

cuffed him soundly, and, finally, basted him with a broomstick. The unfortunate man fled to the back premises and hid himself, but whenever he reappeared it was again to encounter a renewal of the same discipline. Betsy had this qualification of a good general, that she knew how to follow up a victory. The satisfactory result was that for the remainder of his life Abram was the most henpecked husband in all the rectory.

Hernewood, P.E.I.

HUNTER DUVAL.

AUTHORS AND THEIR PAY.

The following column has been edited for the DOMINION ILLUSTRATED from the plentiful notes of Frank Stouffer in the *Detroit Free Press*. The collocation is ours:—

Milton received £10 for "Paradise Lost."
Charles Reade received \$175,000 for his writings.
Scott received £1,000 for the copyright of "Marmion."
Richard Savage received over £200 for one of his plays.
Longfellow received \$150 for his poem of the "Spanish Student."
Macpherson realized £1,500 from his translation of "Ossian."
Cooper received \$100 for each article of his "Naval Biographies."
Johnson was paid £100 for "Rasselas," the only novel he ever wrote.

The first book of poems issued by Robert Burns brought him over \$500.

Hugh Kelly realized £150 from his comedy entitled "False Delicacy."

According to Pope's estimate, Dryden netted £1,200 from his Virgil.

Samuel Clarke received £500 for translating Newton's "Optics" into Latin.

Mark Akenside received, at the age of 23, £120 for his "Pleasures of Imagination."

Victor Hugo received \$24,000 for his first issue of 100,000 copies of one of his books.

George Eliot realized \$40,000 each from "Middlemarch" and "Daniel Deronda."

Congreve was appointed secretary to the Island of Jamaica at a salary of £1,000 a year.

Bayard Taylor realized \$50,000 by his writings, his books of travel being the most popular.

It is said that the Earl of Beaconsfield's publishers paid him fifty cents a word for his "Endymion."

In the later years of his life Goldsmith's yearly income from his various publications was over £1,500.

Prior received £10,000 for his book of poems, after which the Earl of Oxford made him a present of a like sum.

Spenser received from Queen Elizabeth a grant of Kilmacolm Castle when he was secretary to Lord Grey in Ireland.

Thomson, author of "The Seasons," received but three guineas for his poem on "Winter"; the "Four Seasons" brought him about five hundred guineas.

Alexander Pope was offered £1,000 to suppress his attack on the Duchess of Marlborough, in the character of Atossa; he took the money, yet allowed the libel to be printed.

Fielding first sold the copyright of "Tom Jones" for £25, but broke the contract and subsequently sold it to Miller for £200. Afterward Miller paid him £1,000 for "Amelia."

The only property John Tillotson left his widow was his manuscript sermons. Fortunately, however, owing to the great popularity of their author, a publisher paid her 2,500 guineas for them.

The publisher of *Graham's Magazine* is said to have paid J. P. R. James \$1,200 for a novel which ran through twelve numbers of the magazine; he paid Poe \$4 a page, and Willis \$50 for short sketches of three pages each.

Gay realized £3,000 from his play of "The Beggar's Opera," and of "Polly," which was a sequel to it. The name of the manager who shared the profits with Gay was Rich, which led to the mot: "The Beggar's Opera made Gay rich and Rich gay."

Johnson received £200 for his "Lives of the Poets," the sum he named; his publishers graciously gave him £300 additional, to which they added another £100 after the work was published. They could afford to do so, as they cleared £5,000 by the book.

For his "Narratives of Captain Cook's Discoveries in the Pacific Ocean" Dr. Hawkesworth received £6,000, an enormous sum for a very inferior article. It was a failure, and his mortification over it is said to have hastened his death. It was very much inferior to his "Telemachus."

James I. granted to John Stowe, historian, letters patent under the great seal permitting him "to ask, gather and take the alms of all our loving subjects." These letters were read by the clergy from the pulpit in each parish which he visited. He was an avowed and properly licensed mendicant.

Robert Dodsley, born 1703, who started life as a footman in a wealthy family, made enough out of his two plays, "The Toy-Shop" and "The King and Miller of Mansfield," to enable him to settle in London as a publisher and bookseller. He projected "The Annual Register" and acquired a handsome fortune.

Constable made advances of money to Scott, amounting in one instance to £10,000 at a time, for works still in embryo, the very titles of which had not been determined even by the author. He was led to it by Scott's ever increasing demand for higher terms, and the fear that rival publishers would decoy Scott away from him by more tempting offers. In the end it led to Constable's ruin as a publisher.

Pope realized nearly £6,000 for his translation of the "Iliad" and about £4,000 for his translation of the "Odyssey." He received from Lintot, the publisher, £9,000 for his translation of "Homer," a sum which enabled him to set up his villa at Twickenham. That success allowed him to triumph over the slavery of patronage in a memorable couplet:

"Thanks to Homer, since I live and thrive,
Indebted to no prince or peer alive."

Archibald Constable was the first to set the fashion of enlightened liberality toward authors, a fashion which rival publishers were forced to follow. He issued books, expecting them to find their public. He stimulated the public taste for pure and sound literature. His judgment was excellent and his literary insight remarkable; he was thereby enabled to gauge by anticipation with striking accuracy the acceptability and success of the works which he published and paid authors accordingly.

In the latter part of the seventeenth century the method of publication by subscription was introduced. Before that the booksellers were mere dealers in books; but they came at once to the front as publishers, because the subscribers secured in advance to some extent represented the public, however limited and adventitious. Authorship then became possible as an organized trade. Though for a time the subscription plan was simply a more extended kind of patronage, it was the transition stage from the system of patronage to the system of free and unfettered publication.

In the earliest stages of literature there were no book publishers, in the modern sense, and there was scarcely any literary public. Copies of a book were made by scribes, men who were specially trained in the art, and who derived their maintenance from it. It does not appear that any portion of their gains was divided with the author of the book. Next came in vogue the dedication system. In the time of Elizabeth the practice had come into fashion of dedicating a work, not to one patron, but a number. Spenser, in spite of his pretended horror of fawning, prefixed seventeen dedicatory sonnets to his "Faerie Queen." Fuller introduced twelve special dedicatory title pages in his "Church History," besides fifty inscriptions to as many different benefactors. Joshua Sylvester carried the dedication to a still more ludicrous extent. After the Revolution the price or dedication fee fell to sums varying from five to ten guineas, rising to twenty guineas during the reign of George I.

LAND HO!

When, homeward bound, the ship has passed
Through drowsy calms and baffling gales,
How cheering 'tis to hear at last
The seaman as he lusty hails
A filmy streak, but scarce in sight,
With inward feelings of delight:
Land ho! Land ho!

At once a throng of eager men,
With wistful eyes, the distance scan
From east to west to east again,
Nor cease their search till every man
Perceives the outline of the shore,
Then joyful swell the loud encore:
Land ho! Land ho!

What pleasant visions fill the mind
While at the wished-for land they peer,
Of loved ones, left in tears behind,
Ere Time begat the waning year!
No phrase more welcome than the strain,
Heard only on the dang'rous main:
Land ho! Land ho!

Now throb their bursting hearts with joy,
Impatient grow their longing souls;
And though each sail they do employ
To haste their barque as on she rolls,
Still of the breeze they more would court
To waft her to their destined port:
Land ho! Land ho!

How fond the rapturous embrace!
How sweet the nectar of the kiss!
How gladness smiles upon each face!
How little short of perfect bliss!
When, meeting on their native beach
Their waiting wives at length they reach
Land ho! Land ho!

Toronto.

WILL T. JAMES.



Mr. George Holman, the well known theatrical manager, died at London, Ont., last week, after a short illness.

It is a hopeful sign that, on his arrival in Toronto, Mr. Blake was able to take up again the practice of his profession.

Mr. Wm. J. Cuzner, well known in journalistic circles, was married at Ottawa to Miss Egleson, widow of the late James Egleson.

Lieut.-Governor Angers spent three or four official days in Montreal, winning golden opinions from intelligent and patriotic people of all classes.

Count Premio de Real, Spanish Consul-General at Quebec for fifteen years, a grandee of Spain, a musician and a poet, took his life on the 17th instant.

Sir John Lester Kaye has removed his general headquarters to Calgary, from which point the affairs of the entire system of the Canadian Agricultural, Coal & Colonization Company will be managed.

Sir Ambrose Shea, Governor of the Bahamas, and Lady Shea have passed through Quebec and Montreal, from Halifax, on their way to the Bahama Islands. Lady Shea, wife of Sir Ambrose, is a native of Quebec, the daughter of the late Surveyor-General Bouchette.

R. Campbell died at East Zorra, Ont., last week, aged eighty-two. He was formerly an officer in the 17th Lancers and the 14th Light Dragoons, having served in India and other parts of the world. He has been an extensive traveller, visiting Australia several times, and was widely known and respected as a kind hearted and philanthropic gentleman. He held property in East Zorra for the last forty years, being one of the earliest settlers.

AN IDEAL ARTIST.

Millet is famed for his paintings, his "Angelus" especially. An anecdote connected with his return, in late life, to his peasant home is well worth quoting:

The place was sadly changed, and almost the only friend he found left was his first teacher, Abbé Jean Lebrisseux.

"Ah! little child, little François, it is you?" asked the good priest, whom he found kneeling at the altar of his church. "And the Bible, have you forgotten it? And the Psalms, do you read them still?"

"They are my breviary," answered Millet; "I get from them all I do."

"These are rare words to hear nowadays," said the Abbé; "but you will be rewarded. You used to love Virgil?"

"So I do still," said the painter.

"That is well. I am content," observed the priest. "Where I sowed the ground has been good, and you will reap the harvest, my son."

They parted, and Millet went back to Barbizon, but not till he had sketched every corner of the dear old place—the house, the orchard, the fields, and the seashore.

THE RYERSON STATUE.

The statue of the late Rev. Dr. Egerton Ryerson, "the Father of Education in Canada," set up in Toronto, in front of the Normal School, is the work of Hamilton McCarthy, an English sculptor, dweller in Toronto, and was cast in bronze at the Bonnard works of New York.

The figure of Dr. Ryerson, nine feet ten inches in height, stands as if addressing an audience. His right hand is extended in oratorical gesture and the left one holds a book. The right foot is advanced. On a pedestal, bearing on one side the arms of the Province of Ontario, lie, one on the other, several books. The clergyman wears over his low cut, buttoned, double-breasted frock coat, the flowing robes of a doctor of divinity. The statue is well posed and fairly well modelled, the best work in the latter being seen in the massive head and the back of the robe. The expression of the face is life-like and the head, which in its apparently excessive size is said to be true to nature, makes a pleasing impression. The doctor, whose flowing locks are brushed off the forehead, is partly bald and wears on his face but short side whiskers. The face has been most conscientiously modelled.