

of his previous career and by a new and unsuspected—the virtue of his heart and brain and by giving him a new footing again?? His means of life and his hope of glory and of power and the thing for which he is so highly.

"Madame," answered Paganini, to such a "parasite" as Mr. Mr. Schuffler describes; many thanks, but my violin in never dimes." And on another occasion, I greatly regret to have told Harold Bauer, the pianist, "that I must be doing you a kindness in not doing as I have hurt my thumb." But the situation is not as ugly as it looks, concludes Mr. Schuffler and the musician hinders little malice for it is clear that the musical parasite does not mean to be dishonorable, in fact, a very high degree of naivete; and he feels that should a champion arise ungallant and voluble enough to give evidence of his own, they would

Softly and sadly, in a low way  
And never be met with again.

### A BRITISH THRUST AT AMERICAN SCHOLARSHIP.

**BARRETT WENDELL**, Professor of English in Harvard University, who delivered the Balfour Lecture in Trinity College, Cambridge in 1903, was the first American to lecture on English literature at an English university. The lectures have since been published under the title "The Temper of the Seventeenth Century in English Literature." This attempt at drawing closer the literary ties between American and English universities has not, it appears, been an unqualified success. The London *Saturday Review*, always inclined to be critical of things American, attacks Professor Wendell on the score both of his scholarship and of his literary style, and expresses surprise that "scholarship and criticism of such an order and quality as this volume exhibits in every chapter should have found favor with an academic audience at Cambridge." Its author continues in *The Saturday Review*, "seems wholly destitute of any pretension to critical discernment," he does not "read very firmly when he comes to facts," and his "diction and style might be expected, are, at a par with the rest of the book." The London weekly supports its contention by the following citations:

"In Shakespeare's 'Coriolanus' 'there comes,' we are told, 'a sudden cessation of power,' what seems a colossal chill of exhaustion' (11) in 'Timon' 'something like momentary impotence.' 'The chief feature,' we are informed, of Elizabethan poetry 'is its buoyant integrity of form and its experiment.' It would be interesting to know in the first place what the phrase means. The probability is that had more meaning for the writer than it conveys to the reader; other words it has to have no meaning at all. If it means what seems to mean, that the Elizabethan poets were always so aware of the new for a new and long experimental in new directions; would be difficult to conceive more absurdity in a single sentence. Or take the following: 'Prof. Ashley Home-Tibbitts, key how happy to be a friend of the author, 'has lately made some studies which go far to confirm the romantic conjecture that to the end of the sixteenth century and little else'—an opinion with which the author of this book heartily agrees."

Again:

"Professor Wendell is speaking of Bardon's essay 'The might seem in fancy the playful recreations of some superhuman enchanter of Prospero when his robes were laid aside or of that medieval Virgil to whose cunning forsook dog while he was ordering

ignorance was apt to credit the charming beings of Roman engineering."

"This, we repeat, is a criticism of Bardon's Essays. Let the author of this anonymous book ask himself what possible application to such a work as Bardon's Essays these words could have and their full absurdity will be revealed. Take again the following remark about Dryden: 'Although his work is far from monotonous you can hardly feel him too have been precisely versatile.' It would, as is not to be difficult to make a writer in the whole compass of English literature who is so versatile as Dryden."

Turning to the question of Professor Wendell's accuracy, *The Saturday Review* continues:

"Lyly, we are told, 'is a poet of the first rank in the classics'; it would be interesting to know what classic furnished him with a single one of his plays. On page 347 we are accurately informed that Dryden published a number of volumes of the restored King Charles II. We should very much like to see it, and so doubtless would Dryden's editors."

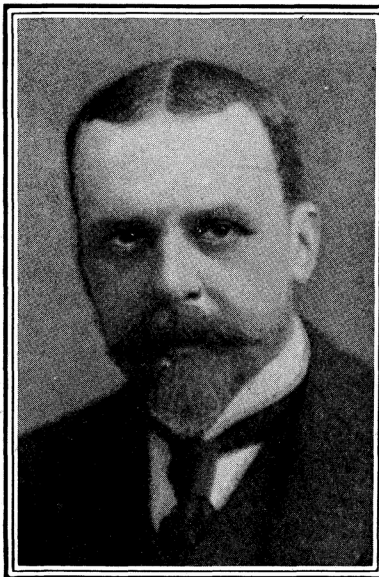
Turn where we will according to this merciless critic, there is "the same want of discrimination, the same superficiality and what is worse, a not only the same provincialism, not to say *St. Beuve* calls it but the same complacent satisfaction with inferior standards of culture and discipline." Again the critic states:

"Take the following: Professor Wendell speaking of Milton's Latin poems and tells us that those who are teachers of Latin are competent to speak of him in the *Epitaphium Damoni*'s 'appowenad passion, etc. As to those on the other hand who like the Professor know more Latin than most of us learned at school, etc., we wonder what, say twenty years ago, would have been said at Oxford and Cambridge about a university lecturer lecturing to an academic audience on Milton who had not only no competent knowledge of Latin, but who regarded such a qualification with perfect complacency. And we find in every chapter of this book exactly what we should expect to find from a man who had the notions which Professor Wendell appears to have about the equipment and training of a literary critic. The diction and style, as might be expected, are on a par with the rest of the book; such sentences and syntax as the following meet us at every turn. 'The two of these who were personally prominent and whose names, etc.' 'That line proved idiomatic.' 'Not particularly Miltonic, either, is the first etc.' 'Nothing happens, as was perhaps to be the case with Marvell, any way.' 'The temperamental history of England.' 'But, we are informed, was in Milton's time immortal as he is today, which reminds us of poor Partridge's remark that he was not only alive on the day on which he was writing but was also alive on 29 March before.' 'The durability of English Scripture is partly a matter of its reverent holiness.' 'It is surprising that neither English poetry nor English prose tell enough.' Professor Wendell's usual concord, we may remark."

"It is scandalous," concludes *The Saturday Review*, "that a great university like Cambridge should tolerate such standards of information and criticism as this is a scandalous bit."

Certain excerpts from Professor Wendell's book were printed in *THE LITERARY DIGEST* April 8th. In view of the beauty of the Professor's British critic, it may interest our readers to turn to those quotations.

**A Physiological Theory of Verse.** The beating of the heart, suggests Mrs. Maynard, explains the existence of verbal rhythm. "The idea that the heart is the source of externalization in the one possible solution to many a verbal riddle," she claims. Mrs. Hall's paper, printed first in *Poet Lane*, and republished in pamphlet



PROF. BARRETT WENDELL.

The London *Saturday Review* thinks that his book exhibits "want of discrimination, superficiality and complacent satisfaction with inferior standards of culture and discipline."