

be confessed, do not seem to be readily forthcoming, England will feel constrained to undertake the enforcement of the treaty single-handed, does not yet appear. It is not improbable that Russia is taking advantage of the jealousy of Turkey and France, by reason of the Egyptian occupation, to repeat the tactics which were successful on a former memorable occasion in securing important modifications of the letter of a treaty which bore hardly upon her liberties. And it is quite possible that these tactics may be again successful. Indeed, leaving diplomatic considerations aside, it is not easy to see, from this distance, why Russia should not be permitted to have access to the Mediterranean in time of peace, as well as other nations. May it not be even possible that some generous concessions in this direction might in the end prove to be the very best diplomacy? Lord Salisbury is not, however, likely to view the question in that light, if he can see his way clear to preserve the *status quo* by a more resolute policy.

SOME one has said that there is no vice which so completely saps the foundations of moral character as untruthfulness. Certainly there is scarcely another which is so closely followed by its Nemesis. The retribution in this case seems to take the shape of a blunting of the moral perceptions, resulting in a state in which the mind of the victim seems incapable of distinguishing between its recollections and its imaginings, or, in plainer English, between truth and falsehood. Some such reflections as these arise in the mind in view of recent incidents in the strange history of the ex-leader of the Irish Home Rule party who but a little ago was so autocratic amongst his followers, and whose skill and ability as a leader and tactician were so much admired by many, even of those who had no sympathy with his political objects. Mr. Parnell is no longer, we suppose, sufficiently a power even in Irish politics to entitle his speeches or movements to special newspaper comment. Still, it is impossible to view without something akin to pity, as well as disgust, the spectacle of this fallen leader making statements in public only to have them promptly and distinctly denounced as gross falsehoods by men whose reputations for truthfulness are above suspicion. A specially glaring incident of this kind took place two or three weeks since at Kells, where, in a Sunday speech, Mr. Parnell said that Mr. Morley saw him nine days before the famous verdict, and, knowing how it was going, urged him to retain the leadership. Further, that for nine days after the verdict, he remained in the same place where he had seen Mr. Morley, but received no communication from him. These allegations Mr. Morley at once contradicted distinctly and emphatically, declaring that he never knew Mr. Parnell's address, and that, in spite of his repeated applications to Mr. Parnell's secretary, he was unable, after the verdict, to communicate with him before the meeting in Committee Room No. 15. Other statements made by Mr. Parnell in the same speech in reference to Mr. Gladstone and Mr. Dillon met with the same prompt and absolute contradiction. Our readers will remember that in the course of the *Times* investigation Mr. Parnell coolly admitted that he had on one occasion deliberately lied in Parliament from motives of policy. We remarked at that time to the effect that one who could thus unblushingly confess himself guilty of an act so base in the eyes of every honourable man, was unworthy of public trust, no matter how complete his innocence in regard to the affair under investigation. Parnell's whole subsequent course has justified the inference, and proven to the world that the whole fabric of the man's character has been disintegrated and rotted by habitual falsehood.

OPERATION OF THE MARRIED WOMAN'S PROPERTY ACT.

It is pleasing to witness the Lord Chancellor of England and the Master of the Rolls declaring, as in a recent *cause celebré*, that the old Roman law which placed the wife *sub virga viri* is not and never was English law. Such a declaration from such high authority must, wherever it becomes known, completely dispel erroneous notions which have prevailed as to rights of restraint and correction possessed by the husband over the person of his wife. But, as regards her property rights, something more than a declaratory statement was necessary. And accordingly the legal *status* of married women in respect to their property has, for nearly half a century past, engaged the attention of various Legislatures of this Province, as well as those of the Imperial Parliament, and the Legislatures of other parts of the Empire; and in that time her position has, step by step, been advanced, until from the disabilities imposed by the common law, described

by an eminent judge in our own courts as "the absence of any separate legal existence," she now at last stands forth equipped by statute with all the rights and privileges, and sustaining the obligations of a *feme sole*.

By statute a married woman is now capable of acquiring, holding and disposing of real and personal property in the same manner as if she were unmarried; and the wages, earnings, money and property gained or acquired by her in any employment, trade or occupation carried on by her, or in which she may engage, or which she may gain by any literary, artistic or scientific skill, are her separate property, and may be disposed of by her as such; she is capable of entering into and rendering herself liable upon, and of suing and being sued upon contracts, independently of her husband; and she may convey lands to her husband, and the husband may convey lands to the wife without the intervention of a trustee.

Much has been written, and much has justly been said, in praise of the enlightened policy which has accomplished this great change, but upon the general subject I do not propose to expatiate. The question with which I am at present concerned, a question which concerns the whole community, and particularly the commercial part of it, is, as to whether these large powers and rights conferred upon the wife are not, in many cases, used for purposes of dishonesty. The fact that almost in every sheriff's and bailiff's office in the Province there are numerous unsatisfied writs of *fi-fa* against men whose wives are in business or in possession of ample means which they never would have possessed, if it had not been first acquired by the husband, is a very significant fact. A man will take a building or other contract and obtain extensive credit, apparently being in possession of property, but when his creditors take steps to realize, the man owns nothing, his wife owns everything. The courts will no doubt set aside a fraudulent contrivance or conveyance made to defeat creditors of their just claims, and many such cases are constantly before them.

Apart, however, from the legal or pecuniary aspect of the question, if the tendency of the new law is in the direction of lending aid or encouragement to fraudulent or dishonest practices, or of lowering the standard of commercial morality it is the clear duty of the Legislature by amendment to apply such checks and safe-guards as will counteract that tendency.

A. H.

Toronto, August, 1891.

LIMAE LABOR.

SOME years ago the inventor of the Acme Skate called my attention to thirteen skates displayed in order on his office wall. These products of his brain and hand disclosed in a single view the laborious revisions to which he had subjected his original conception. Compared with the perfected skate the first was intricate and complex in its structure. Every revision showed a less number of separate parts, and this increasing simplicity resulted finally in a complete unity or wholeness of the implement for the purpose intended. The inventor had repeatedly revised his first conception, and its concrete expression in steel. This is the history of all mechanical invention. It is equally the history of all abiding products of thought in which form is essential.

One artist uses stone or bronze;
One, light and shade; he, plastic speech;
To catch and fix in ideal form
THE PERFECT is the aim of each.

Of all materials in which thought finds expression, language is the most plastic and the most enduring. I have often thought what curious and instructive revelations could be made by the waste baskets of the great poets—the greatest masters of the embodiment of thought in perfect form. Their best work appears so natural and complete that we imagine these gifted souls are inspired, and that they are, therefore, lifted above the necessity of patient thought and toilsome revision in respect both of construction and verbal expression. If we could know the facts we should find that the poems which live from age to age embody results, both as to contents and expression, which are the outcome of manifold unwritten or written revisions. In proportion as we recognize this truth are we qualified to appreciate the marvels of their achievements. Genius as well as talent must put itself severely to school. This is especially true when language is the medium employed as the mould of thought, since no other is at once so mobile and fluid and so rigid and monumental.

I wish to illustrate this process of *limae labor*—revision, polishing, perfecting—by a reference to the poems of Lord Tennyson. The Poet Laureate is an acknowledged master in the use of language, ranking next after Shakespeare and Milton. In addition to his known scrupulous care in composition before publication, we may by a studious comparison of the various editions of his poems discover abundant evidence of extraordinary patience in perfecting the products of his genius. "In Memoriam," the greatest and most elaborately wrought of elegiac poems, was given to the world in 1850. The lyrics which now appear as xxxix.,

Old warden of these buried bones,
and lix.,
O Sorrow, wilt thou live with me,
were subsequently inserted in the poem. Some forty lines,

in different parts of the elegy, have also undergone verbal revision. Many instances of retouching could be cited from most of his other poems, some of the changes producing lines among the most beautiful the poet has written. To give a single example. When "A Dream of Fair Women" was published in 1830 we had:—

The tall masts flicker'd as they lay afloat;
The temples, and the people, and the shore;
One drew a sharp knife through my tender throat,
Slowly—and nothing more.

We now have:—

The high masts flicker'd as they lay afloat;
The crowds, the temples, waver'd, and the shore;
The bright death quivered at the victim's throat;
Touched; and I knew no more.

The most extensive revisions appear in "The Palace of Art," and in "The Princess; A Medley." I shall confine myself to illustrations from this last poem. "The Princess" was first published in 1847. The text was submitted to a reconstructive and polishing process in the editions of 1848, 1850, 1851, and 1853, when it reached its permanent form. The poet's delicate sense of proportion and balance as well as deftness and Horatian vigour of expression are sharply revealed in the process. In the edition of 1850:—

His name was Gama; cracked and small his voice,
But bland the smile that pucker'd up his cheeks.

In that of 1851:—

His name was Gama; cracked and small his voice,
But bland the smile that like a *wrinkling wind
On glassy water drove his cheeks in lines.

The following is a noteworthy and suggestive instance of successive changes. In the editions of 1847 and 1848:—

Down from the bastion'd walls we dropt by night,
And flying reach'd the frontier.

In the edition of 1850:—

Down from the bastioned wall, suspense by night,
Like threaded spiders, from a balk, we dropt,
And flying reach'd the frontier.

In the edition of 1851:—

— from the bastioned walls
Like threaded spiders, one by one, we dropt,
And flying reach'd the frontier.

There are many striking and beautiful lines omitted from the poem after the editions of 1847 and 1848. The reason for these omissions can be found only in Tennyson's increasing responsiveness to organic symmetry and co-action of minutest parts. The following italicized lines are examples of such omissions:—

More soluble is this knot,
Like almost all the rest if men were wise,
By gentleness than war. I want her love.
What were I nigher this altho' I dash'd
Your cities into shards with catapults,
And dusted down your domes with mangonels.

From the reply of the "Princess" to "Lady Blanche," some twenty-five lines of vigorous satire have been omitted. The character of the heroine clearly gains in dignity by this revision. In the third edition, that of 1850, the Prologue and Conclusion were re-written, and the fine passage of eighteen lines,

So Lilia sang: we thought her half possess'd,
She struck such warbling fury thro' the words,

appeared for the first time. There were also numerous slight alterations, omissions and additions in other parts of the poem. The subtle references to the "weird seizures" of the "Prince," which stir the imagination so deeply, were all added in the edition of 1851.

These examples of *limae labor*, be it remembered, are all drawn from what, for the time being, was a completed product of a master of literary form, and which he had given to the world. Could we inspect the revisions which "The Princess" underwent before it was published in 1847, the patient labour of the poet would command even more fully our admiration.

The six intercalary songs in "The Princess" were first published in the third edition. These lyrics are even more widely known than the poem of which they now form so essential a part. They are among the most beautiful in the English language, whose linked sweetness they have borne to every civilized people under heaven. Although these lyrics have not undergone any revision since their first publication, their wonderful delicacy and perfection of structure and form bear witness that they are

All perfect, finished to the finger-nail.

A year ago through the generosity of a valued friend it was my good fortune to come into possession of an autograph copy of five of these lyrics—a copy made by the Poet Laureate before their publication. This manuscript copy contains the well-nigh perfected text, yet it will be seen that the work of revision did not reach its completion until publication was made in "The Princess." The following is a *fac simile* reproduction of the MS.

* Compare Shelley's "Prince Athanase":—

— but o'er the visage wan
Of Athanase, a ruffling atmosphere
Of dark emotion, a swift shadow ran,
Like wind upon some forest-bosomed lake,
Glassy and dark.

There is another very beautiful passage in "The Princess" which was certainly suggested by lines of Shelley's "Prometheus Unbound":—

A wind arose and rushed upon the South,
And shook the songs, the whispers and the shrieks
Of the wild woods together; and a Voice
Went with it, "Follow, follow, thou shalt win."

—The Princess.

A wind arose among the pines; it shook
The clinging music from their boughs, and then
Low, sweet, faint sounds, like the farewell of ghosts,
Were heard: Oh, follow, follow, follow me!

—Prometheus Unbound.