

which he replies, "Do trust me. Let me help you; I will die before I will let any harm come to you." After some hesitation she consents and steps into his boat and he takes her to his old classmate, Hans Meyrick, who receives her kindly. She proves to be a beautiful Jewess, named Mirah, who has run away from the oppression of a cruel father in search of her brother and mother of whose existence and whereabouts she is uncertain. Deronda resolves to aid her, both in finding means of support as a music teacher and in searching for her mother. The Meyricks are strongly attached to her, so, leaving her in their care, Deronda goes to Germany, where he meets another character in the novel. Gwendolin Harleth, a selfish spoiled child, is beautiful and much admired. Her coquetry is fearless and unscrupulous. At last, troubled in mind by the last flirtation, she seeks diversion in a gambling house in Leubronn, where she and Deronda meet. Her former good luck is reversed—she loses and leaves the house with an empty purse. Still the mesmeric influence Deronda has thrown about her follows her and though feeling under his accusation, she also feels that she is the object of his admiration. Soon after, on account of the loss of her fortune she is compelled to return to England and though no word has passed between her and Deronda, she feels that he is exerting an influence over her which she cannot shake off. But she soon marries Grandcourt, the former object of her scorn and now lives a life of splendid misery. Grandcourt practices a heartless tyranny over her and awakes a hatred for him as well as a gnawing remorse for her folly in marrying a man she did not love. Then in her agony she turns to Deronda who becomes her ideal of rectitude, her confidant and instructor. Soon after, during a yachting excursion on the Mediterranean, Grandcourt is drowned, but Gwendolin is rescued and throws herself on the protection of Deronda, clinging to him with such a fullness of love and trust that he is alarmed, knowing that he cannot requite her love because of Mirah. He discovers his mother who is an Italian Jewess. Thus the mystery of his birth is solved and this discovery strengthens his attachment to Mirah. He hastens to England and marries her, to Gwendolin's great disappointment. He then starts with his bride for the Orient, intending to aid in the return of his Jewish brethren to the land of their fathers.

Such is the outline of this production of the "queen of fiction." The style is charming but we fail to find the "lofty ideals" of which many of its admirers boast. In the character of Deronda, though it is true to nature, we find a weak sickly mind, given to dreaming and brooding, a lack of that strictness of principle which is the characteristic of true manhood.

The author's philosophy of life is expressed in Deronda's counsel's to Gwendolin when her heart is bursting with grief on account of her husband's conduct. The philosophy is shallow and selfish. Gwendolin forces her confidence upon Deronda, tells him that she is miserable, intimates that she is tempted to escape from her troubles by some act of desperation, but the inspiration of his character causes her to seek such goodness as she sees he has. She asks how she can obtain this goodness and the author's theories of self development are shown in Deronda's replies. He recommends occupation to prevent brooding over her trivial sorrows. He says, "The refuge you are needing from personal troubles is the higher, the religious life, which holds an enthusiasm for something more than our appetites and vanities. The few may find themselves in it simply by an elevation of feelings but, for us who have to struggle for our wisdom, the higher life must be a region in which the affections are clad with knowledge."

This vague, rather sentimental advice gave the poor creature no comfort and it is no wonder since the advice is given by one little better than she. His virtues are mostly negative and his best qualities are cultivated through selfish motives. The book ranks high as a work of art. The plot and skill which its author shows in the characterization are enough to assure it a place in universal literature.

CHARLOTTE CUSHMAN.

Charlotte Cushman was born in Boston, July 23, 1816. She said of herself that she was born a "tomboy." She delighted to climb trees, to run like a boy, and to work with mechanical tools. She was, as people say, an "awful child," full of energy, that was spent in rough and provoking acts. Still, she was sweet and affectionate, and though she often vexed, she did not anger her friends. At school she was an arithmetician and a wonderful reader. Her imitative powers were remarkable. She could mimic anyone or anything.

The business misfortunes of Miss Cushman's father deprived her of an academic education, and so she was placed under a music teacher at the age of thirteen, that she might as soon as possible help to support the family, as a music teacher. She had a fine voice which led her indirectly to the stage. Mrs. Wood, an actress, needed a singer to sing with in a duett at a public concert. Miss Cushman being recommended, she was accepted by Mrs. Woods, who was delighted with her voice. Thus encouraged and assisted by Mrs. Woods, she sang shortly after at the Frenon theatre in Boston, and her success here led her to become a pupil of Mr. Mardor, musical director of Mrs. Woods, and to accompany him to New Orleans, where she injured her voice by excessive use. She went to the director for advice, and he said: "You ought to be an actress, and not a singer." So, aided by his friendly influence, she gained the opportunity of appearing on the boards of the principal New Orleans theatre in the role of Lady Macbeth. She did not fail utterly, saying a great deal in her favor.

She then spent some time in hard study and harder struggle for popular recognition. She acted in numerous roles in New York, in Albany, in Buffalo, in Detroit, in Boston and in Philadelphia for several years, constantly gaining the good will of the people who listened to her, and winning distinction on account of her family connections, her morality and dignity of character, both of which she maintained, in spite of the tendencies of stage associations to detract from them.

She won recognition as an actress of the very highest order when she made her appearance in London as Bianca, in the tragedy of "Fazio." Her success then was "brilliant and triumphant," she says in a letter to her mother. "All my successes put together since I have been upon the stage would not come near my success in London." Critics wrote in praise of her genius, the theatre was crowded when she acted, and unbounded applause now always greeted her. Nor was her triumph of short duration.* It continued with undiminished splendor to the end of her career. Whether on the stage or in the readers desk, she was always greeted with rapturous applause. Many years after, when she bade farewell to the stage at New York, Philadelphia and Boston, her admirers gave her such ovations as have rarely been given to the greatest of public speakers. Through thirty years she reigned queen of the stage or of the reading desk; and she remained a popular idol in the dramatic world, both of England and America, from the day of her first appearance on the London stage, to the hour of her death in Boston, in 1876.

She maintained throughout her life a spotless reputation