SOME MAGAZINE NOTES.

SALIENT ARTICLES IN THE SEPTEMBER NUMBERS.

Mrs. Parker's article in "The Century" dealing with the wanderings in this country of Louis Philippe d'Orleans and his younger brothers is full of picturesque detail. The itinerary marked out for them by Washington led them through regions, wild enough then, where they slept sometimes on the bare ground, sometimes in an Indian camp, sometimes in a pioneer's cabin. They heard one kindly housewife lamenting to her husband that "such gentlemanly young men should be running about the country with nothing to do"—they ought to settle on a farm and be of some use in the world, she thought. They dined in the woods on smoked bear's grease and Indian corn—sometimes on hoecake alone; and, wet to the bone and devoured by insects, they passed night and day for a fortnight under the trees. It is pleasant to note that the three princes never seemed to fail in courage, endurance and high spirits, though they had little hope for the future, and the younger ones, Montpensier and Beaujolais, were even then slowly dying of the illness contracted during their imprisonment in the damp cells of Marseilles. They indulged in hospitality in their modest New-York lodgings, and we read that at a dinner given here by the Duc d'Orleans half the guests were seated on the side of the bed, for want of room to place chairs. The future King had some surgical aptitude, and in one town where he bled himself after an accident the bystanders besought him to settle as a local doctor. "Perhaps," he said, "I should have been happier there than as King of France." The most dramatic episode of these wanderings was a British naval officer's attempt to impress them as sailors, when he boarded the small craft on which they were making their way to Cuba. The Briton's arrogance suddenly disappeared when Orleans drew himself up to his six feet of height, and introduced himself and his brothers ceremoniously by their full titles.

Impressions of gentleness, wisdom and large-hearted sympathy are gathered from Mr. Frederic Harrison's paper on George Eliot in the current "Harper." He tells us that her zeal to help those who were in trouble was always active:

> I remember once seeing her spring to her feet, and stretching up her arms with that passionate gesture she sometimes would display, she said, "Yes, the day will come when it will be a natural instinct to stretch out a hand to help one who needs support, as automatic and irresistible as it is now to use our hands to keep ourselves from a fall."

There was much of Dinah Morris that was studied, not from Aunt Samuel Evans, but from the depths of the heart of George Eliot herself.

How much does the average reader know about the origin of the American army? Not so much, we fancy, that he will not find matter of keen interest in General Francis V. Greene's account of the same in "Scribner's Magazine":

> In the month of June, 1775, the Continental Congress, in session at Philadelphia, passed three important resolutions. The first adopted and took over as a Continental army the force of New-England troops which, under the lead of Massachusetts, had assembled at Boston soon after the battles of Lexington and Concord; the second appointed George Washington "General and Commander-in-Chief of all the Continental forces, raised, or to be raised, for the defence of American liberty"; the third adopted "rules and regulations for the government of the army"—the articles of war, which, modified and amended from time to time, still govern the army and form the basis of the military law.
>
> This was the origin of the American army. In the intervening 126 years nearly five million men have worn its uniform; it has conducted with success five great wars, covering a period of seventeen years, and numerous minor campaigns against hostile Indians and Filipino insurgents; it has been the chief instrument in restoring order and inaugurating civil government after the war with Mexico, the Civil War and the war with Spain; from its ranks have come eleven of the twenty-four Presidents of the United States and many hundreds of men occupying the highest civil offices, Governors of States, Senators and Representatives in Congress, Cabinet Ministers, ambassadors and judges of the most important courts. For a people who have never sought war and have only resorted to it when reluctantly forced to do so, the army has filled a large place in our history. It has always been the subordinate and loyal instrument of the civil power. In spite of this it has ever been regarded with a certain jealousy and suspicion, born of other times and conditions and surviving with extraordinary tenacity for generations after those conditions have ceased to exist.

Southerners are still given to attribute most political evils in the South to the methods and men of the Reconstruction period. Witness Mr. Thomas Nelson Page's gloomy statements in "The Atlantic":

> The women and children of the Southern States, during the utmost excitement of war, had slept as secure with their slaves about them as if they had been guarded by their husbands and fathers, but under the new teaching the torch became a weapon. A distinguished leader of the colored race, a native white man in South Carolina, said, in a public speech to his constituents, that the barns had been built by them, and their contents belonged to them, and if they were refused the distribution of those contents, matches were only five cents a box. Is it to be wondered at that, with such suggestion, the burning of houses became more or less frequent in the belts subject to the domination of the excited race? This man, who had many crimes to answer for, after passing through numberless dangers, became the victim of a foul assassination. A story is told that some years ago two men were sitting together in a well known restaurant in Washington. One of them, who was from a Northern State, said to the other, who was from South Carolina, "Tell me, now that it is so long past, who murdered So-and-So," mentioning the name of the leader who has been spoken of. "Well," said the other quietly, "I was tried for it."
>
> Something has been said in these papers on the subject of lynching in the South. It is not too much to say that nearly every black victim of lynching and nearly every victim of that person may be set down to the not yet closed account of reconstruction. This, too, was a crime which in old times was not known in the South.

Close examination of the monumental "Dictionary of National Biography" has enabled Mr. Havelock Ellis to reach some interesting conclusions respecting "the most eminent British persons of intellectual ability." "We have found," he says, in "The Popular Science Monthly," "that, excluding the living, at least 902 persons (859 men and 43 women) of such pre-eminent ability have appeared in the British Islands between the fourth and the end of the nineteenth centuries, the century richest in genius being, so far as we can trace, the eighteenth."

We have found that, in regard to distribution among the various elements of nationality, England seems to have her fair proportion of eminent persons, Scotland an excess, Ireland and Wales a deficiency, though Ireland and Wales profit considerably among those cases in which there has been intermixture; the only important foreign strain is derived from France. We have found that, as regards social class, the upper and upper middle classes have been peculiarly rich in genius, that the country and small towns have chiefly yielded notable men, and that of all professions the clergy have produced by far the greatest number of distinguished children. Our inquiry, further, confirms the views of Galton and others that intellectual ability is to some extent hereditary, though it may well be that different kinds of ability are not all equally apt to be transmissible. We have found that persons of genius, like the members of other mentally abnormal groups, tend to belong to unusually large families, are much oftener youngest children, and still more eldest children, than in any intermediate position, and that, much more frequently than in the case of the ordinary population, they are the offspring of elderly parents.

Only forty-three women "of pre-eminent ability between the fourth and the end of the nineteenth century"! What will the women's clubs say to Mr. Havelock Ellis!

A typical desperado of Western America was that "Billy the Kid" forcibly described by E. Hough in "Everybody's Magazine." This wild beast died at the age of twenty-one and for every year of his life he had killed a man. He killed, Mr. Hough tells us, because he liked to do so.

> By the time he was sixteen, the groan of a victim, the sight of his writhings upon the ground, had ceased to affect him. He was a boy, but what a terrible boy! With the down not yet upon his face, he was a murderer time and time again. Not all the wild West has ever produced his equal in sheer inborn savagery. Once he and some friends, in the old time Lincoln County War, rode upon a party of Mexicans who had camped near the trail not far from Seven Rivers. There were seven Mexicans in the party, all inoffensive, all strangers, and all certainly innocent of any crime whatever against the Kid and his companions. Yet the latter as they rode by drew their revolvers and calmly and with exacting skill shot down every member of the party. Questioned as to his motive for this act, Billy the Kid later replied that they had shot the Mexicans "just to see them kick." With a man like this, it is obvious that ordinary reasons and ordinary limitations fail. . . . As the grave received him, he was a short, undersized little man, with legs none too good, and the habit of a riding man. His eyes were bluish gray. His chin, so far from being broad and strong, was narrow and pointed. His teeth were large and projecting, the teeth of a carnivor. Providence alone knows through what miscarriage in the æons of evolution the soul of some fierce and far-off carnivor got into the body of this little man, this boy, this fiend in tight boots and a broad hat.

A biographer of Maurus Jókai in "The Monthly Review" says of the Magyar romancer that he is a well preserved specimen of that rapidly vanishing type—the thoroughly sane man. It is related that Ibsen, after visiting him a few years ago, sighed as he departed, "Ah! if only I were as young as Jókai!" Yet, as a matter of fact, this biographer notes that Jókai is three years older than Ibsen, and has done ten times as much work.

But, then, as I have just implied, Jókai regards the world from the sober, liberal, sympathetic, impersonal standpoint of the genuine humorist, who is never disturbed by the vanities and the miseries of the ordinary man of letters, simply because he has learned to know that literature, after all, is a comparatively small part of life, and that man was meant to live among men and not among the gods of Olympus. Of Jókai's humor it is somewhat difficult to speak. So much of its peculiar savor and aroma is lost in the process of translation that those who know him only in English or German versions will scarce be able to recognize his true greatness in this respect. Dickens is the humorist whom, on the whole, he resembles the most, but, speaking generally, the fun of the great Magyar is wilder, cruder, more grotesque than that of his great English compeer. His comic types seem to have less of the shirt of civilization upon them.

The New-Yorker who knows that this is the best country in the world to live in, and who believes, moreover, that New-York is the crown of all its cities, once in a while realizes with a start that wheels may turn more easily elsewhere. Here is "The World's Work" confounding him with some unpleasant statements as to New-York's postal facilities:

> It must be admitted that at its best our system cannot be compared to that of London in efficiency. That city has hourly collections and deliveries, the average number of deliveries in all large English cities being fourteen a day. One can send a letter in the morning addressed to any place within one hundred miles of the Bank of England, and, with promptness at the other end, receive an answer the same day. Within the city limits the mail is as rapid as our telegraph. Women do their marketing by post, mailing orders between 8 and 9 o'clock and receiving the goods "before noon"! The parcels post is so cheap and prompt that most small packages are delivered in this way instead of by business delivery wagons, and one can send practically anything. It is difficult to see why America should not require and receive just as good a system.

Among many entertaining pages in "Lippincott's" few are as effective as those in which Mr. S. R. Crockett gives a striking little picture of Scotch life and character in the last century. It shows forth a strange mingling of hardness and gentleness, of cruel violence and granite pride, and of affection and justice, deep and true.

What is the priceless quality in an artist's model? According to a writer for "Pearson's Magazine," it is the forgetting of self and the losing of one's own personality in the role played in the picture:

> Speaking of this point in posing, a well known model says: "One must get into the spirit of a picture if one is to pose well and be a real help to the artist. The first sketch I ever sat for was as a society girl looking disdainfully at some invisible masculine admirer. The artist kept saying: 'Now, you know he is 'way beneath your notice! He's just too insignificant for anything! You can't treat him with too much scorn!' My nose kept getting higher and higher and the droop of my eyelids lower and lower, and I actually felt an insufferable disdain for my invisible wooer. I thoroughly felt what the artist had in mind, and, for the time being, was the woman of his fancy.
>
> "And again, when I posed as a disconsolate young thing, eating her heart out for love of a man, I was made to feel that my life was wrecked. I felt like a great big heartache boiled down. The corners of my mouth drooped and my eyelids quivered."

"The Smart Set" of all the magazines indulges most in rhyming—rhyming in musical and often cynical strains. Here, for example, are some lines from Miss Theodosia Garrison's "Marionettes":

> The poor little, pitiful things—
> Each boasted a full control
> Of purpose and mind and soul;
> Each thought by his separate will
> He walked, danced, fell, stood still;
> They never suspected the strings
> That dangled them here and there,
> Through rapture, grief or despair,
> That held them in pairs and sets—
> The poor little marionettes!
>
> When they met each night on the stage
> In the pasteboard theatre's space,
> When they danced there face to face,
> Each thought it wish of his own
> That brought them together, alone;
> Each thought it her pride, his rage,
> The strength of each tinsel heart
> That forced them to scorn, to part
> In the light of the candle jets—
> The poor little marionettes!

Those who hold a fixed belief that the relations of famous players are marked by envy, jealousy, malice and all uncharitableness should ponder the reminiscences of Clara Morris concerning the years in which Edwin Booth and Lawrence Barrett worked together. We find her highly interesting pages in the current number of "McClure's Magazine":

> The position of manager and co-star was a difficult one, and only Barrett's loving comprehension of Booth's peculiarities, as well as his greatness, made that position tenable. Mr. Booth loathed business details; he was sorrowful and weary; he had tasted all the sweets the world had to offer, but only their tang of bitterness was left upon his lips; and though he had grown coldly indifferent to the call of the public, Mr. Barrett believed that under this ash of lassitude there still glowed the clear fire of genius, and when they went forth to try their great experiment Mr. Booth found himself respected, honored, guarded, as any woman might have been. He was asked no questions about scene or scenery, about play or percentage; his privacy and peace were ever of the first consideration. Mr. Barrett was his agent, manager, stage manager, friend, coworker and dramatic guardian angel; all he asked of him in return was to act.
>
> And how splendidly Mr. Booth responded the public can well remember. As he said laughingly to a friend, at the end of the first season: "Good work, eh? Well, why should I not do good work after all Barrett has done for me? Why, I never knew what c-o-m-f-o-r-t spelled before. I arrive; some one says, 'Here's your room, Mr. Booth'; I go in and smoke. At night some one says, 'Here's your dressing room, sir,' and I go in and dress—yes, and smoke, and then act. That's all, absolutely all, that I have to do—except to put out my hand and take my surprisingly big share of the receipts now and then. Good work, eh? Well, I'll give him the best that's in me; he deserves it." And in the beautiful friendship that grew up between the melancholy, gentle Booth and the nervously energetic Barrett I believe each gave to the other the best that was in him.

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