

van, entitled "Patience, or Bunthorne's Bride." As the airs and words of this successor of the popular "Pinafore" will probably be soon familiar to all of us, we need say no more. We should like to know how Postlethwaite and Maudle feel. Their organ, the *Academy*, can only hang its head and protest that "the Philistines are but too well represented."

This paper, which is also the special organ of those who advocate "the Endowment of Research," maintains an obstinate silence on the subject of Mr. Furnivall's outrage to Mr. Halliwell-Phillips and to the New Shakspeare Society, which he claims to represent. The letter in which, as Director, he acknowledged the resignation of a number of the most distinguished Shakspearian students from its membership is a marvel of deliberate rudeness. But though it has not ventured to champion Mr. Furnivall in his indefensible conduct in this matter, the *Academy* still remains faithful in its allegiance to the Director.

His last vengary is a matter of some interest. A performance of "Hamlet," according to the text of the quarto edition of 1603, was given by amateurs, members of the Shakspeare Society, at St. George's Hall, on April 16th, under the direction of Mr. Furnivall, who is of opinion that the first quarto of 1603 is the original sketch of the tragedy, and that this edition is a better acting play than the *Hamlet* with which we are familiar. The play was given without scenery, in order to test the effect of the first quarto on its own merits. The acting was generally allowed to be very bad, even for amateurs, and the experiment contributed nothing, it is stated, to enforce the views it was intended to illustrate. The *Academy*, true to its colours, considered "the performance up to the average of amateur performances of a high class," and that it "established the soundness of the opinions" expressed by Mr. Furnivall. The whole affair is significant of the extremes to which literary clique is being carried at the present moment in London. We may also look upon it as the New Shakspeare Society's last straw. "It is high time," writes the *Saturday Review*, "that people who set up an idol and dub it Shakspeare should be made to understand that the antics they may be pleased to indulge in before it are not to be taken seriously."

We have little space left to notice Percy Fitzgerald's "Life of George IV." The author, while showing fairly the littleness of his subject, attempts to a certain extent to break the force of the facts. But the world has made up its mind about this contemptible Prince, and perhaps nothing expresses its conclusions better than the opinion Bishop Hurd gave about his pupil, the future king, when he doubted whether he would turn out "the most polished gentleman or the most accomplished blackguard in Europe, possibly an admixture of both."

We must also notice Mr. LeMoine's inaugural address, read before the Literary and Historical Society of Quebec, and entitled "The Scot in New France." The latter term, by the way, is intended to cover Canada in the year 1880. The essay with its appendices forms a valuable contribution to the history of Canada.