

APRIL 7th, 1893.]

farewell to Lilburne, and farewell to John. Lay John here, lay Lilburne here about, for if they ever meet, they will fall out." Then we have Lilly the astrologer (d. 1681). We forgot to mention Sir Peter Mark here that he was the son of Johan van der Faes, alias Lilly, a name taken from the fact that he was born in a house which had a lily for a sign. William Lilly the grammarian should also be noted. He gets rather more than four columns.

Jenny Lind is treated with the respect and affection which she deserved; but her very happy one, should have been more distinctly mentioned. Many Lindsays follow, and Lingard—the admirable historian—and Lister, the actor, and Lister the singer, and Littledale the controversialist. We may well conclude with a reference to a most excellent article on David Livingstone, one of the greatest men commemorated in this volume.

THE NATURE OF POETRY. By Edmund Clarence Stedman. Boston and New York: Houghton, Mifflin and Company. Toronto: The Williamson Book Co.

Mr. Stedman commences this most valuable work, (originally a series of lectures) with a summary of the "antique" and "platonian" views of poetry; that is to say he traces the conceptions of poetry in a line of thinkers from Aristotle to Goethe on the one hand and from Plato to Emerson on the other. "Aristotle" he tells us "regards poetry as a structure whose office is imitation through imagery, and its end delight"—and so with Aristotle and his followers, in spite of the introduction of "different and priceless alloys," poetry has been regarded as an art. With Plato and those who have assimilated the Platonian conception, it has been otherwise. To them poetry has been ever fraught with inspiration; in other eyes the poet and the seer have been synonymous. After weighing the value of many definitions of poetry, more than one of which "themselves need a good deal of defining," Mr. Stedman discusses poetry as "the antithesis to science." His conclusions in this respect are uncompromising—insight and spiritual feeling will continue to precede discovery and sensation. The question however still remains—What is poetry? Mr. Stedman has given us the following "single phrase."—"Poetry is a rhythmical, imaginative language, expressing the invention, taste, thought, passion, and insight, of the human soul." Stedman shows us the poet as a creator, distinguishing very clearly between the creator and those who "mistake the desire to beget for the begetting power." He speaks of the poet as the revealer of beauty, of intellect, of emotion, but the same might be said of the musician, of the painter, of the sculptor. "The keystone of our definition is the statement that poetry, in the concrete and as under consideration, is a language." And then a comparison is drawn between poetry and the other fine arts; its liberties are discussed, its limitations are defined. But art must have life and "the most nimble, ardent, varied transference of the vital spirit is by means of language," here the poet is supreme, and for this reason our author justifies "Lessing's apothegm that the poet is as far beyond the painter as like is better than a picture." Poetry is divided by Mr. Stedman into two main streams—objective or impersonal and subjective or self-expressive. "That which is impersonal," he says "and so very great being a statement of things discerned by the anonymous ballads of a people, the pieces of the Elizabethan drama. But between the impersonality, which of necessity belongs to universal productions, and mere lifeless copying, Mr. Stedman distinguishes. "Commonplace objective work" he tells us "is of no worth compared with the frank revelation of an inspiring soul." The modern tendency is towards subjectivity as opposed to the impersonality of

antiquity but if we have lost "the naivete of blessed children" we have also received something in exchange. "The Christian world has added the minor notes to the gamut of poesy. It discovers that if indeed 'our sweetest songs are those which tell of saddest thought,' it is better to suffer than to lose the power of suffering." The test then of poetry "is not by its degree of objectivity. Our inquiry concerns the poet's inspiration, his production of beauty in sound and sense, his imagination, passion, insight, thought, motive." Mr. Stedman then devotes a chapter each to the discussion of "Beauty," "Truth" and "Imagination." He points out the real meaning of the unity of Beauty and Truth, observing that "pedagogic formulas of truth do not convey its essence." If without truth there can exist no "artist of the beautiful," if beauty and truth are inherent in the poet's soul—"Imagination is the essential key to expression." "The Faculty Divine" is the title of the last chapter and in this, as is fitting, the author of "The Nature of Poetry," comes to the final point, the question of genius. After quoting many opinions as to whether or not there is something behind mere industry, he concludes as follows: "That there is something which comes without effort, yet impels its possessor to heroic labour, is immemorably verified. It whispered melodies to Mozart almost in his boyhood, made him a composer at five.— * * * It made the child Clairon, as she refused to learn to sew, cry out under brutal punishment: 'Kill me! you had better do so, for if you don't I shall be an actress!' We have tried to give a faint outline of this great work, but no words of ours can depict the charm of the author's style, the graceful subtlety of thought and expression and above and before all the personality of the lecturer which is marked indelibly upon every page.

PERIODICALS.

The Forest Trees of the Sierra Nevada are described in the fully illustrated opening article of the April Overland by Chas. Palache. Two other noticeable contributions to this number are the descriptive narrative "The Wreck of the Petrel" by Nivetta Eames and "Among the Diggers of Thirty Years ago" by Helen M. Carpenter. The industrial article contributed by S. E. A. Higgins entitled "Pampas Plumes" will also interest many eastern readers.

Current Topics—the new Chicago magazine—for March comes to us in its third number. The proposed sixteenth amendment to the constitution receives searching criticism at the hands of George H. Shibley. John M. Stahl writes a curious paper on "How to save Five Hundred Millions a Year." A very interesting and poetical story, possessing great artistic skill and merit, is Charles G. D. Roberts' "The Perdu." Oscar L. Trigg's paper on "Caliban is a Metaphysical Study." An excellent historical paper by Prof. Thomas Lawrence entitled "Langton" and a critical paper on Shelley's belief in immortality as one of beauty which can only be solved by death, form the best of the remaining matter.

The progress of the world is fully noted by the Editor of the Review of Reviews in the April number: the absurd arguments of the opponents of the annexation of Hawaii by the U. S. are disposed of to the satisfaction of the editor. This number has portraits of Mr. Cleveland's old as well as new cabinet, and an independent and thoughtful paper on the personnel of the present cabinet by Professor Woodrow Wilson. The curious will be pleased with the reminiscences of the President's boyhood obtained by Mr. Gressel and the specimens of his early composition. The World's Fair, as the Chicago Exhibition is styled over the way, receives due attention as does the Quaker-Spiritualist Revival in Russia, in this number.

One is especially pleased with the April number of St Nicholas, which contains so much really good matter both for old and young that it is difficult to single out

anything for special praise without seeming to neglect others. The descriptive paper on New York, finely illustrated, is perhaps the most important. Harry Fenn writes a good story on the "Story of Whittier's Snowbound." Fiction is represented in the continued stories "Polly Oliver's Problem," and "The White Cave," both in their way sprightly and amusing. The poetry is all quite up to the mark and cannot fail to keep its hold on the juvenile readers. The illustrations are, on the whole, artistic and quite up to those of former numbers.

Interest will fasten in the April number of the Californian on the series of sketches, illustrated and otherwise, suggested by the diplomatic complexion of the Hawaiians, a picturesque but hitherto neglected race of people truly! Indeed, this might well have been called an Hawaiian issue. Under the heading "Walt," John Vance Cheney writes with interesting familiarity on the late poet. Richard H. McDonald, Jr., has a trenchant article on "Ballot Reform," and, among the other contributions, an amusing story by Dan. de Quille entitled "Peter Crow," "Pre-Columbian Musicians" by J. J. Peatfield, and a clever paper "Who stopped the Stage?" will be read with pleasure.

The Century for April opens with a long and interesting paper entitled "The Chicago Anarchists of 1886" from the pen of Joseph E. Gary. Hayden Caruth tells a good story with the curious title of "The Cash Capital of Sunset City." "The Heart of the Tree" is the title of an "Arbor-day Song" by H. C. Bunner and a very pretty song it is. The third part of "An Embassy to Provence" by Thomas A. Janvier is commenced in this number. Edith Willis Linn contributes some charming lines entitled "Aspiration." Mrs. Burton Harrison's serial "Sweet Bells out of Tune" loses none of its interest in this issue. Margaret Collier Graham, is the author of a clever story entitled "Jay" which is followed by an "Allegory" in verse from the pen of Edgar Fawcett. The April number contains many more contributions of general interest.

Art students will find the April number of Scribner interesting. The first of a series of descriptive papers on Japan from the pen and pencil of Robert Blum appears in this number. Frank French follows a new method in a contribution on "A New England Farm" with illustrations drawn and engraved by the author. Two beautifully illustrated articles are "The Restoration House" in which Stephen T. Aveling tells the story of the fine old English mansion at which Charles II. rested on his return to England, and "Anne of Brittany's Chateau in the Valley of the Loire," by T. A. Cook. Archibald Forbes' description of the Crisis of the Shipka Pass is of course graphic and stirring. The unpublished letters of Carlyle should have remained unpublished—this is another breach of confidence which morbid curiosity has popularized.

Harper's Magazine for April is a strong number. It opens with one of Julian Ralph's attractive descriptive articles entitled "The City of Brooklyn." A fine poem by the late James Russell Lowell, is, "An April Birthday at Sea"—beautifully illustrated. Howard Pyle writes and illustrates a story for this number, of the 17th century. Kansas.—1541-1891, is a grandiose and balloon brochure by J. J. Ingalls whose perky, full page profile by no means ornaments the issue. Dr. Conan Doyle's "Refugees" is well sustained. G. P. Lathrop's paper on the progress of art in New York is interesting, as are, Mr. Poulteney Bigelow's spirited sketch "In the barracks of the Czar" and E. B. Powell's graceful note on General M. G. Vallejo. There are some excellent poems in this number and the other departments by no means lose their interest.

The Cosmopolitan for April is chiefly remarkable for an extraordinary, weird, but powerfully written and finely illustrated fanciful sketch entitled "Omega" by the celebrated Camille Flammarion. "The Uni-