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AUBREY DE VERE AS A SONNETEER.

S the spoils of very many countries have gone to swell the fat national coffers of England, so numerous languages have contributed to the formation, richness and ornamentation of the verbal mosaic, which we call the English language. So far as its vocabulary goes, the English language is throughout mingled and composite. Its architectural surface is neither Doric, Ionic, nor Corinthian, but rather a mixture of all three, and much more; and it has about it, therefore, no little of that want of harmonious completeness made up of "the lines of beauty and curves of grace," so generally shared by all manners of hybrids and things of mixed nature, from a mule or a cur to a coalition government. Nevertheless, the English language, taken all in all, may safely be considered as by far the richest, though not the most sonorous of all languages spoken in our day. Madame deStael proved herself a competent authority on the relative ability and adaptibility of languages when she crowded into one sentence a whole essay on living tongues. "Were I mistress of fifty languages," she said, "I would think in the deep German, converse in the gay French, write in the copious English, sing in the majestic Spanish, deliver in the noble Greek and make love in the soft Italian." Generalizations have almost invariably a screw loose somewhere, but these are, I believe, as correct as such things can be framed. It is safe to conclude that while the consonantal qualities of the English, whether guttural, sibilant or