

The scene on the Mount of Olives is intensely sublime; perhaps, from the artistic point of view, the author makes the Divine Revolutionist too sublime. The part *Judas* is full of fierce and sullen greatness, while that of *Mary Magdalene* touches all the cords of pity. Père Dédon, who in addition to being a great preacher and the author of an antidote "Life of Jesus," to that written by M. Renan, is director of the school for student-priests at Arceuil, and brings his pupils to witness the great drama of the Gospel. Z.

### THE CENTURY DICTIONARY.\*

IT would be ungrateful in noticing the completion of this great work not to recognize the astonishing punctuality with which its successive volumes have been given to the public. It is seldom indeed that editors fulfil their engagements, especially when the area to be traversed is so enormous and the difficulty of getting all their assistants to "come up to time" is so great; but in the present case the original undertaking has been made good. The preface issued in the first part of the Dictionary is dated May 1, 1889, the supplementary note to the preface issued with the last part, October 1, 1891. Between these dates, as the publishers declare with justifiable self-congratulation, has been published, in twenty-four parts (six volumes) which have followed one another with almost mechanical regularity, a dictionary of 7,046 large quarto pages containing, from the printer's point of view, two-thirds as much matter as the *Encyclopædia Britannica*, and including about 500,000 definitions of over 215,000 words, 50,000 defined phrases, 300,000 illustrative quotations, and 8,000 cuts.

We can quite understand and appreciate the explanation of the publishers when they tell us that this remarkable rapidity and regularity of publication was possible only by reason of the long, elaborate, and thorough preparatory work done on the whole book before a page of it was sent to the press. And this work seems to have been done in the most sensible manner by such a division of labour as discriminated between the kind of work which could be done rapidly and the kind which required deliberation and consultation.

In regard to the principal points of a Dictionary—etymology, definition, and literary authority—we think that the Century Dictionary has come up to as high a standard as could be reached under the circumstances. We ought to add—what it would have been inexcusable to forget—the encyclopædic character of the work. It is not merely what the Germans call a *Word Book* (*Wörterbuch*); but a Dictionary of Things, giving real descriptions (*Real-Wörterbuch*). Of course, it is impossible that the philological part of the Dictionary should come up to this department of the great Oxford Dictionary, now appearing under the editorship of Dr. Murray and Mr. Bradley. For the ordinary needs of those who consult dictionaries perhaps it may do enough even in this way. But we must remember that here it is, complete; whereas the other Dictionary, although begun before the Century, has now only its first volume complete and fragments of Vols. II. and III.—less than the amount of one volume additional, with no definite prospect of completion for years to come. Some one has said that the Best is the enemy of the Good. At any rate, we are glad to have the good, even if the next generation is to have something better.

It has been said that the Century Dictionary is the first by which Shakespeare can be read. We are under the impression that a good many of us have read and understood and enjoyed Shakespeare before the Century Dictionary was heard of; but it is an undoubted advantage to have within reach a book that will solve all the linguistic difficulties of our great dramatist. We believe that we may more readily concede its claim to be the first dictionary by means of which modern physical, biological, and technological literature can be understood. We are told that Dr. C. P. G. Scott is generally responsible for the etymologies, and for biological definitions and the like Dr. Elliott Cones, Dr. Lester F. Ward, and their assistants.

We quite believe that it would be possible for a carping critic to point out weak spots in this great Dictionary; but it is with no such intention that we take these last volumes in hand. And therefore we will simply further, take up some pages more or less at random and compare them with one of the best dictionaries which we have at hand, the Imperial, remembering, however, that the Imperial, although also giving woodcuts, is not mainly intended to be encyclopædic, but is chiefly a Word-book.

We will start from the word *Monarch*. Both dictionaries are excellent, each giving what we should reasonably expect. But the Imperial gives *monarch* as an adjective, as well as a substantive, quoting Dryden and Pope in justification. We believe that in both passages the word may be a noun, and therefore the Century is right in taking no notice of this supposed adjectival character of the word. The next word in the Century, however, finds no place in the Imperial. It is *Monarchie*, "an extensive genus of true fly catchers." Again, the ecclesiastical term, *Monarchianism*, is given by the Century and not by the Imperial. And so with *Monardea*, a tribe of plants of the natural order *Labiata*, *Monardine*, a chrySTALLINE solid which separates from the oil of horsemint, *Monarsenous*, and

*Monarticular*. We might add largely to this list; nor is this an unfair comparison, as the Imperial professes to be "a complete encyclopædic Lexicon, literary, scientific, and technological." And we do by no means intend to deny that the Imperial fairly fulfils its profession; but it is, on the other hand, only doing justice to the Century to point out how much more it accomplishes.

We might illustrate the advantages of the larger dictionary by pointing out the greater fulness of the definitions and explanations; but, as this would merely refer to bulk, it is sufficient to remark that a dictionary of six quarto volumes must necessarily have a larger content than one of four imperial octavo volumes. One example, however, may be given of the dictionary being brought up to date. In the Imperial *Monera* had been described as a name proposed to be given to certain minute marine organisms which may be provisionally regarded as the lowest group of the Rhizopoda. The Century, with more caution, and as the result of further investigation, remarks: "The group is provisional and perhaps hypothetical. The name is that of a legitimate biological conception; but since it is by no means certain that every moner is not a stage or state of a somewhat more definitely organized rhizopod, the group so named has no assured zoological standing."

Passing on to the fifth volume, we find the same kind of results, additional words, fuller information, more copious illustration. Leaving out many minor words, we come, for example to the word *Scholasticism*, which is not even given in the Imperial. It was quite to be expected that the Century should give more special attention to such a word; but, as a matter of fact, we have an excellent condensed essay, in which we get a large amount of information respecting the scholastic movement, such as will leave in the reader's mind a quite adequate conception of its nature. It is quite natural that the word *Revolver* should have a carefully lettered wood-cut representing all its parts which are elaborately explained. The Imperial, however, has a good article on the word, although it has no diagram.

The word *Screw* is a good example of the way in which lexicography has had to keep pace with invention and science. In the times of our forefathers a very few lines would have told all that needed to be known of a screw; but here we have, in the Imperial, eight different meanings, and in the Century twelve; and one interesting point is, that they do not coincide, so that the word has some meanings in each country not known in the other. Thus, in the Imperial, we find the familiar English use, "one who makes a sharp bargain; an extortioner; a miser"—a meaning which seems to be unknown to the Century, which, on the other hand, has this explanation, unknown to the Imperial and to Great Britain: "A Professor or tutor who requires students to work hard, or who subjects them to strict examination." Again, we have in the Imperial "an unsound or broken down horse," rather a common usage in England; but perhaps they do not keep horses of that kind in the United States. As regards illustrations, the Imperial has one, the De Bay Screw Propeller, whilst the Century has four of different kinds of screws.

The word *Simple* has always seemed to us a very interesting one in various respects, and more especially as illustrating the deterioration in the meaning of words. There is a very nice and compendious article in the Imperial; but the Century has quite a voluminous and most interesting contribution on the subject. As regards the etymology they both agree in dismissing the old *sine plica*, and while retaining the *plica* derive the first syllable from the same root as that of *Single*, etc. In regard to the definitions, we get first, those which are neutral, and then those inclining to the favourable aspect, and finally "proceeding from ignorance or folly." Here and there we should have put the matter somewhat differently, and it is clear that this book is American and not English; but there is not much that an Englishman would wish to alter, and he will seldom fail to obtain the information which he seeks.

The work in the Dictionary closes with a list of over 3,000 authors and authorities cited, and with a reprint of the list of amended spellings recommended by the English Philological Society and the American Philological Association, headed by an introduction which leaves no doubt where the editors of the Dictionary stand as regards spelling-reform. While this list, which has as yet almost no actual usage to support it, and was indeed intended only as a step towards something more complete, could not properly be incorporated in the body of the Dictionary, Professor Whitney believes that no lexicographer should ignore it. He expresses his opinion in the following vigorous language: "The reformed orthography of the present, made with scientific intent and with a regard for historic and phonetic truth, is more worthy of notice, if a dictionary could discriminate as to worthiness between two sets of facts, than the oftentimes capricious and ignorant orthography of the past. It need not be said in this Dictionary that the objections brought on etymological and literary and other grounds against the correction of English spelling are the unthinking expressions of ignorance and prejudice. All English etymologists are in favour of the correction of English spelling, both on etymological grounds and on the higher ground of the great service it will render to national education and international intercourse. It may safely be said that no competent scholar who has really examined the question has come, or could come, to a different conclusion; and it

may confidently be predicted that future English dictionaries will be able to recognize to the full, as this Dictionary has been able in its own usage to recognize in part, the right of the English vocabulary to be rightly spelled."

When we say that it is proposed to spell *abandoned* without the *e*, and *abashed*, *abashit*, our readers will perhaps remember that a number of the members of the English Philological Society took up this fad a good many years ago, and some of them have stuck to it, like Mr. Furnivall, while others have abandoned it. Here are a few specimens: *Abuv*, *abuze*, *ake*, *ad*, *adjurn*, *becum*; but there are columns and columns of them. Well, we don't like it; and if any such sweeping changes are to be made, we should prefer to advocate one still more radical, and go on to the phonetic system altogether. We sincerely hope, however, that nothing of the kind may take place, but that any changes which shall be made in our spelling may result from the historical evolution which has modified our language in the past.

The full value of this work can be determined only after lengthened use; but we can speak strongly of the immense advance made over all existing dictionaries; and, even when the great Oxford dictionary is completed, this one will have its place and its use beside it.

### ART NOTES.

IN its turn triennially the Capital claims the Academy, and the modest gallery of our national collection is nicely filled with about 160 paintings, a few architectural designs, and some busts by Mr. Hamilton MacCarthy. This is a much less numerous gathering than usually appears, either in Toronto or Montreal, which is not surprising when the locality is considered, as we can hardly expect the artists to send so many works to a city of so little purchasing capacity as Ottawa. Indeed, it would hardly be possible to hold a successful exhibition in Ottawa but for the help the individual contributors derive from the Academy as an organization. This seems to be a good and sufficient *raison d'être* for this association. Our lengthy Dominion already feels the Academy's influence in the fostering and improvement of annual art displays; while the increase of excellence in the Academy exhibition itself is patent to all who have taken sufficient interest to follow its career through its thirteen annual meetings. Initiated as it was by Royal and Vice-Regal care, and receiving a certain impetus therefrom, in its first two or three years the withdrawal of that aid in the inevitable course of events was something parallel with the allowing the bothouse fires to die, thus leaving the plants to nature and their own resources. This has resulted in establishing an artistic strength, which has grown and promises well for the future. This year Mr. P. G. Wickson is represented by No. 2, "A Professional Opinion," a picture already familiar in Toronto, as it appeared at the last Industrial Exhibition; his other work, "The Bridesmaid," we hope to see again later. The charming little maiden, not at all abashed by the novelty of her surroundings, courts our admiration both for herself and the brilliant bunch of daffodils she holds. Perhaps a little more effort to harmonize some part of the white drapery with the back-ground and floor would have improved the composition, but as it is it cannot fail to attract much favourable notice. Mr. C. J. Pinhey sends, this year, only small pictures; they all show his careful training in figure drawing, but "Christ in the Wilderness" has elements of greatness in it, which the minute scale in which it is here presented does not in any way destroy. If reproduced on the scale of life it would be a remarkable work anywhere. This is certainly so far the best promise Mr. Pinhey has made us. Mr. John Hammond, of St. John, New Brunswick, has three cleverly-executed works, "St. John Harbour" (49), "Evening" (24), "Mist and Sunshine" (5). The many who love the water and its life must feel a pulsation of sympathy with this artist, whose manner somewhat resembles that of Wylie, the popular English painter. Mr. T. Mower Martin, of Toronto, is a large contributor to the walls, the wild sports of Ontario being his favourite theme as usual, and it will interest those who have used the paddle and the rifle. "In Charge" is very successful; the slain quarry lies upon the beach, with a well-posed hound keeping watch and ward, and waiting for the approach of a canoe on the distant water, which may contain friend or foe. The tone of this picture will compare well with anything in the exhibition, and it may be fairly classed as one of Mr. Martin's most successful works. Miss E. May Martin has obtained for No. 156, "Late Twilight," a very good position on the line which it well deserves; the quiet evening light pervades the scene, and the restfulness is enhanced by a few sheep very nicely introduced. Mr. Mower Martin's "Disturbed" shows us a large black bear snarling at the spectator, and making him glad that it is only a painted bear after all. This exhibition contains works of the votaries of several different schools of painting, notably many of the younger painters, who give much of their thoughts to the modern French manner. Mr. Martin is not one of these, but paints his own subjects in his own original way. Mr. Jacobi, the veteran president, can be readily seen by the visitor in works which retain his old characteristics, so long popular in Canada. Mr. Cruickshank's little picture, giving us the peaceful present-day aspect of the field of Quatre Bras, has been honoured by the Academy Committee and is seen at its best. It is much to be wished that he would be encouraged to give us more of his subject

\* "The Century Dictionary." Edited by W. D. Whitney, Ph.D. Vols. IV. to VI. New York: Century Company; London: Fisher Unwin.