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Auburndale, Mass., desires to learn where she may find the following documents: Reports of the American Convention of Delegates for the Abolition of Slavery, for the years between 1798 and 1809 (there should be six of them); the Report of the same Convention for the year 1815; and the ninth volume (or, new series, vol. 3) of the *Annals of Universal Emancipation*, from August, 1823, to January 3, 1829.

'Men and Things I Saw in Civil War Days' is a collection of sketches of a dozen prominent men of the civil war, mostly generals in command of armies, but including Lincoln and Johnson. James F. Rusling, the author, was an officer in the Quartermaster's Department, both in the field and at supply depots, and has put his recollections of leading men he met into lively chapters, which must be read as presentations of off-hand opinions and predilections rather than critical estimates of historical value. The biographical sketches are followed by a hundred and fifty pages of the author's private letters of the period, containing a good deal of interesting matter, which would have been improved by passing through the hands of an editor of severe good taste, condensing and making excerpts, with suppression of the too abundant "display" letterheads, to use a printer's phrase. The book is well printed and the portraits are generally well chosen. Eaton & Mains are the publishers.

Those who wish a small Bible dictionary and who are satisfied with the position of the Princeton School, will find exactly what they want in the 'Dictionary of the Bible,' by Prof. John D. Davis of the Princeton Theological Seminary (Philadelphia: The Westminster Press). It is a very straightforward, plain little book of some 800 pages; there is no doubt as to its meaning, and that meaning belongs to the Year One. Some one said of Dr. Hodge that he knew all the systems of philosophy and all the different ways of being an unbeliever, and they had all had no effect on him. Here, too, there is no trace of effect by modern criticism. The book is adapted for those who can walk unshakingly in the old paths; those who are already wandering in darkness will find no help in it.

The last instalment of Hugo's 'Choses Vues,' recently noticed at some length by our Paris correspondent, has been published in an English dress by the Messrs. Dillingham. This translation, by Mr. John W. Harding, has the merit of clinging to the text so closely as to reproduce with great accuracy the jerky effect of Hugo's staccato sentences. Further, it is for the most part correct in its renderings. But when the original says of an old book "n'ayant plus de sa reliure que le dos," the translator should give some explanation for his stating (p. 20) that "the binding was missing from the back." The *front-door* is a doubtful equivalent for "porte-cochère." Without discussing either the general question of slang or its international correspondences, we hesitate to accept *chestnut* as admissible, while "galette" passes current in French. Hugo says that Blanqui, when in prison at Vincennes, lived chiefly on bread and *pommes crues*; the translator, remembering that *pommes frites* is restaurant French for "fried potatoes," makes out the unfortunate conspirator to have been fed on tubers, not fruits.

So admirable, quaint, and fascinating are

the many stories of the 'Decameron' suited to the taste of the reading public of today that it is surprising how seldom the idea of selection has been adopted. About fifteen years ago Henry Morley reprinted an archaic and most unsatisfactory rendering of some of the stories, but this was one of the cases where the *traduttore* was a veritable *traditore*. The translation was colorless and full of ridiculous blunders. And now comes Mr. Joseph Jacobs with his 'Tales from Boccaccio' (Truslove, Hanson & Comba). He has selected the four well-known stories of Griselda, Torello, Federico's Falcon, and Lisabetta, and has printed them in a volume which owes a very large part of its attractiveness to Mr. Byam Shaw's illustrations. The choice of stories is a good one, because, apart from their obvious merits, three of them have been incorporated in English literature by Chaucer, Keats, and Tennyson; but we cannot commend Mr. Jacobs's rendering, which is rather a paraphrase than the scholarly translation we had expected. For instance, in the story of Lisabetta, Boccaccio says that her brothers decided to conceal their knowledge of her amour with Lorenzo until a favorable opportunity offered: "Nel quale esst, senza danno o sconcio di loro, questa vergogna, avanti che più andasse innanzi, si potessero torre dal viso"—that is to say, an opportunity to rid themselves of this ignominy before it went any further, whenever it could be done safely. Mr. Jacobs's rendering is as follows: "To the end that, when the time came when they could take vengeance without loss or damage to themselves, it would come about better if they could take him out of sight." Syntax, idiom, and sense are here alike missed. There is plenty of this sort of thing and of slipshod English throughout the book, and it is clear that the ideal rendering is still to come.

We can hardly more than mention the extensive 'Treatise on Crystallography,' by Prof. W. J. Lewis, published by the Cambridge University Press (New York: Macmillan). It will be indispensable to all who have to do with crystals. We will, however, permit ourselves a single observation. Seeing that every descriptive notation for a crystal-face is nothing but a way of writing the analytical geometer's equation for the intersection of that plane with the plane at infinity, it would seem that to undertake the study of crystallography without having first mastered the modern methods of plane analytical geometry would be one of those feeble, half-prepared ways of working that vernacular speech calls "slouchy," and which no course of instruction ought to contemplate as admissible. But a student who has thus prepared himself will find a great part of Prof. Lewis's work tedious, because it is needlessly prolix and is complicated with such inessentials as a third dimension. It is true that the final chapter partly remedies this fault, in the same sense that the fatigue of a five-act drama might be said to be relieved if, at the end, the green curtain were to be rung up for a one-act condensation of it. Yet even this supplementary chapter is not as modern as it should be.

From Lemcke & Buechner we receive the 137th issue of the 'Almanach de Gotha,' which flings down the glove to heretics on the century question by speaking of "1900, the last year of the century now closing."

Nevertheless it chooses this last year rather than the first of the twentieth century for turning over a new leaf by a change to a slightly larger form, thus keeping down the number of "signatures"—in other words, the thickness; yet the quantity of matter is greater than ever. In the genealogical portion several improvements are noted, including a hint how to address any member of a family inserted in the 'Almanach.' A new state, "Crete," has swept into the editor's sky; and behold a chapter, "Notice statistique sur les États protégés Colonies des États-Unis," which must swell our protectionist President with pride: Guam, Hawaii, Philippines, "Portorico" (this for the benefit of purists who reject our English name Porto Rico and overlook the Spanish adjective "portorriqueño," Porto Rican), and Cuba. Of the four regulation steel portraits, the most eminent is President Loubet's.

The tenth volume of the 'Cotta'sche Musesalmanach' since the revival of the annual in 1891, under the editorship of Dr. Otto Braun, has just appeared (Stuttgart). The contents consist of two novels, both excellent, but wholly different in character—"Mater Dolorosa," by Frau Henriette Keller-Jordan, and "Das Stumme Klavier," by Ernst von Müllensbach— and a variety of poems by Martin Greif, Isolde Kurz, Julius Grosse, Max Haftung, Max Kiese-wetter, Irene von Schellander, Eduard Paulus, Carl Weitbrecht, and many other writers of epic and lyric verse. Especially noteworthy are Prince Emil von Schönath-Carolath's "Hans Habenichts," a series of "Landsknechtlieder," Hermann Lingg's "Carmen Saeculare" in praise of "Die Elektrische Kraft," Wilhelm Hertz's "Lautlose Nacht," and Max Haushofer's "Der Gast der Einsamkeit." There are six full-page illustrations.

The fourth volume of 'Franz Liszt's Briefe, gesammelt und herausgegeben von La Mara' (Leipzig: Breitkopf & Härtel) contains his letters to the Princess Caroline Sayn-Wittgenstein. There are 360 letters, all in French and extending over a period of about twelve years, from July, 1847, to December, 1859. They were obtained by the editor from the Princess Marie Hobenlohe, daughter of the Princess Wittgenstein. There are also portraits of Liszt and the Princess, and a biographical sketch of the latter. We may add that a most interesting account of the friendship between the composer and this lady is given by their mutual friend, Malwida von Meysenbug, in her recently published volume, 'Der Lebensabend einer Idealistin.'

A valuable contribution to the already voluminous Bismarck literature is 'Meine Erinnerungen an Bismarck,' by G. v. Wil-mowski, edited by his son, and just published by Trewendt in Breslau. The author was Bismarck's legal counsellor and a Liberal in politics, and his reminiscences are the more interesting and instructive from the fact that he was not always in sympathy with Bismarck's policy, although fully appreciating his ability and integrity as a statesman. It is a record of intimate intercourse and interchange of thought on public affairs from 1867 to 1870, three eventful years in the history of Germany.

Soon after the death of Ludwig Bamberger, on the 14th of March, it was announced that his reminiscences had been found among his posthumous papers. These

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