

of reorganization and evasion of the law of copyright, was renamed Thompson-Seton. Upon this hypothesis the recent remarkable flotation of animal stories falls under familiar commercial processes. Imagine a resourceful and unscrupulous syndicate which has gained possession of all the undigested securities of the fiction market. Obviously, the whole supply of rejected articles might have been got at a base price. What would the substance of such stories be? Of course, the humdrum pathos and conventional melodrama that lie within the observation and mental range of the writers. Such an accumulation would appear wholly worthless from all points of view. But here is where the genius of our supposititious syndicate comes in. You can always unload a bad stock-market security by changing its name and denomination.

It would be superfluous, and in the present market conditions manifestly unkind, to recall the instances of stocks which have brought better prices every time a consolidation reduced their actual security. Upon this pregnant idea what we may call the Animal Story Trust based its fortunes. One may imagine the process of conversion prior to marketing. A dreary story of the death of an old woman in a country village is to be sold. For old woman read Sheesquaugh the Cougar, for village read "bleak, crumbling precipices iridescent with such colors as are only seen under the desert sun," votes the board of directors, and the editors tumble over each other to buy. Again, we imagine the syndicate's blue pencil cancelling the title, "Algernon's Heart Sorrows," and rewriting it, "Plunges of Pete the Cayuse," with the note, "Printer, substitute Pete for Algernon." And the publishers who broke Algernon's creator's heart, compete for "Pete" at the top of the market.

Now, it is far easier to expose this method of unloading undigested copy than it is to stop it. We may pity the editors and publishers, we may warn them of the impending depression when the underwriters shall be confronted with unmanageable blocks of manuscripts, and Cuvier shall have been exhausted from cover to cover; but we cannot restrict their right to buy at their own risk. Refusing to read Algernon travestied as Pete is only a partial measure. In fact, no effective protest is possible unless the animals should organize a protective association, and appeal to the humanity of the syndicate. One may imagine a sensible "cayuse" complaining as follows: "What right had you to impute to me disgusting human sentimentalisms? What warrant had you to deprive me of my inborn horse sense and put upon me scarcely human idiocies? If you cannot respect yourselves, gentlemen, at least respect the feelings of a horse of good manners, sound nerves

and sane habits." That such would be the sentiment of the beasts reassembled in Æsopian council there can be no doubt. And, falling their voice, we make the plea of our worthy but silent friends our own.

Correspondence.

DEFECTS OF THE CENSUS.

TO THE EDITOR OF THE NATION:

SIR: Permit me to corroborate your statement that the census statistics regarding capital employed in manufactures are untrustworthy. In a communication published in the *Wool and Cotton Reporter*, June, 1900, I quoted Special Schedule, No. 15, addressed to manufacturers of hosiery and knit goods, as follows:

"Inquiry No. 4, Capital invested? The answer must show the total amount of capital, both owned and borrowed."

Commenting on this, I could not but point out that the entire statistical value of the answers as to the amount of capital invested in the industry was destroyed by including borrowed money as capital. The relations of capital to product, and both to profit, are obviously not to be arrived at from the census tables based on data furnished in pursuance of the above inquiry.

Inquiry No. 9 must lead to results that are equally misleading, though not to so great an extent as the prior one. It requires the manufacturer

"to give the value or price charged at the factory. . . . for all products . . . whether sold or unsold."

Compliance with this requires that the manufacturer assume a profit as earned on his unsold product and credit himself therewith. Census returns are supposed to be accurate representations of existing facts, not a counting of unhatched chickens. Whose was the expert skill that devised these questions the present Director of the Census ought to be able to tell, as he was "chief statistician of the division of manufactures."

MAX LOWENTHAL.

ROCHESTER, N. Y., September 25, 1903.

DIRECTOR RICCI.

TO THE EDITOR OF THE NATION:

SIR: In a notice of the Neapolitan journal *La Critica*, included in the "Notes" of the number of the *Nation* for June 18, Signor Corrado Ricci is spoken of as "the well-known Director of the Royal Gallery at Parma." Signor Ricci has been long enough Director of the Gallery of Brera (if one may, in imitation of the universal Milanese use, drop the article before Brera) to rearrange completely its contents and make it possible for the student to study with the greatest ease the chronological development of Lombard Art. As there is perhaps no other gallery in Europe where sequence and relations in art can be so easily understood, it might be well if some competent writer among your correspondents should furnish the *Nation* with an account of what Signor Ricci has accomplished here. His success has been such that it is said (I know not with what

authority) that he is to be transferred to Florence to do a similar work there.

Very truly yours, S. K.

ALABISSO, September 11, 1903.

THE DECLINE OF MATHEMATICS IN ENGLAND.

TO THE EDITOR OF THE NATION:

SIR: The statement made by you in the last issue of the *Nation*, page 229, may be easily answered by quoting such important branches of mathematics as theory of numbers and modern theory of functions, which are almost entirely due to benighted Continentals. Some time ago, when the English had three eminent mathematicians left yet—a Hebrew, a half-Russian and an Irishman—they used to say that they had generals, but no soldiers, in mathematics. Now the generals are dead and no soldier has risen to the rank of general. What a well-minded Englishman thinks of the present state of mathematics in England may be inferred from Professor Greenhill's review of the German translation of Professor Perry's book, published in *Nature* about a year ago. Without the slightest intention of composing a "Sovvenire di una gran nazione" to the English people, I cannot help quoting the momentous words of Henry John Stephen Smith: "A decline in the mathematical productivity of a nation amounts to a retreat on the whole line."

Yours very respectfully, H. T.

September 17, 1903.

[Our comment will be found on another page.—ED. NATION.]

Notes.

Charles E. Goodspeed, Boston, in connection with D. B. Updike, proposes a new and elegant edition ("The Merrymount") of Jane Austen's works in sixteen volumes, 16mo. By subdivision of each novel into several volumes a large and very readable type can be used. The enterprise depends upon preliminary subscription. Mr. Goodspeed has nearly ready 'A New Year's Address to the Patrons of the *Essex Gazette*, 1828,' with a hitherto unpublished letter, by John G. Whittier. Only sixty copies will be printed.

A new edition of Fielding's works in eleven octavo volumes, with Arthur Murphy's essay on his life and genius, edited by Dr. James P. Rame of Edinburgh, will have Messrs. Scribner for the American publishers.

Harper & Bros. are about to bring out 'The Dutch Founding of New York,' by Thomas A. Janvier, beautifully illustrated; 'Hawthorne and his Circle,' by Julian Hawthorne, also illustrated; 'Portraits from the Sixties,' by Justin McCarthy; 'The Standard of Pronunciation in English,' by Prof. T. R. Lounsbury; 'The Diversions of a Book-Lover,' by Adrian H. Jolliffe; and Lewis Carroll's 'The Hunting of the Snark,' with Peter Newell's illustrations.

Fox, Duffield & Co., New York, announce 'The Compromises of Life,' lectures and addresses by Col. Henry Watterson; 'The Shepherd's Pipe,' a collection of sixteenth and seventeenth-century verse, by Fitzroy Carrington, with old portrait illustrations;