

urged upon every one the necessity of learning at least the Greek alphabet, so as to be able to read and pronounce the Greek words found in dictionaries and occasionally in other scientific works. The second part of the editorial contained an equally strong recommendation to all publishers never to use Greek letters in any books whatever, but always to represent them by Roman characters. It never occurred to this editor that if the advice in either part of his editorial should be taken, the advice contained in the other part would be quite unnecessary—which merely goes to show that he was a rather muddle-headed person writing to fill space. Lately, too, the prominence of Mr. Winston Churchill and of the Churchill family in general led to an outbreak of paragraphs and longer articles on Lord and Lady Randolph Churchill, who were spoken of continually as "Lord Churchill" and "Lady Churchill." Now, it is not to be expected that the average reporter should have an accurate knowledge of English usage with regard to courtesy titles, but it is to be expected that his editor should have such a knowledge; and the fact that we have been regaled with so much about "Lord Churchill" and "Lady Churchill" is proof of either editorial carelessness or of editorial ignorance.

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The latest number of *Dialect Notes* gives seventy pages to a glossary of so-called "College Words and Phrases," compiled by Mr. Eugene Babbitt, formerly of Columbia University, and now a professor in the University of the South. A real glossary of college words and phrases would be a thing of great interest and value; but about half the words in Mr. Babbitt's collection belong not more to the vocabulary of the undergraduate than to the vocabulary of any other person who is addicted to slang, and hence the glossary is in reality a very partial and limited glossary of American slang in general, some of which, incidentally, happens to be undergraduate slang. Mr. Babbitt has divided and subdivided

A Coup Manqué.

and has invented a scientific system of classifying the words and meanings with reference to the different universities in which they are used; but how little value his elaborate treatment possesses may be seen from the following extract:

CHUMP, *n.* 1. A queer fellow. 2. One possessing a few social attractions. 3. A butt for wit. 4. A blunderer. Ag (1, 2, 3), B (1), Be (1, 2), Bd (2), Bk (1, 2, 3), CCh (1), Bu (3), Cin (1, 2, 3), Cl (3), El (1, 2), Fa (1, 2, 3), H (1, 2), Ha (2), Hd (1, 3), Hk (1, 2), H-S (1, 2), Ia (2, 3), In (1, 2), IS (1, 2), LF (1, 2), M (1, 2, 3), Mh (1, 2), Min (1, 2), Mo (1, 2), Mth (2), MthR (1, 3), ND (1, 2, 3), Min (1, 2), Mo (1, 2), NW (2, 3), O (3), Ol (2, 3), P (1, 2, 3), PC (1), Pe (1, 2, 3), R-M (1, 2, 3), RP (1, 2), Sm (2), T (1), Te (1, 2, 3), Th (1, 2), Tu (1, 2, 3), U (1, 2, 3), URo (1, 2), Wa (1, 2, 3, 4), V (2, 3), WA (1, 2, 3), WE (1, 2, 3), WR (1, 2, 3), WyS (1), WS (1), [A man as unintelligent as a chump of wood; a blockhead. Murray.]

Now, in the first place, the word "chump" never originated in a university; in the second place, its use is not confined to university men; and in the third place, all four definitions given to it by Mr. Babbitt and discovered by him, as he thinks, in the fifty universities symbolically noted in his list, are practically contained in the first one. The word "chump," indeed, is a general term of contempt, and it has a score of applications which are wholly dependent upon circumstances. Therefore, the principal value of Mr. Babbitt's glossary is to give a beautiful illustration of the absurdity of the German method of investigation when employed with a heavy hand, with no sense of humour, and apparently with little practical outdoor knowledge of the subject. It all reminds us so strikingly of the typical doctoral dissertation!

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Of considerable interest at the present time are the accompanying illustrations from a Chinese version of *The Pilgrim's Progress*. The drawings were made by native artists.



救出泥中

CHRISTIAN IN THE SLOUGH OF DESPOND.



美宮進步

CHRISTIAN PASSES THE LIONS.



市中受辱

IN THE CAGE AT VANITY FAIR.



裂網救出

CHRISTIAN AND HOPEFUL DELIVERED FROM THE NET.

The Criminal
as Literary Copy.

A series of sketches which is now running in one of our magazines, and which will appear in book form in the autumn, deals with the criminal in his relations toward the police. The series is an interesting one, first of all, because it suggests the subject of the criminal in fiction and his evolution—an evolution which is very typical of all the types of fiction. Not that the old-fashioned villain—sardonic, black-moustached—is no longer to be found in contemporary romance. Indeed, he is still a very important factor in the half-dime novel and the serials of the *Fireside Companion* and the *Family Story Paper* sort. From time to time he changes his appearance, his station in life and his mode of dressing; but no matter in what form he shows himself, there is always the same black heart, diabolical though ultimately futile cunning, and insidious manner. Only his relegation to machine-made fiction has been so complete that he is no longer to be considered as a serious type. The criminal of old-time fiction used poison or stiletto with perfect suavity; when he stooped to such commonplaces as forgery or bank burglarising it was considered a radical concession to realism on the part of the author. In the future, however, we may look to the novel and the short story for the romance in the life of the "second-story man," the "wire tapper," the "welcher," the "fence" and the exponent of the "gentlemen, find the little joker" game.

The Hero in
Fiction.

It is odd that, considering the pleasure which readers take in choosing their heroes and heroines in fiction, no one has thought it worth while to start the question of its most detestable blackguards. We do not know how old the former pastime is, but it certainly is no invention of modern periodical journalism, for Thackeray plays upon the theme delightfully in some of his *Roundabout Papers*. Monsieur Athos, Comte de la Fère, was his favourite heroic hero. "I have read about him from sunrise to sunset with the ut-

most contentment of mind. He has passed through how many volumes? Forty? Fifty? I wish, for my part, there were a hundred more, and would never tire of him rescuing prisoners, punishing ruffians and running scoundrels through the midriff with his most graceful rapier." There was the making of a very respectable blackguard in Athos too, and in his comrades of the musketeers, if blackguards were lacking.

Some Very Pass-
able Blackguards.

All this seems at first sight to be so interesting that we should like very much to hear the opinions of our readers. Certainly the rascal is fully as much of a factor in fiction as the hero, and more often than not he is a great deal more tangible and entertaining. Dickens, for instance, with two exceptions, never gave us a thorough gentleman; yet few writers have been more adept in creating picturesque scamps. His heroics, his admirable young men bore us with their finely rounded platitudes, and, on the whole, we think that in the end Schoolmaster Squeers would have proved a more endurable companion than the impossible Nicholas Nickleby. Turning to Thackeray, one has only to compare Becky Sharp and Amelia Sedley, and the whole story is told. The comparison might be carried on indefinitely. On the other hand, it is much more interesting to glance in passing at a few of the prize odious creations of fiction that most readily suggest themselves. For instance, let us say:

Balzac's Marneffe, Maxime de Trailles, Philippe Bridau, Vautrin and Valérie Marneffe.

Thackeray's Mrs. Mackenzie, Sir Francis Clavering, Barnes Newcome, George Osborne and Becky Sharp.

Dickens's Pecksniff, Squeers, Jonas Chuzzlewit, Fagin and Bill Sykes.

Dumas's Danglars, Miladi and Mordaunt.

Fielding's Blifil, Parson Trunnion and Lady Booby.

Smollett's Roderick Random, Peregrine Pickle and Lord Strutwell.

Hugo's Thenadier, Captain Phœbus and Claude Frolin.

Flaubert's Emma Bovary and Rodolphe.

Sue's Rodin and The Schoolmaster.

Maupassant's Georges Duroy.