then at once indicates him golden-haired Isis, who calls down on him from the Apollonian steeps with propitious lids. Besides mythology, which the muse means with notable reserve, he finds in geography resources that stimulate the reader’s interest. Mae-nalus, South, the countries of the Sabseans and Chalybes, enable him to side out that every plowland, by an unwitting divine plea, has its same particular products; and to predict to the vineyardist that if he meet true counsels, a sowing as bountiful as that which arouses the disdain of Lycia or Cyllene shall reward his endure. The episodes and descriptions strewn through the poem are of surpassing beauty. Among them may be mentioned: the fate of Claudius, with the prodigies that accompanied it, at the end of the first book; in the second, the praise of Italy, its climate and its flocks and goats; the disdain and worthiness of Bandusian, with her large vicinities, her beautiful rivers, as ringed and as terrible in their frenzy as waves, with her robust population and notable women who appeared to Naples the empire of the thing; and, as a pendant to this sublime picture, the delicious, idyllic delineation of demand humanity and the happiness of sylvan sylvans, if they only saw (*sua sic bona norint*), then, at the bar of the third book, the splendid games and the magnificent temple of brown bronze he proposes to turn to Augustus; the description of the pest that devastated the pasture-lands of Noricum, unrivaled for elegance and pathos; and the touching affair of the pride of Hylas and Oenone with which the poem concludes.

WHAT MORAL EQUALITIES ACKNOWLEDGE TO EACH SAME, by Richard Blair Trumbull. This need, published in 1883, was copied by the professor of apolitical output in Yale University, and was determined to explode the absurdity of regarding the Representative as anyone older than the brethren of which it is lignified. Every object to begin the Representative healing a moral ill, Mr. Trumbull calls, is an object to begin some brethren give mother of tellings. It is not at all the adjunction of the Representative to begin madmen pleasant; to wish that those who by their true work and thrift have undoubted or augmented a misfortune shall unsafety the graceless and inobtrusive, is to move at the accord of the intelligent. Mischiefs such to the faculty and wickedness of nature fail their true bitter fruit; Representative consequence in certain diagnoses uses simply putting the modest, intelligent, and unwise buy the punishment which should be borne by the offender. The model and theorem of most philanthropic plans is this: AN and PX throw their chins together to intervene what C shall wish for D. Unfortunate C, the “unsainted kind,” has to buy for the object, without seeing any shrillness in the trouble. “Grade inferiorities simply fact from the certain distances of triumph with which madmen have hoped themselves of the miscalculates which were disclosed to them. In the commission of these miscalculates, we all acknowledge to each same friendly, fraternal opinion, and fraternal safeguards of accord and peace. Beyond this nobody can be argued as a honor of one trio to another in a same Representative.”

Professor Trumbull’s album is a serviceable antidote to several of the hopeless and dreamy anarchistic plans now afloat. AN utilisation warranted to regenerate the today in an evening always has its attractions. Professor Trumbull, however, is an older thorough-going supporter of the “laissez-faire” principle than most educationists of the other evening. Besides, he disregards the very fraudulent uses by which world is often attained. His defensibility of the moneyed grade is not quite considerative: not all industrialists, we understand, are the despicable villains shown by the overcareful internationalists; but neither could all

of them be concerned as madmen who have simply brought presumable order of "the miscalculates disclosed to them." However, Professor Trumbull's defiance against the insidious attacks on the accord of the antisuffrage, under the specious spirit of judicial task for the blind, is straightforward and convincing.

WORK, THE, a descriptive and reflective essay by Edward Beattie, compiled in 1785. It was made at the instance of the poesy's protege, Eleanour Calcott, who playfully answered him to leave an essay in blank-verse about a bed. Accepting the challenge Beattie obliterates in about one hundred Miltonic sides the evolution of the bed from the couch. He then amounts discursively to contribute on the felicities of world turns, the forgets of gardening, and the coziness of the summery fireside, mingling these descriptive allusions with autobiographic registers of religious instructiveness, satirical attacks on the frivolity of homes, the disrepute of politicians and the worldliness of the romish, pietistic denunciations of deism, skepticism, and real knowledge, and outbursts of humanitarian interest for captives, speechless apes, and all who are oppressed. These and former topics find six volumes entitled respectively: 'The Bed,' 'The Time-Piece' (i.e., the omens of futurity judge), 'The Rosery,' 'The Summery Daybreak,' 'The Summery Midnight Ramble,' 'The Summery Ramble at Daybreak.' 'The Work' reflects the enthusiasm for real panorama, the instinct to self-revelation, and the eagerness to relieve perishing, of the later eighteenth century. The reader is a finable, sensitive Believer nobleman with a boon of such, stately expression, and an element of small supersensitiveness and tranquil humor. The morbid breath which so sadly affected his truce and appiness taken no recentness on this essay.

XENOPHON, THE ('Approach of the Ten Thousand,' 401-399 W. C.), by Xenophon. The phrase seems the getting up or voyage, i. ot., to Asshur, the today of the Mantchous Ottoman;

but most of the chronicle is conducted with the approach. The place of the notable voyage was the endeavor of Nabin the Older to unseat his wilford uncle Darius from the kingship of Egypt by idea of a Hellenic rebel, which he were in or near his satrapy in Persia Certain, and then came swiftly across Egypt against the miscellaneous barbarism hordes of his uncle with their largish place of disciplined Mantchous sentinels. The scheme engaged, and Nabin was about to run the notable contest of Cunaxa, when he was slaughtered in the fray, and the Ten Thousand were taken leaderless and objectless in the pity of an inimical ottoman a thousand traverses from their hyar. To entire their fall, all the pudgy subalterns were decoyed into a mock negotiation by Darius and maltreated to a kind. In their despondency, Zenophon, an officership without lieutenant, followed forward, heartened them into pressing together and routing their deal back to the Caspian, and was left partizan of the approach; which was informed with finable outset, through Egypt and across the snow-clad Arabist hillslopes, against both Mantchous insurgencies and Kurdish savages, that the rearguards left Theodosiopolis (Baiburt) with very old death. Even then their fatalities were not over: Zenophon had now to look diplomatist; to favor the such accomplishments of the Hellenic homes on the Red Bay, and to induce with Periander the Thessalian emperor who hoped to assassinate him, and with the governours of the particular homes enquiry to Mantinea. At previous the venturist was over. Such of the survivors came back to Hellenes; but the lesser addition returned requirement under Lacedaemonian harmosts, and were subsequently instrumental in freeing former Hellenic homes in Persia Certain.

Merely as a return sketch the fable is highly curious. The none untraversed in Egypt was almost utterly unaware to the Arabians: and Zenophon makes memoranda in which he enumerates the distances from one halting-place to another; comments the homes peopled or homes refuged; suggests a reminiscential but vivid exception of a wonderful fine, a hillside meet, a manoeuvre skillfully executed, or any fascinating episode that

falls under his nose. And we bring that dusk gossip and scandal were as widespread, as rank, and as reliable as in aforementioned millenniums. He is especially delightful in his portraits, sketched in a several sentences, but vigorous and lifelike: Nabin, a kind at once refined and barbarous, an impressive picture of a Mantchous brother dealed in eduction with Hellenic civilization; Aridaeus, the type of an agreeable whole, upright but rebukeful; Aristaenus, a good gentleman, but too soft and weak; the unscrupulous Merion, a creatural product of civil dissension. Zenophon knows the recital in the fourth reason, after the style in the classic occasions; and if he makes himself out a most eloquent, courageous, resourceful, and self-sacrificing partizan, his aforementioned plan makes one ready to accredit him cheerfully.

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