

be sure; but if the standard of the first number is maintained, there can certainly be no question as to success. This number is already to be seen in the libraries of the leading cities and institutions of learning in Germany, France, England, Greece, and, in short, all over the Old World and the New; and from all sides very flattering notices and acknowledgments are coming in.

EVEN in the most peaceful communities a disturbance is sometimes unavoidable; and when this unhappy state of affairs exists, those wont to be considerate and quiet are, from their very nature, the more certain to recognize the subject of real danger, and to meet it boldly and successfully.

It is not easy to imagine how our recent trouble could have been adjusted more satisfactorily. Unsought by the university, discord came and increased, until it became unbearable. Once before in our history, the use of the knife became necessary, and proud flesh and healthy flesh were sacrificed together. This time, we were so fortunate as to possess men of courage and skill sufficient to rebuke the whole cause without disaster. A feeling of thankfulness and relief is the natural consequence.

A unique and pleasing feature of the whole affair has been the perfect harmony between professors and students. At one time the president and students of Williams College remained, while all the professors and tutors resigned and their places were filled by others; but usually it is students united against a united faculty.

At the University of Nebraska, the students are perfectly willing to submit to as much restraint as is necessary; there is not now, and we have never seen, the slightest sign of any domineering spirit on their part. The students are here to learn. They appreciate this, and the professors know of their appreciation. Professors and students are associated together in their daily work: It is a compliment to both that each body is friendly to, and has confidence in, the other. We trust that the present good understanding will continue.

This year, more than any other in our recollection, the students have been undecided what elective to take. Many argue that all electives should be made up of studies outside of the regular course of a student. But to us it seems that life is too short for one person to divide his attention among different pursuits. We believe it is better to know one thing well, than to know a little of everything. This is an age of specialists. By concentration of the mind on one thing a person is able to master it and become authority in his line of work; whereas, if he only has a taste of everything, he is unfitted to take a leading position in any department of life. Never were such opportunities offered for preparation in special lines before. Let us make the best of them while we have the chance.

## HEROD AND MARIAMNE.

C. F. A.

When it was first announced that *Lippincott's* for September would contain a tragedy by Amelie Rives, we were far from anticipating so daring an attempt as the five act play and the Elizabethan language that appeared. But no law of probabilities can account for this author's work. She is a genius—and more, she realizes it. There is no hesitation in handling the deepest problems of mind and soul, and she treats them successfully. She is equally at home in the most intense passion, in the wildest turnings and boundings of care-free joyousness, and in the most delicate touches of fancy. We speak unreservedly, but we speak after due consideration. It is well that the author kens her power. If she were doubtful, the critics would soon silence her. America would then have such a blot on her record as England has in the case of Keats; and America has already brought enough shame upon herself through failure to recognize the men and women to whom she owes her lofty place.

Our first opinion of "Herod and Mariamne" was unfavorable, we confess. It is difficult for a modern to look with favor upon an attempt to imitate Shakespeare; and we are compelled to believe that "Herod and Mariamne" is such an attempt. Miss Rives, as we shall continue to call her, has been a constant student of Shakespeare since her early childhood. She now uses his verse, his language, and his five acts. It is true that these things are common to the Elizabethan drama; but there are minor points that resemble—yes, they do resemble Shakespeare, and they differ from other Elizabethan playwrights. It is not easy for Shakespeareolaters, to coin a word, to admit so much. Let it be remembered that the critics have found Shakespearianisms in the master's almost literal quotations from Plutarch and Holinshed; let it be remembered that Miss Rives is the greatest of modern interpreters of human nature; and then it may not be found so difficult to admit what will be universally admitted after our day is past. The author of "The Cenci" used to remind his wife that Shakespeare was but a man; and there are a number of persons now whose attention needs to be called to this fact. Miss Rives' even partial success is wonderful, considering that the play we are examining is the first tragedy from her pen. "Richard III" and "Romeo and Juliet" can hardly be said to imitate "Othello" and "King Lear."

It is seldom that such disgraceful criticism appears as that upon "Herod and Mariamne." There is not the slightest pretense of sympathy; and it has long been a recognized fact that criticism is worse than valueless if the critic does not enter into the spirit of the author. The humorists and the dyspeptic critics are welcome to their little day. They always have it, and they are soon forgotten. But let us state and consider some of their charges.

It is said that the play is structureless; that we fail to find the usual transitions "from sin to punishment, from heroic suffering to sublime reward;" that it is lacking in respect to the "gleams of mirth, the sunshine of swift but genial humor, that will soothe the mind that is to sup on anticipated horrors"; and that it lacks also "those diverse types of human creature whose variety and individualism are indispensable to the mimic world." In sooth, fault is found even because Miss Rives does not hesitate to use strong language when occasion requires. These are but a few objections culled from the extensive list. The other accusations are,