

was well known to my informant, the pastor of a church in a town in the great wild forests of Michigan many years ago. He lived a bachelor life, and lived most penuriously. In every other regard he was beyond reproach, but people thought him most unreasonably stingy, and dubbed him a miser. When he died, it was found that his hard-saved money had been put away for all those years that he might leave twenty thousand dollars to found an academy in the town for the boys and girls of that destitute region. And in all those years of self-denial and

odium, he had hugged that excellent project and held firmly on his way, without giving a sign to any one or asking any sympathy.

We live at the dawning of a better time, a time of broader views and a more hopeful spirit. The severe and stately parson passes away. No longer, clad in official and funereal black, shall he sit like Poe's raven, cawing a sepulchral "nevermore" to the despairing human spirit. The strong men of our time know how much better is love than fear, hope than despair, personal influence than official authority.

TOPICS OF THE TIME.

The Magazine.

THE minister who preaches his Master fifty-two Sabbaths in the year, takes the Thanksgiving anniversary for the airing of himself and his pet notions on social or political topics. A wayfarer finds nothing so convenient and suggestive as a mile-stone, to sit down upon or lean against. Anniversaries have always been occasions for the survey of the path before and the path already trod, for individuals and enterprises and institutions; and as eight years of the existence of this magazine have been completed, and we enter with this number upon the ninth year, and the seventeenth volume, it seems a fitting occasion for us to say something about it to its friends and the great public.

Eight years ago, SCRIBNER'S MONTHLY began to be published. It entered the field without a subscriber, and now has a patronage crowding closely upon a hundred thousand. It never was growing more vigorously than it is to-day, and never, during any year, made a better or more healthy advance than it did last year. The elements that have commanded this success seem worth talking about.

No one can suppose that a magazine published without illustrations could have achieved the success to which we allude. It is doubtful whether the same magazine, omitting the illustrations entirely, could have been made to pay expenses, thus reduced to the minimum, as they would have been. It is proper, then, that we place the pictorial department of the magazine at the head of the list, in recounting the elements of its success. It is not necessary for us to repeat the verdict of the newspaper press, both of this country and Great Britain, in regard to the excellence of this department. It has commanded, by its superiority, all that it has won. No labor and no money have been spared to secure the best results possible in this country; and such has been the advance in the arts of designing and engraving, under the stimulus of this patronage, that it may well be doubted whether the work on SCRIBNER'S MONTHLY could be produced to-day in any other

country. Certainly, there is no such work done on a popular magazine in any other part of the world.

It is noticeable, too, that the same change of relation, between the best artists and the magazine—considered generally, as a literary institution—has taken place that had already been effected between the best writers and the magazine. Formerly, the best writers of fiction never appeared in the magazine. It will be remembered that Dickens's works originally appeared in parts, and that almost all the prominent novel-writers of Great Britain published from the manuscript their completed volumes. The magazine-writers were another class, and a lower one, in everything, perhaps, but the essay. Now it is the second or third rate novelist who cannot get publication in a magazine, and is obliged to publish in a volume, and it is in the magazine that the best novelist always appears first. When this magazine published its first number, the best artists, as a rule, were not willing to engage in illustration, and very few of them had ever learned to draw on the block for the engraver. Within the past twelve months, some of the best artists in this country have been more than willing to furnish their exquisite work for the MONTHLY, and it will soon be impossible for any but the best artists to get magazine work to do.

The next element of success that comes up for notice is the publication of the distinctively American novel. In the success of a popular magazine, the serial novel has become a very important factor. There is a large number of readers in the country who never subscribe for a year, but who always buy the numbers as they appear. To give regularity and steadiness to this demand and sale, the serial novel has been found to be all important. For many years the American public depended upon the British novel. It took the work of the British novelist at second-hand, and at the price of second-hand work. The consequence was that the novel-writing capacity of the American remained undeveloped. This magazine saw very early the evil

effects of this policy upon American literature. It saw, at last, that it could do no better for its own countrymen and for American literature than to discard utterly the British novel, and get the best American novel it could, to take its place. The result is already most encouraging. The names of several writers will occur to our readers who have been developed under this policy, and who, without it, would have secured but a limited hearing—possibly no hearing at all. If writers have been developed, readers have been pleased. There is but one English writer—a woman—who can command a better audience in America than the woman whose novel we begin in the present issue of the MONTHLY, —a woman first made known to the world through these pages, and developed through the policy now under notice. The next three years are likely to furnish further instances of this development of writers upon our own soil, working with material furnished by our own American life. It certainly is gratifying to witness the growing interest in home writers, and to find it for the interest of home magazines to discard the foreign writer, or to give him the subordinate place which he ought to hold among the American readers of current fiction.

The next element which claims notice is the editorial department, occupying the closing pages of the magazine. This department is not peculiar to SCRIBNER, nor was it originally instituted by this magazine; but it is peculiarly an American feature. The ordinary English magazine, prepared for popular reading, has no editorial department whatever, and is hardly more than a piece of job printing, performed in the advertising interest of a publisher. Of a carefully prepared editorial department, treating political, social, and household matters, giving literary and art criticism, and detailing the progress of invention and discovery, the characteristic popular magazine of Great Britain knows nothing. We believe that the peculiarities of this department as they have existed in SCRIBNER, have had much to do with its success. It presents many points of difference with the corresponding department in other magazines, and is received with a hearty relish by a great army of readers.

All the American magazines have been modified during the past few years, and we have shared with them the change from topics pretty purely literary to those of a more vital interest in connection with the social, political, and economical life of the nation. The old-time magazine was very largely a record of literary dilettanteism, and to-day would be laughed at and not tolerated at all. Now, every reader of a magazine expects to see all the topics of leading interest in the life of the nation and the world treated in its columns, and it is for this reason, very largely, that the periodical dealer has supplanted the country book-seller, nearly everywhere.

The future of magazine literature seems to us a very bright one. Magazines will not be multiplied as they have been, because it takes too much money to establish a magazine that will meet the competition to which it will be subjected; but the competition that exists between monthlies that are already

established will insure to readers the worth of their money, and continue to make of them the best that the world can show.

Greenbacks and Green People.

WE suppose that the men who consider soft money better than hard, and a greenback superior to gold, are mainly honest. There are undoubtedly demagogues among them who know better, and who, for personal purposes, are practicing upon the popular ignorance; but the masses who belong to what is called the "greenback" party believe that somewhere in the unlimited issue of greenbacks there lies a cure for their own financial depressions and diseases. Their mouth-pieces talk about "cheap money," and they assert that if money were only cheap, the poor man could have more of it. The fallacy of this doctrine, and the foolishness of this kind of talk, would seem to be obvious enough; but multitudes are deceived by it, and misled to their own disappointment, and to the great disadvantage of the country. We do not remember a time when money was any more plentiful than it is now, or cheaper; yet the fact that it is both plentiful and cheap does not start the wheels of business. It is so because there is not sufficient use for it. If it were only scarce and dear, in consequence of the prosperity of business, or the increased use for it, the poor man would have more of it.

It is perhaps a useless task to reason, or to undertake to reason, with those who have given their allegiance to this greenback heresy, because they can hardly be intelligent readers of anything. We are, practically, already returned to specie payments. Within half a cent, a paper dollar is already as good as a gold dollar; and if we are to get any cheaper money than this, it must be poorer money. There is no such thing as getting money for less than it is worth, or getting anything for less than it is worth. If the national bank circulation, based upon pledges of United States interest-paying bonds, were to be wiped out, and the place of this circulation filled by greenbacks,—“absolute money,” “fiat money,”—the money might be very cheap, but it would also be very poor. Its purchasing power would be small, and every man would be obliged to pay in labor just its worth. He might, under such circumstances, get ten dollars a day for his work, but he would be obliged to pay a hundred dollars a barrel for his flour, because flour would be produced by labor costing ten dollars a day, on land worth five hundred dollars an acre. There is no legitimate way of getting money but by paying what it is worth, in labor or merchantable material.

The existing greenback, it may be claimed, is worth as much as a national bank note of corresponding denomination, but it is to be answered that the greenback, as it exists, does not pretend to be “absolute money.” It is a promise of the United States to pay money, and there is no sane financial man who does not know that it is a promise to pay coin, or something that directly represents coin. A greenback is good, and only good, because the

As any tempted down for Eastern pearls or gold.

IV.

Creeping upon them over stones and weed,
(Rough road indeed!)

I see how bright their eyes, their black hair
shine,

Their forms how fine,
Well-built as antique bronzes, every limb

Polished and slim,
And hard as smooth-worn granite off which
slide

Spray, wave, and tide.
But when one sees me, straight they all
desist—

Up like a mist
They rise, and (drifted in on grassy shelves)
The mocking elves
Laugh as, in cracks and crannies finger-
wide,

Secure they hide.
And thence by devious routes and dark they
fare

To headlands bare,
Where met again, in denser troops they
throng

The ways along,
And one, the last, your form and face as-
sumes

As morning blooms,
Growing upon me as the morning grows;
But ere the sun has risen she, too, goes.

TOPICS OF THE TIME.

The Century Magazine.

"A ROSE by any other name would smell as sweet." SCRIBNER'S MONTHLY by any other name would be just as good. Names do not make magazines, but magazines give significance to names. That which the reading world has come to regard with affection as SCRIBNER, is what the name represents to them in literature and art. We wholly sympathize with them in this sentimental regard for the name, and wish it were never to be dropped, for it means more to us than it ever could mean to a subscriber and reader; but the reasons for the change are imperative, and we do not propose to indulge in weak regrets over the inevitable. We propose, instead, to give the new name a hearty welcome, and to determine that it shall mean more to the public than the old one ever did.

It becomes us just here—and we do it with great heartiness—to acknowledge the universal and long-continued kindness of both the American and the British press toward our enterprise. They have from the beginning recognized the earnestness of our purpose, and the genuineness of our achievements, both in literary and pictorial art. The reception of our work in America was not so much to be wondered at, perhaps, but the practical recognition of the merits of the magazine in Great Britain has been as surprising as it has been gratifying. We have received from the English the most generous treatment—from the press, the publishers, the book-sellers, and the people, and it is a great pleasure to greet them as a constituent part of the audience which we address in this article.

THE CENTURY MAGAZINE begins its career from a high vantage-ground. SCRIBNER'S MONTHLY started eleven years ago without a subscriber. THE CENTURY starts with virtually one hundred and twenty-five thousand subscribers. The former was begun without experience, and with everything to learn; the latter lifts its

fresh ensign upon a field of conquest. The former was obliged to go out among the men and women of letters and ask for contributions, which, in many instances, were doubtfully or questioningly rendered; the latter is overwhelmed with voluntary offers of the best material from the best pens. The former sought in vain among artists and engravers for such illustrations as would satisfy its wants and realize its ideal; the latter begins with all the talent at its command which SCRIBNER'S MONTHLY helped to discover and develop. It is not boasting to assert our belief that in every department of the work of an illustrated popular magazine there never existed so skillful, accomplished, and effective a corps of artistic and literary workers as are grouped around THE CENTURY MAGAZINE to-day as it starts out upon its most promising career. It has the men and women and it has the capital it needs for the success it desires and fully intends to deserve and achieve.

We raise a new flag to-day, but it represents the same things and practically the same men that the old one represented. The same business manager is at the front, and the same editorial force controls and directs the pages of the magazine that has been upon them from the beginning. The same man directs the art department who made SCRIBNER'S MONTHLY famous as a reformer in the arts of designing and wood-engraving. SCRIBNER'S MONTHLY was the child of experiment; THE CENTURY is the offspring of experience.

We emphasize the new step by beginning what we call a new series. We mean by this phrase simply the embodiment of a fresh effort for excellence. We intend that THE CENTURY shall be a better magazine than SCRIBNER'S MONTHLY ever was, and that the new series shall present so marked an improvement over that which preceded it that the new name shall not shine in a reflected glory, but shall acquire a sig-

nificance entirely its own. It was many years, for instance, before SCRIBNER'S MONTHLY thoroughly grasped and adopted the scheme for presenting, as the best of all magazine material, the elaborate discussion of living practical questions. This kind of discussion will have special prominence in the new series. It is a new business for a popular literary magazine, and one in which there is great promise for the country. Another feature of the new series will be popular studies of history. We made only one attempt at this in the first series, and we know better how to manage it now. There is nothing that opens before us now more attractive than this field of illustrated historical research and representation. These two features of themselves would warrant us in denominating the future numbers of the magazine a new series, but we aim to make every department so fresh and excellent as to deserve the distinction.

We trust our readers will pardon us if we indulge in a little sentiment to-day. The men who devise and carry on the important enterprises of the world grow weary after a time, and die. We look back upon the work and the achievements of the past eleven years, that have been so full of interest and so fruitful of results, and rejoice that we and our companions have had the privilege of establishing an agency so powerful in the molding of public opinion, and the elevation of public sentiment, as a widely circulated magazine. It has been a great privilege to meet monthly a million men and women in these pages, and to speak to them of morals, religion, politics, literature, and life, and to present to them some of the choicest offerings of prose and verse that the genius of the country can produce. For many years we hope to meet the readers of THE CENTURY in a constantly increasing circle, with better gifts in our hands, but we know that the time must come when we must cease from labor, and relinquish our work to other and younger hands. We envy these coming men their great and interesting future. It is not likely that this magazine will ever change its name again. Its life, which is the product of a great multitude of lives, is likely to go on for years, perhaps for centuries, so that those who are now children will both produce and read the magazine which receives to-day what will doubtless be its final name. So we are able to give to it a persistence of life which we cannot retain for ourselves. If we fail to do this, it will not be for lack of effort to that end. May THE CENTURY MAGAZINE "live long and prosper," and may it be met with the hearty good-will with which it greets the public to-day!

The Contingency of "Inability."

WHILE President Garfield's life was trembling in the balance, there were, of course, strong considerations which made against the assumption of presidential duty by the Vice-President,—but there can be no question that the contingency which the Constitution names as the basis of such an assumption existed during this whole period. It was a genuine case of "inability." Why was not the Vice-President engaged in the performance of his duty during this period? We suppose, in the first place, that such an assumption of duty might have had a depressing effect upon the President, and so might have hindered his recovery. There would have been abundant pop-

ular sympathy with this view, and there is doubtless a great multitude of people who would have regarded this assumption of a plain duty as indelicate and inconsiderate, under the circumstances. The real difficulty, however, was farther back than this, and it is time it were fully discussed and understood.

The American people have regarded the Vice-President as one who formed no part of an administration, but only as one chosen to take a dead President's place, and to have no important function except in the contingency of death. In all respects he is regarded as a possible President, and not as one who forms any part of any administration, except when, by the death of the President, he comes into an administration of his own. For instance, or illustration, we saw Vice-President Arthur operating at Albany in the interest of an enemy of the administration, so little did he regard himself as having any identification with the interests of the President elected with him on the same ticket, by the same votes. If Vice-President Arthur had been a member of the Government, with a seat in the Cabinet, he could not possibly have made this signal blunder. And here is the difficulty. We have made the Vice-President the President of the Senate, so as to give him something to do, but there is not the slightest natural relation between his office of Vice-President and the Senate. Where he belongs is in the Cabinet. We know of no way in which he can be identified with the Government, except by giving him a voice in its counsels, and were this done, it would be easy for him to preside in the absence or inability of the President. We do not have any trouble of this kind with the Lieutenant-Governor of a State, or with the vice-president of a corporation. The latter would not think of electing a new board of directors as a preliminary to his engaging in presidential duties, in case of the absence or sickness of the president. Then why must our vice-presidential function be so clumsy a matter?

If our Vice-Presidents, upon assuming presidential duties, had not taken on the idea that they must revolutionize everything, and have a cabinet of their own choosing, and if the politicians and the people did not expect them to do it, we should have less difficulty. We elect a President, and he chooses his advisers and organizes a government. This is exactly what the people have elected him to do. He is the prime favorite and the trusted leader of his party, and it is this government of which the Vice-President should be a member, and over which he should be called upon to preside whenever his superior may be disabled. On the death of Mr. Lincoln, Andrew Johnson declared that he "did not propose to administer upon the estate of Abraham Lincoln." It was his way of saying that he was not, and had never been, a part of the Government under Lincoln—that he did not approve his policy, and did not propose to continue it. We all know how little he won to his own reputation by his changes, and how little the country had reason to rejoice in them.

Now it seems to us that there ought not to have been any formal meeting of the Cabinet after the President was shot, without Vice-President Arthur in the chair. If there were no formal meetings, on account of the absence of the President, then there undoubtedly ought to have been. It ought to be easy

TOPICS OF THE TIME.

"The Century's" First Year under its New Name.

It has been the custom of the editor of this magazine to write occasionally to its readers an open letter; to felicitate himself and them upon the prosperity of an institution in which he and they are supposed to be equally interested; and to tell, in friendly confidence, those "secrets of Panchinello" which it is desirable should be known, not only to the present audience, but to all the world besides.

By way of honoring this pleasant custom, we beg leave to remind our readers that this October number completes the first year of the old periodical under its new name of THE CENTURY MAGAZINE, and that, during this year, the magazine, owing to the enlargement effected last November, has been able to give a much greater amount and variety both of reading matter and of illustrations than ever before. What is still better, if the reader will examine the indices of the two volumes of the past year, he will find that never before in the history of this magazine, and seldom in that of any similar publication, has there been, in any single year, so able and so distinguished a list of contributors. Under these circumstances it is not strange that we can add the fact that the circulation of THE CENTURY during the magazine year now closed has been large beyond precedent. Every number of the magazine under its new name has had many thousands of readers more than the corresponding issues of preceding years.

Notwithstanding the astonishing growth during the past few years of the circulation of the magazine in Great Britain, THE CENTURY will adhere to its strictly American character. We say "notwithstanding," but perhaps it would be as well to say "on account of"; for if it is not the genuine American quality of the periodical that has attracted the curiosity, the interest, and the generous support of the hospitable intellectual public of "Our Old Home," we do not know what quality it can be. And we think that so long as THE CENTURY continues fairly to represent American life and thought, it will keep and will widen its foreign, as well as its home, audience.

During the year to come the magazine will, therefore, be especially characterized by the large amount, and, we believe, by the unusual value, of its additions to American fiction—from Howells, Mrs. Mary Hallock Foote, Frank R. Stockton, Mrs. Burnett, Henry James, and others; and by its original contributions to American history, especially in the two series of papers by Eggleston and Cable. Yet, to be American does not imply that one must be provincial, or that the only subjects with which an American magazine must deal, and the only writers it must employ, are American subjects and American writers: otherwise Americans (of all men!) must care nothing for "abroad"; otherwise we should have to strike from our lists—past, present, and to come—such names as those of Carlyle, Froude, Morris, MacDonald, Mrs. Oliphant, Miss Rossetti, Lang, Saintsbury, Myers, Kegan Paul, Sir Julius Benedict, Marston, Bryce, Gosse, Dobson, Wallace, Hughes, Tourguéneff and Daudet.

We do not propose, however, to summarize here THE CENTURY'S elsewhere printed prospectus for the coming year. But in calling attention to this, editorially, we wish to say that while we expect to abide by it with all possible punctiliousness, we, as usual, reserve the right,—under pressure of "timeliness," or of other specifically unexpected demands,—to vary the programme autocratically, always for "the greatest good of the greatest number" of our readers.

"Our readers!"—The most anonymous and impersonal of editors could not write that immemorial phrase, under such fortunate circumstances as the present, without some sort of sentimental* feeling concerning it; without just a touch of honorable pride; without, indeed, a serious sense of responsibility. For, think what that means, with the "rule of five" (as it may be called), which quintuples the original purchaser and reader of each individual copy of a monthly periodical, and which makes the actual readers of THE CENTURY to number between six and seven hundred thousand persons,—an innumerable company scattered throughout the length and breadth of the civilized world! When one contemplates this enormous, watchful, and sensitive audience, no detail connected with the work of such a magazine as this seems trivial—neither writer, artist, engraver, printer, nor member of the editorial corps, can unduly magnify his office.

The best actors, the most accomplished and experienced speakers, lean heavily upon their audiences for support. Every one connected as contributor, publisher, or editor, with a periodical like THE CENTURY, feels the encouragement and inspiration that come from a great, an intelligent, and a generous audience. This magazine from its foundation has had the warm and sustaining sympathy of a large and always increasing constituency. In entering upon a new year, and one in which we hope to be able to do still better for "our readers" than in the past, we can say that we have no enemies of whom we are not proud, and no rivals who are not a credit to us; while our friends are more numerous than ever before in our history.

The Young South.

It is a commonplace of Northern politicians that the South has always wielded an influence in our national affairs altogether disproportionate to its population, its wealth, and its general intelligence. How this came about, under the old régime, it is easy to see: the men who owned the property and possessed the culture were forced to the front to look after their interests; there was, therefore, always in Congress, from the South, a trained band of expert parliamentarians and adroit managers, who easily took the lead in legislation.

These conditions have passed away, and we still see Southern men maintaining much of the old ascendancy in our national discussions. We may explain this partly as a political survival. The habit of sending their best men to Congress still holds in the

TOPICS OF THE TIME.

A New Departure.

WITH the beginning of the present series of this periodical under the name of *THE CENTURY* (November, 1881), a new enlargement of the contents of the magazine took place, amounting to about fourteen pages in each number. This enlargement was effected by the omission of ruled lines and the extension of the printed page. The pressure of original matter on our columns has since then so greatly increased, that it seems necessary to make still more room for the work of both our old and new contributors. There are several causes which tend to create the pressure of which we speak. Our readers are aware of the fact that most of the American authors whose names were conspicuous in the early volumes of the magazine are still living, and many of them are still writing for *THE CENTURY*. In addition to these, several well known American and foreign writers have since been added to our list of contributors; and, in the meantime, the magazine has drawn around it a brilliant company of young writers who must be provided with an outlet for their teeming stories, essays, and poems. Moreover, it would seem that during the thirteen years since we began the preparation of the magazine's first issue, the average of literary ability throughout the community has risen in quality,—at any rate, we know that we find ourselves constantly compelled to decline contributions well worthy of acceptance, for the sole reason that we have no room for them.

Under these circumstances, and in order to make room for a larger amount of original work,—for matter of greater pith and moment,—we purpose to omit the three departments of "Literature," "Home and Society," and the "World's Work," and in place of them to establish a new department (not necessarily regular in its appearance) entitled "Open Letters." This new department will be the place for brief and pithy signed essays on all subjects; and in this department, and elsewhere in the magazine and in the remaining regular departments, we shall continue to treat—we trust not less well than heretofore, though not so constantly—of the most important points in current literature and current invention. It seems to us to be the province of a magazine like *THE CENTURY* to make room for original and creative writing, for the work of the imagination, for novels, short stories; for criticism of the highest order on literature, art, politics, and morals; for fresh and authoritative reports from the world of science (science in its broadest sense); original accounts of travel in new lands and old; and original historical and biographical writing,—it seems to us, we say, the province of this magazine to make room for contributions like these, rather than to encumber its pages with departmental records, such as may be elsewhere and earlier obtained, namely in our weekly and daily periodicals.

This further virtual enlargement of the magazine will give opportunity for still greater variety of theme and thoroughness of treatment in the contents of each number of *THE CENTURY*.

The Effects of Civil Service Reform upon Parties.

THE probable effects of Civil Service Reform upon our national parties is an interesting subject of speculation. Hitherto it cannot be said that either party, as such, has done anything to promote the reform, though neither has offered any but a passive opposition to it. The majority of the leaders on both sides in the Houses of Congress cast their votes for the measure; but it was evident that most of them did so because they had become convinced that the people demanded reform, and not because they cared for it themselves. As for the mass of voters, there can be no doubt that the great majority in both parties are heartily in favor of reform, although its leading advocates have been, for the most part, adherents of the Republican organization. Thus far, then, neither party has gained any particular credit by its conduct toward civil service reform, while at the same time neither can be set down as its avowed opponent.

But now that the reform has been begun, it remains to be seen what attitude the two parties will assume toward it, and what effects it will have upon them. In the first place, then, it is not likely that either party will actively oppose the reform; for if party lines were drawn on this issue, the defeat of the opposition party would be certain and complete. The people are so well informed on the subject and so determined on reform, that no party could now take its stand on the old doctrine of spoils with the least chance of success. There are indications, indeed, that some of the Democrats, believing that their party will win the Presidential election in 1884, are inclined to retain the old system, so far as possible, that they may reap a rich harvest of offices on their accession to power; but, in view of the strong and ever increasing sentiment in favor of reform, these bad counsels are not likely to prevail with the masses of the party.

Meanwhile, the Republicans, owing to their control of national administration, will necessarily have the largest share in carrying out the reform, and they have it in their power, by administering the new law with fidelity and zeal, not only to make the reform a complete success, but to win back for themselves some of the popularity which they have lost. But the conduct of the Republican managers in the past does not promise on their part any special devotion to reform methods in the future; and therefore, if parties remain in their present form, their attitude toward civil service reform will probably be neither one of open hostility nor of active support, but of reluctant acquiescence.

But there is another aspect of the case which is deserving of consideration. If the civil service is reformed, and the offices are thus removed from partisan control, will not the change have the effect of loosening the bonds of party, and thereby help to break up the existing organizations preparatory to the formation of new ones? Under a normal condition of affairs such a result would be impossible; for political parties, as a rule, have some higher object than the mere dis-

TOPICS OF THE TIME.

"The Century's" Twentieth Anniversary.

THE first number of this magazine (under another name) bears the date of November, 1870. If this were not an unescapable fact it would be hard for those of us who have worked in the editing and publishing of it from the beginning to realize that twenty years have elapsed since, with how much of strain and anxiety, of enthusiasm and honest pride, the initial number was at last made up, printed, bound, and issued to the world!

It has seemed to us as perhaps more modest, as well as more feasible, not to attempt at this time a detailed review of the literary and art accomplishments of THE CENTURY, but instead to dwell upon the mechanical phase of magazine development in our day; and to this end we have asked Mr. Theodore L. De Vinne to describe the evolution which has taken place in his own printing house in connection with periodical printing. Mr. De Vinne was not the first printer of the magazine; but early in its history he took hold of it, and the progress made during the lifetime of THE CENTURY has been owing very largely to his own skill, energy, and patience in experiment. In the interesting article he has written, and which is published in this number, nothing is said of this; but it would ill become us not to make here and now such public acknowledgment. With a printer less conscientious, less open to new ideas, it would have been easy to block or delay the advance in magazine illustration which has been urged forward by the Art Department of The Century Co. and the artists and artist-engravers who have so ably worked for this magazine and for its companion ST. NICHOLAS. It is gratifying to be assured that the above statement will not be set down as a strained form of self-glorification, but that, on the contrary, it only expresses the opinion of nearly all, either at home or abroad, who have watched the development of modern illustrated periodicals.

It would be an agreeable task to speak here by name of the various members of THE CENTURY force, in all the various departments, who have worked with devotion to a single end, during a large part, or the whole, of the past twenty years. But omitting this we may, and should surely, speak of one who is no longer with us. Dr. Holland, besides being one of the founders, was editor-in-chief of the magazine during eleven years of its existence. The aims and methods and general character which he gave it are strongly impressed upon THE CENTURY; while, in sympathy with the times, it has continued, and doubtless will continue, to expand in new and important directions.

If some other writer were reviewing the twenty years of this magazine we would wish him to examine the record of these pages as to printing and wood-engraving; to note the relation of THE CENTURY to American literature, painting, sculpture, architecture, landscape gardening, science, and invention, and to the various reforms that have been made or are in progress

in religious teaching, in education in general, in charitable enterprise, in the industrial world, and in governmental administration.

If there is any one dominant sentiment which an unprejudiced reviewer would recognize as pervading these forty half-yearly volumes it is, we think, a sane and earnest Americanism. Along with and part of the American spirit has been the constant endeavor to do all that such a publication might do to increase the sentiment of union throughout our diverse sisterhood of States—the sentiment of American nationality. It has always been the aim of THE CENTURY not only to be a force in literature and art, but to take a wholesome part in the discussion of great questions; not only to promote good literature and good art, but good citizenship.

The kind of Americanism which THE CENTURY has desired to cultivate is as far as possible from the "anti-abroad" cant of the political, literary, or artistic demagogue. It is the Americanism that deems the best of the Old World none too good for the New; that would, therefore, learn eagerly every lesson in good government, or in matters social or esthetic, that may be learned from the older countries; that would abolish entirely the stupid and brutal tax on foreign art, but is not so besotted in Anglomania as to wish, as do some American congressmen, to steal bodily the entire current literature of Great Britain for the benefit of American readers.

In working on the lines above briefly mentioned THE CENTURY has had the encouragement of a following of readers remarkable as to numbers—we believe in the same field unprecedented; remarkable also for generous appreciation. Mistakes have been no doubt made, some of them the result of that very spirit of experiment and desire for improvement which must characterize every live periodical—that spirit and that desire which if once lost would soon lose to us the immense and inspiring audience which it is THE CENTURY'S privilege and responsibility to address month by month and year by year.

Forestry in America.

WHAT is the present stage of development and discussion of forestry interests and subjects in this country? We have not, as yet, any real forestry in America; and we can have, therefore, only talk and writing about it, consideration and discussion, or, at best, efforts to arrange and prepare means and conditions for practical forestry. Some of the States have forestry commissions, and all should have, each with one paid officer to devote his time to the promotion of popular intelligence regarding the care of wooded lands and of the sources of streams, tree-planting, and the relation of forests to the fertility of the soil and to the agricultural prosperity of the country. We have also several State forestry associations, voluntary, unofficial organizations of public-spirited men and women who

TOPICS OF THE TIME.

"The Century" a National Magazine.

THE CENTURY MAGAZINE with the present number closes its twenty-first year, and announces in its advertising columns some of the main features of the new year, which begins with November. While THE CENTURY'S main lines of policy will be adhered to, our readers will, we think, find a certain novelty in the new announcements.

Fiction in great strength and variety is a special feature of these announcements. The one partly foreign story, that by Messrs. Kipling and Balestier, is in fact, if anything, the most American of the four principal serials. Aside from these serials we have waiting for the new year a great number of shorter stories of American life, most of them single-number stories, which cover a large part of the continent in scene, and which in depiction of character and social phenomena seem to us to be very remarkable, and to prove again the truth of most of those appreciative and enthusiastic things said by American and foreign critics of the American short story—or short-story, as Mr. Brander Matthews calls it.

In the best of ancient and the best of modern art the new volumes of THE CENTURY will be especially strong. Mr. Cole's "Old Masters," engraved from the originals in the European galleries, have now reached their culmination in the work of Michelangelo, Titian, Raphael, and others of the greatest. No process of equal artistic results can yet reproduce for the masses of the people the great masterpieces of the world's art as can the exquisite engravings on wood of a master of his own craft like Mr. Cole—the American engraver who for so many years and with such devotion and intelligence has studied the old Italian painters. As for modern art it will be our chief concern to keep before the public the best attainable examples of American paintings and sculpture, along with the finest of modern European art.

If we were presenting here a summary of the new announcements we should have to dwell upon the papers having to do with the coming Columbus celebration, and upon the various series on farming, music, poetry, etc. But this was not our intention. Rather we would speak of a peculiarity of THE CENTURY with which its older or more continuous readers are well acquainted, but which is sometimes lost sight of by casual inspectors of its contents. This peculiarity, if so it may be called, resides in the fact that THE CENTURY is a national magazine—not an international, not a sectional magazine. As between East and West it knows no difference; as between North and South it knows no difference. And yet in being national it assumes on the one hand that America has a great deal to do with Abroad, and on the other that *America is a nation*. It assumes this against the few and far between, but extremely excitable, Southern irreconcilable. It assumes this also against the exuberant Northern irreconcilable. It assumes this in the range of discussion and narration it allows its contributors, and in its own


editorial puttings-forth. Meanwhile it sometimes has the amusement of reading the simultaneous remarks of the Southern and the Northern irreconcilable to the effect that THE CENTURY is the enemy of the South, and of the North, and of Heaven only knows what.

The Southern irreconcilable disregards, or is ignorant of, the "Great South" papers of THE CENTURY, entered upon at a time soon after the war, when, in the interest of the whole country, the Southern States most needed just such recognition. He ignores the well-known relations of the magazine to the brilliant group of writers of the New South; he ignores the fact that it was THE CENTURY that spread before the whole civilized world, in its war series, the story, by Southern generals, of the prowess of the Southern soldier in the civil war; and, too, the fact that THE CENTURY has not shrunk, in fairness, from allowing Southern soldiers to give—along with a fearless depiction by Northern prisoners of the horrors of Andersonville and other Southern prisons—their own views of the inside of the prisons for Confederates in the North. The Northern irreconcilable sometimes shows an equally culpable ignorance or narrowness when he forgets that always and everywhere THE CENTURY has stood against sectionalism and for the Union; has upheld the fame and the honor of the Union general and the Union private, and has placed Lincoln and the cause for which he labored and died before the American people, and the world at large, more fully, accurately, and effectively than was ever done before. And both these irreconcilables forget that THE CENTURY has constantly appealed to the broadest patriotism, and love for the reunited nation, by preaching the duty of the day and the hour, the setting aside of sectional and past issues, and attention to present and necessary reforms, and to all the immediate and pressing duties of good citizenship in this our great and common country.

After all, it speaks well for the fairness, good feeling, and common sense of the reading public of America that the illustrated magazine that deals most constantly with recent and mooted periods of domestic history, and with the burning questions of the day, has the wide, we may say the phenomenal, reception in every part of the country which is so generously accorded to THE CENTURY.

A Cheap Money Retrospect.

THOSE of our readers who have followed the series of articles upon cheap money experiments which have appeared in this department of THE CENTURY during the past eight months cannot fail to have observed that we have arranged the order of the series upon a cumulative plan. We began in March last with a plain exposition of the imperative need on the part of the people of this country of a clear conviction that no money except the best was worth the having, and that "cheap money," in any and all forms, is a delusion from which all people should pray to be delivered.



TOPICS OF THE TIME

"The Century's" Quarter of a Century.

THIS number of THE CENTURY marks the twenty-fifth anniversary of the magazine. The date may be supposed to have interest to others than those whose life work has been performed in connection with this periodical. The interest may, furthermore, be presumed to extend beyond the circle of those original readers of the magazine who are still living, to the larger and world-wide circle of its present readers and friends.

It is not our intention to present here a history of the periodical, but to refer rather to its character and aims and to some of its accomplishments. The magazine from the beginning has felt the impulse and molding of its founders. Dr. Holland, Roswell Smith, and the firm of which Charles Scribner, Sr., was the head, were men not satisfied in taking up an enterprise like this merely to follow in the footsteps of others; nor were they content to strive for a success based purely upon ideas of business profit. The magazine at once, therefore, struck out new paths in various directions, notably in the discussion of questions of public interest, and in original and more refined methods of illustration. There was, in fact, an earnest endeavor to lift the standard of popular periodical literature. At an early period large themes were selected for literary and illustrative presentation, and these were treated so as to contribute toward important results of an educational, moral, and patriotic nature.

It was with methods and purposes like these that such subjects have been undertaken as the Great South series; the papers on the Great West; the remarkable series of articles on the Civil War, written by leading participants in its events; the only authorized Life of Lincoln, by his private secretaries; the Californian series; Kennan's extraordinary description of the Siberian exile system; and the Life of Napoleon, which is now appearing in the magazine, and which will correct for our generation many false notions derived in the past from insufficient data.

A periodical like THE CENTURY, even to the persons charged with the duty of its conduct, seems to have an identity which is almost personal. The character apparent in this identity may, perhaps, be spoken of by us without the charge of egotism or undue self-exploitation. There is something in the history and methods of the magazine which differentiates it from its able and admirable contemporaries. This is, in part, its habit of endeavoring to lead opinion in many lines of thought, rather than contenting itself with the mere record of current opinion. In many matters of religious and moral import, of political policy (using the word in a meaning different from the ordinary partizan signification), of economic device, of civic reform, of education, it has sought to precede rather than to follow public opinion. It has natur-

ally taken an active part in various reforms, such as those of the civil service, of copyright, of forestry. It has had the frequent pleasure of speaking its mind frankly on occasions where such frankness was not immediately gratifying to certain of its readers. But on the whole its readers have seemed to appreciate and commend just such frankness.

In the matter of illustration THE CENTURY, as generously acknowledged by its rivals, led in the revival of the art of wood-engraving. To-day it cherishes that art to a greater extent than any other of the similar publications of the country, and at the same time it fosters and attempts to improve the newer and more autographic methods. The art of steam-printing has reached in connection with it a mechanical perfection hitherto unattained. It claims also to have taken part in the birth—hardly a new birth even—of the arts of architecture, sculpture, painting, and decoration in America.

In the purely literary field of fiction, essay, and poetry the magazine has particularly interested itself in the discovery and development of American authors. The literary history of America during the past twenty-five years involves to a very large extent the history of THE CENTURY MAGAZINE. At the same time the magazine has numbered in the past and will in the future number among its contributors many of the best writers of the old world.

With the founding of the magazine, was also founded what is now known as The Century Co. At the beginning the company published only the one magazine. After a short time Mrs. Mary Mapes Dodge was induced to undertake the management of a young people's magazine, "St. Nicholas," and for years these were the only interests of the company. In later years, however, The Century Co. has taken its place among the great publishing-houses of America through its publication of notable works which have appeared in the two magazines, and by separate enterprises of the magnitude of its hymn and tune-book publications, and "The Century Dictionary," as well as of a long and constantly increasing additional list of books sold by subscription or in the general trade.

As to the future, all we need here say is that it seems to us rich in possibilities. Literary and artistic schemes of very deep interest are constantly opening up before us. During the next ten years there should be in America especially a revival of creative literature. If there is, or should be at any particular time, a lack of energy, or a lack of quantity or quality, in the American literary output, it can be merely temporary; for our condition is full of social, political, and industrial problems; life in the new world is replete with strenuous exertion of every kind, of picturesque contrasts, and of innumerable themes fit to inspire literary art. Am-

erican life is rich in feeling and action and meaning. Moreover, there is an increasing earnestness of interest in public affairs throughout the country—a new spirit of patriotism, which has aroused old and young alike to the conviction that no country is «saved» but once, that every country must be saved continuously. It is more and more understood that, if abandoned, the machinery of government will fall into the hands of men of low and selfish methods, whose corrupt rule demoralizes the masses and destroys liberty. Out of this new spirit, marking a crisis in our national history, comes a seriousness, and with it may come a new literary movement. At least, a literary renaissance, arriving in a recurrent wave, may gain something of power from this new-born national and civic patriotism. Especially may this be so because along with the new enthusiasm for city and for nation there is a deepening sense of human brotherhood, leading to the sympathetic study of social problems which pass the boundaries of nations to those of humanity itself.

The Silent Protest against the Theater.

WE have indicated in a previous article our conviction that the present debased condition of the American stage is due chiefly to the greed, ignorance, and incapacity of a large majority of the men who have established a virtual monopoly in the control of the theater, and, temporarily at least, have put an end to healthy competition. One of the greatest obstacles in the way of reform is the inability of those same men, for obvious reasons, to discern the trend of intelligent, to say nothing of cultivated, public opinion, or to inform themselves of the existence of the wide-spread craving for higher and better entertainment. In their councils this demand is not only not suspected, but it would scarcely be comprehended. For them the most obvious object-lessons seem to possess neither significance nor value. Over and over again it has been demonstrated, beyond possibility of cavil or question, that the playing public will pay double or treble prices for the privilege of witnessing a good performance of a good play, and yet the managers fail to profit by the experience, and persist in adhering to their fatuous and destructive policy of cheap and coarse sensationalism, or nonsensical extravagance, contenting themselves with an occasional whine about the lack of patriotism on the part of Americans who fill the pockets of foreigners and treat home talent with contemptuous neglect. The simple fact, of course, is that the development of native ability has been checked, if not altogether crushed, by the star and circuit system, which has made a few speculators rich, and has deprived the great body of actors of nearly all opportunity for instruction or advancement. Things, indeed, have come to such a pass that if any manager should become inspired with an ambition to form an American stock company, capable of satisfactory all-round work,—capable, that is, of giving competent representations of old and new comedy and poetic tragedy, as in the days of the preceding generation,—he would be puzzled sorely where to look for native acting material.

Just now in all the local theatrical world there is a bitter cry of hard times. The last season ended pre-

maturely and in general disaster; the coming one is late in opening and not too rich in promise. What there is to commend—and it is almost wholly of foreign origin—will throw into cruel relief the intellectual and dramatic poverty of most of our theatrical exhibitions. The triumph of a few real artists may be regarded as the outward and visible expression of the deep and constant protest which the intelligent part of the public—upon whose support the rational theater is mainly dependent—is making against the foulness and the foolishness blazoned of late before the footlights. This is not to be confounded with the indiscriminating denunciations of the stage which issue now and then from the pulpit, but voices the weariness and disgust of true and ardent lovers of the theater, who regard it in its proper estate as a repository of all manner of treasures of literature and art, a most charming and influential school of manners, a source of varied and delightful entertainment, and, withal, a potent and beneficent teacher both of morals and learning.

It is no small and exclusive class of prudes, or pedants, or faddists which is revolting against the uses to which the stage is now put, but a very large proportion of the best kind of citizens ever found within the walls of a theater—scholars, clubmen, lawyers, merchants, and thinking men generally. They are beginning to absent themselves, not only on account of the offensiveness of many of the plays presented, but also on account of their general feebleness and emptiness, the vanity and vexation of it all. They are sick of seeing the same play over and over again under different titles, of the interminable procession of old and tiresome types reproduced from an original which was popular three or four seasons back, of cheap or stale melodramatic expedients, and of the buffooneries which lost all their power of amusement long ago. They are weary of the leading men who change their coats and trousers, but not their manners, evidently thinking that the charm of their own private personality is too precious to be hidden under the disguise of an assumed character; and of the leading ladies who have but one set of airs and emotions for all emergencies. In short, they are bored inexpressibly by actors who do not act, and by plays destitute of real merit, however startling they may be as expositions of millinery or of queer social sentiment.

Nobody pretends that the theater ought to be solely, or even primarily, a vehicle for mere solid instruction. All playgoers wish to be interested, and most of them wish to be amused. But the bulk of them wish to have some legitimate excuse for their interest or their merriment, and resent even a successful effort to amuse them, if the subject fails to commend itself to them upon later reflection. This winter, apparently, the local managers, unmindful of the past, intend to adhere to the policy which proved so unprofitable last season. Their main reliance seems to be upon plays which achieved a very moderate share of success in London, even when presented by actors of much higher repute than will appear in them here. For some of them foreign stars have been engaged, and their presence may stimulate public curiosity. But there will be no hope and no real prosperity for the American stage as a free and independent organization so long as it is used simply as a provincial adjunct to the London theaters. There is no