

never knew it there. Of course, I except great moral movements, such as anti-slavery and others in which much mere enthusiasm of temperament cloaks itself as conscience, and much has really a right to the name. But in individuals in New England there is no more conscience than there is south of Mason and Dixon's line.

LONDON, ENG., Sept. 18, 1894. NEW ENGLANDER.

A Yellow Bore

ONE IS BEGINNING to dread the coming around of the quarters of the year. Not because they mark the flight of time, but because they announce the coming of *The Yellow Book*. To know that every three months we are to have our peace of mind disturbed by the appearance of this strange compound of insolence and the commercial spirit has now, with the third number, become little less than a bore. At first we were amused; then, with the second number, we felt a mild curiosity to see if the editors could repeat their absurdities; they did, and so curiosity was satisfied. Now we have no other emotion save that of boredom in seeing Aubrey Beardsley's and Max Beerbohm's agonized vulgarities. In their efforts to attract attention with the current issue of their Quarterly, the editors have stepped over the boundary line of decency. Where is Mrs. Ormiston Chant that she does not have the work suppressed? Mr. Beardsley's "Wagnerites" and Mr. Beerbohm's "George IV." are more indecent than any "living pictures" that were ever exhibited in a public hall. These young men are evidently determined to see if they cannot be suppressed into notoriety, as were Oscar Wilde and George Moore. It is one thing to be indecent and another to be dull. This number of *The Yellow Book* is both, and we confess that we are very bored of Mr. Beardsley and Mr. Beerbohm. If the former looks like his portrait of himself, and if he sleeps in a catafalque, as he represents himself as doing, one is not surprised that he dreams bad dreams—the only surprise is that he should put them on paper. Mr. Beardsley speaks by the card when he says that "tous les monstres ne sont pas en Afrique."

Philip Gilbert Hamerton

PHILIP GILBERT HAMERTON, who died suddenly at Boulogne-sur-Seine, on Monday last, was born at Laneside, Lancashire, on Sept. 10, 1834. He received his early education at Burnley and Doncaster, and went to Paris in 1855, to study painting and literature. In 1857 he settled at Loch Awe, but returned to France in 1861, to live at Sons, Autun and Boulogne-sur-Seine till the end of his days. Mr. Hamerton's influence in art has been potent, and is likely to be enduring. His strong commonsense, his gospel of light from all sources on every phase of the subjects on which he wrote, and his belief that art is meant to be understood, and can be understood, by all the world, not by specialists and artists alone, combined with his clear, direct style, have carried his books among the cultivated of all classes. Early in life Mr. Hamerton began to write, his first printed work being a series of papers on "Rome in 1849," written for *The Historic Times*. He wrote, also, for *The Saturday Review*, *The Fortnightly* and other periodicals. *The Portfolio* was founded by him in 1869. His principal works are "Observations of Heraldry" (1851), "The Isles of Loch Awe, and Other Poems of My Youth" (1855), "A Painter's Camp in the Highlands" and "Thoughts About Art" (1862), "Contemporary French Painters" (1867), "Painting in France After the Decline of Classicism" and "Etching and Etchers" (1868), "Wenderholme," a novel (1869), "The Unknown River: an Etcher's Voyage of Discovery" (1870), "The Etcher's Hand-Book" (1871), "The Intellectual Life" and "Chapters on Animals" (1873), "Examples of Modern Etching" (1874), "Harry Blount" (1875), "Round My House: Notes of Rural Life in France in Peace and War" (1875), "The Sylvan Year" (1876), "Marmorne" and "Modern Frenchmen" (1878), "The Life of J. M. W. Turner, R. A." (1879), "The Graphic Arts" (1882), "Human Intercourse" and "Paris in Old and Present Times" (1884), "Landscape" (1885), "Imagination in Landscape Painting" (1886), "The Saône: a Summer Voyage" (1887), "Portfolio Papers" (1888), "French and English" (1889), "Man in Art" and "The Present State of the Fine Arts in France" (1892) and "Drawing and Engraving" (1893).

THE University of Chicago proposes to publish an astronomical journal, under the editorship of Profs. George E. Hale and James E. Keeler, the latter of Allegheny University.

A Famous Persian Scholar

FRANCE HAS LOST a distinguished *savant*, and Iranian philology one of its most famous scholars, in the death, announced in last week's *Critic*, of James Darmesteter, Professor of the Persian Language and Literature at the Collège de France. He died on Friday, Oct. 19, at his country residence, Pavillon du Nord, Maison Lafitte, near Paris, in the forty-sixth year of his age. His name is destined in the future for a place beside Anquetil du Perron and Eugène Burnouf in the temple of fame reared to Avestan scholarship in France; and in life Darmesteter shared with the great German scholar, Geldner of Berlin, the honor of being the most eminent student recently at work in the field of Zoroastrianism.

James Darmesteter was born in Meurthe, France, on March 28, 1849, of Jewish parents; and he received his education at the Lycée Bonaparte, in Paris. At the age of seventeen he had won honors in university competition, and in 1868 graduated in letters. He studied law, but did not practice that profession, as he was attracted to Oriental philology, which he began to study in 1872, with Michel Bréal and Abel Bergaigne as his teachers. In 1877 he was appointed to give instruction in the Avesta, at the École des Hautes Études, and in 1881 he was honored with the Secretaryship of the Société Asiatique de Paris. Four years later he was called to the Chair of Persian Language and Literature which he occupied at the time of his death. Among the distinctions which were bestowed upon him for his services to learning was a membership in the Legion of Honor, given him in 1888; and only a year ago, his last great work, the translation of the Zend-Avesta, which appeared in three volumes (Paris, 1893-94), was crowned with the Volney Prize of 20,000 francs, as the most important contribution of French scholarship within the past decade. Some idea of the facility of his genius and of the readiness of his gifted pen may be gathered from a list of his principal works. His first memoir, "Haurvatat et Ameretat," an essay on the mythology of the Avesta, was judged worthy of a diploma of merit at the Institute of France in 1875. This was followed, in 1877, by a study of the ancient Persian idea of God and Devil, entitled "Ormazd et Ahriman," and by a dissertation "De Verbo Litino Dare." His first translation of the Avesta, lacking a third part, appeared in English in Max Müller's "Sacred Books of the East," vols. v, xxxi, (1880-83). In 1883 he published his "Essais Orientaux" and the "Études Iraniennes," which Geldner called "epoche-machend." The field of Islamism then for a brief period attracted his attention, and in 1885 he wrote a brochure, entitled "Le Mahdi depuis les Origines de l'Islam jusqu'à Nos Jours," which appeared contemporaneously in English as "The Mahdi Past and Present."

In 1886 he was sent by the French Government on a philological mission to the East, and visited Afghanistan and India. Among other fruits of his year's residence in the Orient was a work on the "Chants Populaires des Afghans" (1888-90), in which he gave to the world a valuable collection of the folk-songs of that people. His next work was of a religious character, "Les Prophètes d'Israël" (1892), and it attracted especial attention from the theologians, as did, also, the introductory essay to the third volume of his recent French translation of the Avesta (published in the Musée Guimet series in 1893), in which he attempts to show the presence of Neoplatonic ideas in certain parts of the Gathas or Avestan psalms. Beside his professional duties as a teacher, Darmesteter found time to serve as co-editor of one of the literary reviews of France—a position for which his style, his talents and his taste well qualified him. From his pen has come, also, a work on Shakespeare's "Macbeth," and he is likewise known as the French translator of Max Müller's "Origin and Growth of Religion."

James Darmesteter was a scholar of lively imagination, which carried him, however, sometimes further than other scholars in the same field were willing to follow him; the wide breadth of his learning was acknowledged on every side; he was characterized, furthermore, by a mental activity and productiveness which were as remarkable as they were indefatigable, and by a brain which was as vigorous and creative as his body was frail and delicate. Gentle, modest, shy and retiring, his personality would not be forgotten by one who had ever had the fortune to see him, either at his home in Paris, or at the sylvan retreat of his little château at Maison Lafitte, whither he withdrew during vacations with his wife, the charming English poet, Mary Robinson. Like his distinguished brother, Arsène Darmesteter, who became famous in Romance philology, although he was called away by death before he had reached the age of forty, James Darmesteter, of cherished memory in Iranian philology, died too soon.

A. V. WILLIAMS JACKSON.