

incidence in the likeness between young Stefanello, at the close of the fourth chapter of Book IV, and the dramatist's malapert youngster, the Duke of York, in "Richard III."

Lastly, some hints as to plot and construction.

(1.) The younger brother is brought on the scene merely that his death may work the transformation of the student Rienzi into the ambitious patriot fired at once by public zeal and private vengeance. The dreamer becomes the doer; the idealist, a man of action. It is this metamorphosis that makes necessary the second description of the person of Rienzi (Chapter V, Book I), as he sits amid his tomes in the chamber of his home opposite the ancient Temple of Fortune.

(2.) The episodic love of Irene and Adrian find a natural starting-place in the common occurrence of an insult offered to the former by a leader of the Orsini faction. The opening lines of the sixth chapter of the first book offer a fitting parallel in prose to the matchless passage in which Shelley, in "Queen Mab," describes the motionless form of Ianthe. "As the Cyprian gazed on the image in which he had embodied a youth of dreams, what time the living hues flushed slowly beneath the marble, so gazed the young and passionate Adrian upon the form reclined before him re-awakening gradually to life."

(3.) Chapter II of Book I give a rapid sketch of affairs at Rome at the time in question. Roads infested with banditti, the Pope exiled at Avignon, peace constantly disturbed by the bands of hostile factions, popular government a shadow. Note that Lytton, like the wise man he was, does not ring in this sketch until he has aroused our pity and indignation by the wanton death of Cola's brother. Another example, by the way, of the same discreetness is to be found considerably later in the point chosen at which to relate the story of Adeline and Montreal. "Thus conversing, the knights wore away the daylight, and beheld from the open tent the sun cast his setting glow over the purple sea. Adeline had long retired

from the board, and they now saw her seated, with her handmaids, on a mound by the beach; while the sound of her lute faintly reached their ears." No reader, even the most blasé, the most impatient, would refuse to halt amid such surroundings in order to bring up a bit of antecedent story. Two knightly jousts had taken place, whose description is equal to any of Scott's single combats, and in which Montreal's defeat is thoughtfully toned down by the circumstance of an inferior steed, while his chagrin is soothed by his victory over Annibaldi; the air was redolent with the perfumes of an Italian summer; the lute of Adeline blended with the breeze and attuned to melancholy, while it lulled to rest; the moon shone down on one of the fairest shores on earth."

(4.) The festival of the jubilee, itself occasioned by the emptiness of the coffers of the church, accounts for the ecclesiastical sanction accorded the Revolution. You will notice that Rienzi always studiously mentions the papal power, and that he is accompanied in every public appearance by the shadowy figure of the Bishop.

(5.) We shall probably respect the discretion of Bulwer in giving a mere resume (Chapter VI, Book II) of Rienzi's great speech from the steps of the capitol. It would have required a bold pen, indeed, to fashion phrases worthy of such a spot. Moreover, the repetition of a scenic motive is fraught with danger in romance, as in drama.

(6.) The association of two such fascinating figures as Rienzi and Montreal is at once skillful and hardy. It challenges our admiration, at the same time as it makes great demands upon the novelist. One of the most surprising instances of literary rashness is to be found in the fact that when full three-fourths of the tale has been told, and when you feel sure that no new interest can be excited, Bulwer, in so many words, starts these two on a race for power. "Such was the fearful man who now, the mildness of his youth sobered, and his ambition hardened and concentrated, was the rival of Rienzi