

## Reviews.

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*The Hallowing of Criticism.* Nine Sermons on Elijah, preached in Rochester Cathedral; with an Essay read at the Church Congress, Manchester, 1888. By the Rev. T. K. CHEYNE, M.A., D.D., Oriel Professor at Oxford. London: Hodder and Stoughton, 1888.

THE author of this little book, as our readers are probably aware, stands in the first rank of those divines who have embraced the principles and the conclusions of the so-called higher criticism. His later work on the prophecies of Isaiah (we prefer to say nothing of his "Job and Solomon") is a masterpiece of clear, comprehensive, and vigorous exposition. Whatever may be thought of his theological standpoint, his freedom of judgment and his slight attachment to many of the hitherto received opinions on the subjects which he treats, no thoughtful reader can do other than admire the massive learning, subtle reasoning, and manly faith which show themselves throughout that Commentary. Professor Cheyne, however, is far more than a mere master of the art of criticism, or even than a deep interpreter of the meaning of the Hebrew Scriptures. He is as well a spiritual teacher, with heart and mind quite open to the preciousness as well as to the grandeur of the spiritual revelations God has made to man. Like every other gift, therefore, he holds that criticism may minister to the spiritual life, and yield results as helpful to the souls as they are full of interest to the minds of earnest students of the Bible. As he explains himself in his Essay at the Manchester Church Congress, criticism is capable of being hallowed to the benefit at once of the critic and of those many humble Christians, who while they cannot follow out its processes, may yet be helped to reap some fruit from its results.

To illustrate, therefore, in some degree his meaning, he has published with his Manchester Essay these nine sermons on Elijah, in which we freely own the critic's principles are almost forgotten by his readers under the charm of that religious earnestness by which they are throughout hallowed. The spiritual lessons bound up with the record of Elijah's life are unfolded with singular power and insight; and though, of course, many of them are well known enough and are independent of Dr. Cheyne's peculiar standpoint, they are stated with a living freshness of treatment, a practical application to present needs, and a distinctness of historical deduction, which leave but little to desire. So much, indeed, is this the case, and so slight is the knowledge of the Old Testament which ordinary Christians commonly possess, that only a few of those who heard these sermons detected probably the essential difference between the preacher's critical position and that which has been commonly assumed as true. Here, as often happens in matters which concern the spiritual life, the practical results of very different theories are not by any means so far apart from one another as the theories from which at first they take their rise. So predominant is the spiritual element in the Word of God, and so similar the spiritual experience of the people of God, that in the hands of spiritual teachers the Bible is found wide enough to combine in heart

felt union many who differ strongly in their theoretic apprehension of its truths.

Meantime, it is not to be denied that the critical position which underlies these sermons, as soon as it is clearly seen, will greatly startle many readers, and seem fraught with evil to much which they have hitherto held justly dear. Other points of difference fall out of sight by the side of the new character under which the record of Elijah's life is viewed by Dr. Cheyne. This, in his judgment, is not a plain and simple history, nor ought it, therefore, to be so interpreted. On the contrary, like some other similar narratives of Hebrew Scripture, it is—he says—a *prose-poem*—a story, that is, based on history, but set off to the utmost spiritual advantage by the devout and poetical imagination of the writer.<sup>1</sup> Real history is there, and in Elijah's case it forms a large proportion of the story; but poetry is also there as well—poetry, the ready handmaid of deep spiritual truth, but still undoubted poetry; and, therefore, so far to be explained on poetic rather than historic principles. The direct result of such a view is that many passages which have hitherto been thought to speak of literal facts may fitly be regarded as poetic images of important truths, which are suggested broadly rather than exhibited minutely to the reader's mind. The verses, for instance, which speak of the daily ministrations of the ravens to Elijah's need are not to be interpreted literally (*i.e.*, do not mean what they actually state), but as the poetic and most vivid expression by the writer of that Divine protection which never failed the prophet in his need. Yet more audaciously, the splendid picture of Elijah's entrance into heaven, is treated largely as a picture, the creation of some or other well-meaning artist, and is significant of a later age's brighter view of a life beyond the grave, rather than a witness of a bodily translation into heaven. This is, indeed, a strange and startling method of interpretation; and if it be followed out the difficulty of stating what portions of the Bible are literal and what are ideal; which is fiction, and which is fact; how much is pious fraud, and how much narrative of real events, must become increasingly great.

It may, perhaps, prove true, as Dr. Cheyne and others are convinced, that in the Bible there is more poetry and less history than has hitherto

<sup>1</sup> Professor Cheyne writes: "They (the story-tellers—the prose-poets of Israel) —at least, those whose works have been preserved in the sacred canon—arranged and ornamented the wild growths of popular tradition in such a way as to promote sound morality and religion at a time when all the rest of the world, especially of the Eastern world, was comparatively dark. Their works are not, like some romances of our own day, mosaics of fascinating description, clever portraiture, and ethical or theological controversy; they are stories perfumed with the natural fragrance of realized ideas and constantly present purposes. This is why they are so true to nature that persons who are devoid of a sense for literature often suppose them to be true to fact. True to fact! Who goes to the artist for hard dry facts? Why, even the historians of antiquity thought it no part of their duty to give the mere prose of life. How much less can the unconscious artists of the imaginative East have described their heroes with relentless photographic accuracy. There are indeed facts for him who will dig for them as for hid treasures, and there are ideas which derive a fresh lustre from those facts; but there is also pure, unalloyed pleasure which ever springs anew to the imaginative reader from these truly inspired stories."—Sermon I., pp. 3-5.

been supposed ; and if the proof should in the end appear decisive, devout believers will, of course, accept it. But in regard to proof, what fresh testimony as yet appears ?

A wide distinction must be drawn, it is said, between the Saviour's miracles, with their converging lines of stringent evidence, and such in the Old Testament-as rest upon the meaning of a doubtful phrase, or the exact character of the writing where the phrase is found. At least, it must be granted, we are told, that in many cases the interpretation only, and not the inspiration of the record, is all that is in question. The power of God, of course, is not disputed ; nor the reality of the spiritual truths intended by the writer, which often stay on either view exactly where they were. That which is uncertain is the writer's actual meaning, and the discovery of this depends in part upon the class of composition to which a given writing ought to be assigned. Were the seeming historian of Elijah's life known to have been in truth a prophet who sought to teach by picture, or by parable, few, it may be agreed, would hesitate to adopt the view which Dr. Cheyne unfolds. The true character, therefore, of the record of Elijah's life, we must infer, is the point which calls for settlement. But how are we to settle this ? The Catholic Church has received the record as veritable history, an inspired narrative. What reasons are there for adopting the revolutionary principles of German Rationalists ? We see none.

Here, in conclusion, is a passage from Professor Cheyne's sermons which will illustrate at once his matter and his manner :

"Elijah's end corresponds with singular exactness to his beginning. He appears in the history of Israel like a meteor, and he disappears as mysteriously. The mountain hollows and ravines were searched, as when Moses died (the Jews say) of a kiss from God, but none could find the body of Elijah ; and it is in perfect harmony with the spirit of these earlier narratives that Moses and Elias are introduced together on the Transfiguration Mount communing with Him who resembled but surpassed them both.

"Surely I may call this narrative the grandest prose-poem in the Old Testament. A dry-as-dust historian may reject it because of the late date of its composition. A student of St. John may question it on the ground of our Lord's words, '*No man hath ascended into heaven but he that descended out of heaven, even the Son of Man, which is in heaven*' (John iii. 13, R. V.). To me it seems to possess great value both historically and devotionally, even if it be only a prose-poem. Historically it tells us that the Jewish Church in the time of its author was ready to believe that some extraordinary persons might and must escape death. This makes Jewish unbelief of the resurrection of Christ the more extraordinary. Devotionally we may at least be excused for regarding it as a poetic symbol of our Lord's Ascension. In one of our Ascension-tide hymns we read :

"Master, may we ever say,  
Taken from our head to-day,  
See, Thy faithful servants see,  
Ever gazing up to Thee,

“ where Charles Wesley evidently alludes to the speech of the sons of the prophets to Elisha. This appears all the more natural when we remember that several of Elijah’s wonderful works are suggestive of striking miracles of Jesus. Still, if we look more closely, we shall, I think, see that the parallel is not complete. How calm and bright are the transfiguration and ascension of Jesus! how awful and tempestuous is that of Elijah! Nor could it well have been otherwise. Comparing the lives of Elijah and of Jesus as wholes, we cannot say that the relation between them is that of a type to its antetype. As our Lord taught His disciples, it was John the Baptist of whom Elijah was the type, because the character of both was similar, and the mission of both was to preach righteousness and to turn Israel’s heart back to its God. For myself, it is not of the transfiguration and ascension of Christ that I am reminded by the Hebrew prose-poem, but of an important stage in the lives of His followers. . . . The Christian knows (says Dr. Cheyne later on), even as Elijah knew, that he is not walking downwards to the tomb, but upwards to glory, and that the ‘King of love’ will only send chariots of fire to those whom He strengthens to bear them. He thanks God from his heart that not to a chosen few alone—to an Enoch and to an Elijah—this prospect of the heavenly glories is opened, as the Jews long thought, and that not merely, like the Psalmist, in one of his most exalted moments, but in his deepest physical depression, he will be able to murmur the words :

“ *According to Thy purpose wilt Thou guide me,  
And afterward receive me with glory!* (Ps. lxxiii. 24).

“ Even though his departure, like Elijah’s, should be shrouded in mystery, he knows that with his redeemed spirit all will be well. He will be forever on the Transfiguration Mount in that tabernacle which will never be taken down, holding high converse with the noblest society of heaven. Will he be meet for such a privilege? Yes; the Father long since made him meet, as St. Paul says, *for the inheritance of the saints in light* (Col. i. 12). Worthless without Christ, he is perfect in Christ; and if he needs a quiet, final preparation-time, the Father will not refuse it, *for precious in the sight of Jehovah is the death of His saints* (Ps. cxvi. 15).”—Sermon IX., pp. 172-179. A.

*The Countess Eve.* By J. H. SHORHOUSE. Macmillan and Co.

MR. SHORHOUSE is a writer who has achieved a well-merited reputation, and who is uniformly reverent in his sentiments and refined in his language. But for this we judge that this latest and strangest production of his pen, in which the psychological, the mystical, and the actual are inextricably interwoven, would have received but scant mercy at the hands of the critics. Let us give a brief outline of the plot, meagre, confused, and often almost unintelligible, as it is, and then consider what judgment ought to be passed upon it.

The scene is laid in an ancient Burgundian city, some few years before the outbreak of the Revolution. Two young men are represented as being in the house of M. le Comte Pic-Adam, a nobleman of mature age, who has recently married a young and lovely wife. The two youths, La

Valliere and De Brie, are plainly intended to be types of the *laissez-faire* morality of that day, and the chastened purity of thought and action which was—far more rarely, but still not uncommonly—to be met with in those times. The Countess Eve, wife of M. Pic-Adam, is that *cheval de bataille* of modern novelists, a young, beautiful woman, who feels that her marriage has been a mistake, and is for ever craving that sympathy which her husband withholds. La Valliere, the lax one of the two young men, is soon attracted by the Countess's beauty and tone of thought; and he is aided (if he is not in the first instance incited to the pursuit) by a mysterious personage, of whom we will speak more at length when we have completed our analysis. He suddenly appears on the scene (or, rather, appears to La Valliere only) leaning against the Countess's seat, and whispering in her ear, as Milton represents Satan squatting like a toad at the ear of the Countess's namesake,

Assaying by his devilish art to reach  
The organs of her fancy.

But there is no Ithuriel to reveal the tempter in his true shape. De Brie, who might have played that part, is represented as wholly unconscious of the Abbé's presence. The latter continues to present himself to the pair who have come within the sphere of his machinations. He urges La Valliere to pursue his victim, and the latter to yield to his pursuit, no beneficent power intervening to baffle or defeat his purposes. If the story were intended to be an allegory, this would be a grave mistake, but so far as we can unravel his purpose, Mr. Shorthouse has no intention of writing an allegory.

The Abbé prosecutes his design successfully. He urges La Valliere to attend the vesper service at a convent and make love to the Countess during the pauses of a "Stabat Mater." The young actor plays his rôle willingly enough, and when the Countess invites him to Paradise (as she calls her garden) answers that "there is no entrance to Paradise but through love;" and the Countess, shut out from her husband's affection, begins to reflect whether she may not obtain this love by La Valliere's help. The Abbé next prompts the seducer, as he may surely be called, to visit the Countess in the retirement of the private garden; and, under the prompting of the Abbé again, she voluntarily presents him with a private key, which enables him to visit her, unknown to everyone. Finally she is persuaded to make an assignation to fly with her lover, which would have been carried out but for the agency of another prominent character in the story.

This is an abbess, who in her youth had been a dependent of the Count's mother, and between whom and the Count there had been an attachment, ending in guilt, despairing flight and supposed suicide. It is the horror of this that has caused the Count's depression. The girl, however, does not kill herself, but enters a convent and recovers her purity. She, by some unexplained agency, restores the Countess to her husband, thwarts the designs of La Valliere, and drives the baffled Abbé to despair and apparently destroys him. De Brie is also a good deal before the reader, his steadfast principle and saintliness of life being brought out in strong contrast to his friend La Valliere.

We have already remarked that if the story were designed as an allegory, the absence of any good spiritual influence to counterbalance that of the Abbé would be a grave defect. La Motte Fouqué frequently employs these spiritual agencies, as in the "Magic Ring" and "Sintram." But he is careful to represent the good as well as the evil agencies which continually affect man's spiritual warfare. Treating it as a simple story, it is open to still more grave exception. The Countess is depicted as a pure and true woman; yet she permits, nay, invites, the advances of a man from whom any pure woman—whether she had seen anything of the world or not—by natural instinct would recoil. To represent the human will as so overpowered by the wiles of the tempter as to be unconscious of evil, and therefore, of course, blameless, would be the teaching Satan himself would most approve. It is impossible that Mr. Shorthouse can mean this; the greater the pity that he should so write as to convey to many minds, at all events, the idea that he does mean it.

The reader is further left in grave doubt whether the Abbé is intended to be an evil—we beg Mr. Shorthouse's pardon, a malefic—spirit, a lost human soul, or a mere phantom created by a guilty conscience. One would certainly suppose he was designed as the first of the three—one of Satan's angels, whom Scripture represents as entering into wicked men and dwelling habitually with them. But Mr. Shorthouse tells us that the Abbé himself claims a human parentage (p. 67), and the reader is left in doubt, through the haze of metaphor and circumlocution, whether it is not simply meant that he is the offspring of the illicit amour between the Count and the Abbess (p. 112), sent on earth to exact of both the penalty of their transgression. But this is inconsistent with his mysterious appearances and his superhuman knowledge. The language of the Abbess (p. 240) gives the idea that he is the *consequence* of sin, which in every human soul has the power of inciting to fresh evil, thus becoming in effect a positive agency, which the quickened sensibilities of the chief actors in the tale endue with a living shape. "The sin (says the Abbess, p. 240) which gave him birth, which kept him in existence, and gave him his malignant power, is blotted out." Therefore we presume he ceases to exist. Again, the Count's words (p. 37), "There are other *beings* than ourselves around us—the remembrance of other days, the effects of past actions, the consequence of past sins," give the same impression. But if this is what is meant we must again remark that it would be allegory, not a narrative tale, and "The Countess Eve" is evidently intended as a narrative tale. This uncertainty and inconsistency is a grave artistic defect. What with metaphor, circumlocution, the wrapping up of common and unedifying ideas in a veil of poetic diction—often, it must be allowed, in itself very beautiful—the reader is apt to find himself in a state of bewilderment, which may vie with that of Martin Chuzzlewit when in the company of Elijah Pogram and the literary ladies.

But the most important question is whether the main idea of the book, the nature and mode of spiritual temptation, should be made the subject of a romance. Does the author think that it is a genuine exposition of the petition in the Litany which he prefixes as its motto, "That it may please

Thee to strengthen such as do stand, to comfort and help the weak-hearted, and to raise up them that fall" ? We suppose M. de Brie is the character of the tale who may be said "to stand." But how is he *strengthened* ? He undergoes no probation, and shows no weakness that needs strengthening. Some characters, again, may be called "weak-hearted," among whom the Countess, we suppose, is pre-eminent. But how is she *comforted* by a gradual descent to the very brink of perdition, from which she is rescued, indeed, but by the sudden intervention of another arm ; while her deliverance leaves in her "violet eyes an appalling mystic light—the singe and glow of the flame of the pit" ? This is mercy, indeed : great mercy ! but as there had been no previous sorrow, how could there be *comfort* ? La Valliere, again, the type of "the fallen ;" how is he *raised up* ? Rather is he not left grovelling in unrepented sin ?—unpunished, except by the simple failure of his evil purpose.

Besides this, ought things so solemn and so terrible, as well as profoundly mysterious, to be handled by the writer of fiction, who allows his imagination to stray whither it will among them ? Is there any ground for believing that the spirits of hell are permitted to take bodily shape and mix in men's ways ? The Scripture tells us that in the early days of the world angels often visited this earth and conferred with men. When our Lord was in the flesh, the glory of His presence shed a light on the spiritual world, which died out after His departure. Then, again, angels took bodily shape, and spoke face to face with man. An angel stood by St. Paul's bedside on board the ship ; an angel delivered St. Peter from prison ; an angel conversed with St. John in the Isle of Patmos. What has been permitted may be permitted again ; and it is the belief of many pious men that such angelic visitations are still vouchsafed. But who ever heard that the *evil* spirits possessed the same privilege ? They are represented as inflicting anguish and woe on men, and continually tempting them to evil, but not as taking visible form and passing themselves as men's companions, like Harpax in the "Virgin Martyr," or Mephistopheles in "Faust."<sup>1</sup> Satan is represented in Scripture as appearing personally, and conversing with Christ, as he did of old with man before his fall, but never with man *after* that event. In the wild fancies of the witchcraft mania, such intercourse with Satan was often described ; but it was the mere working of a distempered imagination. Such intercourse, we may be sure, Divine Mercy would never permit. Nay, even if such things really did exist, would not wise and reverent men keep them, to be thought on only on their knees and in the presence of the Lord of all spirits, whose protection they would specially implore on such occasions ? "Fools may rush in where angels fear to tread ;" but wise men will stand apart and pray to be delivered from evil.

H. C. ADAMS.

<sup>1</sup> Mr. Shorthouse might, perhaps, plead these examples as justifying his introduction of the Abbé. But Massinger and Goethe did not profess that their writing was an illustration of the Litany.

*The Lectures, Essays, and Letters of the Right Hon. Sir Joseph Napier, Bart.* Late Lord Chancellor of Ireland; Vice-Chancellor and M.P. for the Dublin University; LL.D., D.C.L., M.R.I.A. With an Introduction by his Daughter. Forming a supplement to "The Life." Dublin: Hodges, Figgis and Co. London: Longmans, Green and Co. 1888.

The title of the volume before us prepares us for finding its contents to be somewhat of a miscellany; but they are in fact even more heterogeneous than we should have been led to expect. For they include not only letters of Sir Joseph Napier himself, but also a number which he received from various distinguished men. In a note to the Table of Contents, the publishers express their regret "that, owing to want of space, they have been obliged to omit one or two lectures and some other letters, which would have been most interesting, but would have brought the volume beyond the prescribed limits." The feeling of most of its readers will, we suspect, be that the non-publication of the remaining lectures is a matter for genuine regret, and that space might usefully have been made for them by a curtailment of the epistolary portion of the book.

Having said thus much, in the way of criticism, as to the compilation of the book, we gladly bear testimony to the worth of the greater part of its contents. Sir Joseph Napier was not only a lawyer of singular ability, but also an earnest Christian, who considered that his Heavenly Master and his Church had a first claim upon his talents. Though he was powerless to avert the blow of disestablishment and disendowment which fell upon the Church of Ireland in 1869, he exerted himself to the utmost to diminish the ill-effects of that unhappy measure, and the reconstructed Church owes, perhaps, more to his counsels and labours than to those of any other single individual. The volume before us does not, however, contain anything immediately connected with this episode in his life. Some of the lectures and essays which are published in it are, it is true, on ecclesiastical and religious subjects. But others deal with purely secular topics. The longest is a lecture on Edmund Burke, delivered before the Church of Ireland Young Men's Christian Association, in 1862. We have it on no less authority than that of Mr. Lecky that this lecture contains several particulars about Burke's private life which will not be found elsewhere. The pains expended on the subject could hardly have been greater if they had been bestowed upon a new life of Burke, instead of upon a mere lecture; but to the loyal and patriotic Irishman of the nineteenth century this tribute of homage to his great follow-countryman was a labour of love. "Dear Edmund Burke," he exclaims, towards the close of the lecture, "what a debt we owe to thy memory!"

Next in order is presented the lecture delivered in the following year to the same audience, on William Bedell, who, though a native of Essex, was connected with Ireland, first as Provost of Trinity College, Dublin, to which office he was appointed in 1627, and afterwards as Bishop of Kilmore. "His life," said the lecturer, "has been written by Bishop Burnet; but I am sorry to say it is now discovered to be a slipshod performance. It appears, from the learned research of the Archdeacon of Cashel, that the life of Bedell has yet to be written." Following this are addresses delivered on various occasions to the Dublin Historical Society and Oratorical Institute, to the Mechanics' Institute at Keswick, and to the Young Men's Christian Association at Glasgow, all of which will repay perusal. In another lecture to the kindred association at Dublin, he traces the sources of the Irish difficulty to neglect of duties and opportunities, and abuse of privileges. But to our mind, next to the lecture on

Burke, the last five compositions in the volume are of the greatest interest and merit. Two of these are dissertations on Butler's "Analogy," which appears to have exercised a special fascination over his mind. The comments of a trained and acute lawyer upon such work are of special value. We are next presented with an essay on the Communion Service of the Church of England and Ireland, in which Sir Joseph Napier analyses our Liturgy, and comes to the conclusion that every word which might express or imply in the rite an oblation of any kind, or any sacrifice other than the sacrifice of praise and thanksgiving, has been carefully excluded. He considers it plain that the word "oblations" in the Prayer for the Church Militant refers to the offertory collection, and nothing more. Then follows a Paper of suggestions on the so-called Athanasian Creed, written early in 1876, and called forth by references to the subject which had been made in recent charges of the Archbishop of Armagh and the Bishop of Derry. In this paper he strongly urged that the admonitory or damnatory clauses of the Creed should not continue to be the subject of compulsory and open use by the people in public worship.

The concluding essay is an answer to a Paper by Dean Milman, urging that the clergy should no longer be required to subscribe to the Thirty-nine Articles. The essay is a powerful vindication of the importance and appropriateness of the Articles in the present stage of the Church's history. "That there are expressions and passages in the Articles," he says, "which might be the subject of revision and amendment, I freely concede. But this is not peculiar to the Articles; I would say as much of the Book of Common Prayer and not less of the Authorised Version of the Bible." The argument that the Articles were directed against certain definite errors and excesses prevalent at a particular time, is met by the rejoinder that the same is the case with the two longer Creeds. In the Nicene Creed, "every sentence, almost every word, is associated with controversial conflict . . . . The Articles, like the successive Creeds, had to meet specific heresies, and to guard against the continuance or revival of these heresies in the Church." We close the volume with a feeling of admiration for the sound judgment as well as the ability and learning of the man whose thoughts and reflections it records, and a wish that we had been permitted to learn his views on other subjects into which he carried his researches.

P. V. SMITH.

*A Winter on the Nile in Egypt and in Nubia.* By the Rev. CHARLES D. BELL, D.D. Hodder and Stoughton.

Canon Bell in this volume gives us a graphic sketch of his visit to Egypt. He possesses considerable powers of description, and has carefully read up what more immediately bears upon the subject. The result is a thoroughly readable book, conveying a great deal of information not only as to past, but also present excavations in the Land of the Pharaohs. He also gives us a sketch of the country and the people, the state and condition of the land, and the efforts made to commend the cause of Christianity. His remarks with reference to the Armenian Mission at Assiout will be read with interest; "Some tell us that it is impossible to convert a Moslem, but the total of these baptized in Assiout and in other quarters of the mission is sixty; and one of the head clerks at present in the Assiout Post Office was a Mohammedan, baptized at Assiout, while he was a student in the college. One Ahmed Fahney, son of a Government official at Cairo, was baptized in 1877; was withdrawn quietly from the country to save him from persecution or death; studied at Edinburgh, and is now a medical Christian missionary at Amoy in China." He has a good word to say for Miss Whately's schools at Cairo. Moslems, Copts

Jews, and other races, have their children instructed in secular and directly Scriptural subjects, with this satisfactory result, that of "the young men trained in these schools and filling offices under Government in the telegraph offices and other departments, not one during the Egyptian War proved disloyal; all remained faithful to law and order."

With reference to the moral condition of the Moslems, we read: "The Cadi in Cairo told a friend of mine, long resident there, that he was disgusted with his office, for he was engaged all day in writing out papers of divorce for married men, and in filling up other papers for their remarriage. Nor does this facility of divorce and remarriage prevent vice, and that of the worst description. . . . Indeed, it is said that many of the poor women—often mere girls—who are put away by their husbands, frequent that quarter of Cairo known as the 'Women's Bazaar.'"

Canon Bell gives an interesting account of the excavations at present being carried on by the Egypt Exploration Fund, and writes: "The discoveries made have been of the greatest interest to all who believe in the truth and accuracy of Old Testament Scriptures, and have confirmed the historical value of the Word of God. M. Naville, in excavating on the banks of the Freshwater Canal, near Tel-el-Maskûtah, has laid bare the very store-chamber which the Israelites built three thousand years ago." He adds that "wealth could hardly be better spent than in aiding to carry on researches in a country so closely associated with sacred history"—a sentiment with which we are entirely in accord. R.

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## Short Notices.

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*Notes of Conversations with the Duke of Wellington, 1831-1851.* By PHILIP HENRY, fifth Earl Stanhope. Second edition. Pp. 340. John Murray. 1888.

THE Duke of Wellington was a man of such mark that everything connected with him has a peculiar interest, and it is no matter of surprise that these "Notes" have quickly reached a second edition. They were dictated to Lady Mahon on the same day as the conversations which they record, and stand with all the freshness and distinctness of the original die. The present Earl remarks that, if we compare his father's records with the Croker and Greville Papers, their fidelity is at once discerned. The book is very readable, and has many amusing stories. On one occasion, wrote Lord Mahon, the Duke condemned the whole system of pews; if space were wanted at Strathfieldsaye he would certainly offer to give up his pew, retaining only a chair for himself. "The system of a church establishment is that every clergyman should preach the Word of God, and that every parishioner should be able to hear the Word of God." Some of Talleyrand's sayings are recorded. When he heard of Napoleon's death, somebody in the room at the time exclaimed: "*Quel événement!*" "Non," replied Talleyrand, "*ce n'est plus un événement, c'est une nouvelle.*" Nobody had a cooler manner to his creditors than Talleyrand. Once, as he was going down to his coach, a man humbly told him that he did not ask for his money, but only begged to know when it would be convenient to his Excellency to pay him. "*Il me semble, Monsieur, que vous êtes bien curieux,*" said Talleyrand, and passed on.

*When I was a Boy in China.* By YAN PHOU LEE. Pp. 110. Blackie and Son.

Mr. Yan Phou Lee, it appears, graduated at Yale College, married an American lady, and has settled down as a journalist. The first edition