

whole volumes of rhetoric. Here too he brings his critical genius to bear on the question at issue, and assigns to each nation its distinguishing characteristic as regards languages. Of all men Philarète Chasles was most competent to speak with authority on the peculiarities and idioms of each tongue, on the difficulties of translation, difficulties so great and often so carelessly met as to have given rise among the Italians to the epigram "*Traduttore, traditore.*" He who had inaugurated a new style of translation, which consisted in exposing the main idea of a work and then interpreting the context, could well say "No translation is true, for the shades which exist in the one idiom are not to be found in another." He could point out better than most men the connection between musical and literary composition, and describe the *verb* as the *rhythm* of prose writing. "Every prose-writer of genius creates his *verb*; every composer of genius creates his *rhythm*."

His strictures on the growing use of epithets and adverbs, and their deadly influence on the force and power of prose, are right and true, and the list of famous authors which he gives as partial to the constant use of verbs, as opposed to adjectives and adverbs, might be greatly increased by any one who has studied the styles of the great masters. His charming disquisition on Poetry and Rhythm is studded with brilliant thoughts set in a solid groundwork of reason. Constantly adducing *facts*, he seldom fails to convince. Little cares he for the species of literature now, alas! too prevalent, and of which novels of the Guy Livingston and Foul Play school are the best representatives. He abhors as unreal and unartistic the sensational drama, and the whole range of what might be called Muscular Literature.

He detests the fashion confirmed by Voltaire, and used by all envious critics, of opposing one author's work to that of another, without the slightest regard to truth or justice. The feud between English and French *litterati* as to the merits of Racine and Shakespeare, he settles in a very few words. "Racine is not annulled by Shakespeare. That is a stupid idea. Nothing is destroyed." Then follows an analysis as beautiful as clear of the characters of