

rulers, public life has been largely purged by this process. Rough it has been and often brutal, perhaps, like a grinding process of nature, yet popular government has been benefitted and the net result has been good." The next question is, cannot the standard of public morality be raised. The late Lord Dufferin is quoted as saying "force and not right is still the dominant factor in human affairs." Mr. J. Bryce, speaking of the English, says "they have two moralities for public life, the one conventional or ideal, the other actual. The conventional finds expression not merely in the pulpit, but also in the speeches of public men." To put it mildly this is quite as true of Canada and the United States. The absolute sincerity and veracity of such men as William the Silent and George Washington are spoken of by historians as qualities that are "singularly rare" in statesmen. Professor Virchow, the distinguished scientist, who has just passed away, declared that "when one knows persons who will bear the responsibility of the world's events before history, one is faced by a complete riddle." The riddle, according to our essayist is the double standard of morality among public men. Senator Tillman states the difficulty in these words "I confess I have felt somewhat at a loss how to judge men who in one aspect appeared to be so high and clean and honorable, and in another appeared more or less deplorable." Our essayist admits that it is very difficult to carry into public life the high ideals of a noble individual morality, and yet we must keep striving for this; it is also difficult to have a perfectly sane and wise criticism of public men, but still the best criticism that we can get is a healthful thing. If we admit the double standard, the political man will say "If Cecil Rhodes can do that for the British Empire, why can I not do it for my own pocket?"

This criticism, a natural accompaniment of freedom of speech and freedom of the press, is a characteristic of the more democratic countries; it is checked in Germany and repressed in Russia. The conclusion reached seems to us to be quite reasonable. "The function of criticism is a part of political evolution peculiar to party government and to democracy. Given the free platform and the free press, even with their superlatives, hyperboles and mendacities, and you have one of the most puissant forces making for righteousness in government."

"As for the honest critic of public men, he can never do injury to the State if (adapting somewhat a saying of Huxley) he makes it his aim 'To smite all humbugs, however big, to give a nobler tone to politics; to set an example of toleration for everything but lying; to be indifferent as to whether the work be recognised so long as it is done'."

THE DOMINION PRESBYTERIAN intends to begin the publication in serial form of an interesting story, entitled *Fiona M'Iver*, a Romance of the Western Isles, by Arthur Jenkinson, minister of the parish of Inellan, Argyllshire, and his daughter Emily J. Jenkinson. About fifteen years ago Mr. Jenkinson succeeded the well known preacher and author, the Rev. Dr. G. Matheson, as

minister of Inellan, and has rendered efficient service in the pulpit much to the satisfaction of the many summer visitors. He has also found time to engage in literary work, in addition to articles in magazines and reviews he has published the following works: "A Modern Discipline," "The Life of Alfred Lord Tennyson" and "God's Wine Press" (a story). In composing the tale we are about to publish Mr. Jenkinson had the assistance of his youthful daughter, who early showed great capability for work of this kind and who will we believe be heard of by and by as a successful writer of high class fiction. The scenes of this story are laid in the Western Isles of Scotland and the places mentioned were visited by the authors while the story was in course of construction. It is a wholesome story showing literary skill as well as a broad sympathetic outlook upon human life.

#### Literary Notes.

The fall number of *The Hesperian* opens with an illustrated article on Washington Irving. Then follows a description of the once famous city of Braganza, Portugal, and the Villa Real. Under the heading "Apparitions" ghosts are discussed at some length. In *Everyday Topics* we find "Dress and Character," "Passing Thoughts," "The Murderous Mania" and "Extramundane Excursions." This bright little quarterly magazine is well worth reading. *The Hesperian*, St. Louis, Mo., U.S.A.

John Fiske has an excellent article in the October *Cosmopolitan* on Alexander Hamilton, of whom several portraits are given, including the frontispiece which is from the painting by Turnbull. "Climbing the Scotch Alps" is another interesting article, also "The Coronation and its Significance," by W. T. Stead. In the way of fiction we find short stories by Elliott Flower, Ara I. Shane, E. Clayton McCants and Harry Thurston Peck. *Irvington*, New York.

*Outdoorland* by Robert W. Chambers. Type and Drawings in Tint. Illustrated with Seven Full Pages in Color and many Marginal Drawings by Mr. Reginald B. Birch, the well-known illustrator of "Little Lord Fauntleroy." Square 8vo, Ornamented Cloth, remarkably pretty cover in six colors and Gold, \$1.50 net. Harper & Brothers, New York. This charming book is a story for children told in a most pleasing and simple fashion and yet in such a way that the child while being entertained is also being thoroughly instructed in national history. The author, a successful novelist, is also an accomplished student of natural history. He has made his animals or insects or trees tell their own stories in language of the most simple kind, and the result is strikingly good. It is to be recommended emphatically to those who wish a delightful gift book for a small child.

The *Bibelot* is a welcome monthly visitor. The following opening paragraphs from the essay of F. W. H. Myers on "Rossetti and the Religion of the Beautiful" will show the character of its contribution for October. "Among those picturesque aspects of life which the advance of civilization is tending to reduce to smoothness and uniformity we may include that hubbub and conflict which in rougher days used to salute the appearance of any markedly new influence in science, literature, or art. Prejudice—not long since so formidable and ubiquitous a

giant—now shows sometimes little more vitality than Bunyan's Pope Pagan; and the men who stone one of our modern prophets do it hurriedly, feeling that they may be interrupted at any moment by having to make arrangements for his interment in Westminster Abbey.

"Now, while it would be absurd not to rejoice in this increasing receptivity of cultivated men—absurd to wish the struggle of genius sharper, or its recognition longer deferred—we may yet note one incidental advantage which belonged to the older 'regime.' While victory was kept longer in doubt, and while the conflict was rougher, the advocates of a new cause felt a stronger obligation to master it in all its aspects, and to set it forth with such exposition as might best prepare a place for ordinary minds. The merits of Wordsworth (to take an obvious instance) were long ignored by the public; but in the meantime his admirers had explained them so often and so fully that the recognition which was at last accorded to them was given on those merits, and not in mere deference to the authority of any esoteric circle.

"The exhibition of Dante Rossetti's pictures which now (February 1883) covers the walls of Burlington House is the visible sign of the admission of a new strain of thought and emotion within the pale of our artistic orthodoxy. And since Rossetti's poetry expresses with singular exactness the same range of ideas as his painting, and is at any rate not inferior to his painting in technical skill we may fairly say that his poetry also has attained hereby some sort of general recognition, and that the enthusiastic notices which appeared on his decease embodied a view of him to which the public is willing to some extent to defer.

"Yet it hardly seems that enough has been done to make that deference spontaneous or intelligent. The students of Rossetti's poems—taking their tone from Mr. Swinburne's magnificent eulogy—have for the most part rather set forth their artistic excellence than endeavoured to explain their contents, or to indicate the relation of the poet's habit of thought and feeling to the ideas which the Englishmen are accustomed to trust or admire. And consequently many critics, whose ethical point of view demands respect, continue to find in Rossetti's works an engima not worth the pains of solution, and to decry them as obscure, fantastic, or even as grossly immoral in tendency.

"It will be the object of this essay—written from a point of view of by no means exclusive sympathy with the movement which Rossetti led—to show, in the first place, the great practical importance of that movement for good or evil; and, further to trace such relations between this Religion of Art, this Worship of Beauty and the older and more accredited manifestations of the Higher Life, as may indicate to the moralist on what points he should concentrate his efforts if, hopeless or withstanding the rising stream, he seeks to retain some power of deepening or modifying its channel."—T. B. Mosher, Portland, Maine, 5c.

#### A GENTLE REMINDER.

Within the past few weeks accounts have been sent to all subscribers in arrears. To each individual the amount involved is small; but the aggregate to the Publisher is large. We ask for prompt remittance. Should there be any error we shall be glad to make it right.