new gave it over to public keeping. Like so much of Rousseau's work, it was preceded by a rough draft. There were many substantial studies of Rousseau's as he wrote and as he traveled, with his interest in Christianity also a matter of debate. Indeed, much of his final work was influenced by his study with the famous French theologian, Jean-Jacques Rousseau, who had won over the leading philosophers of the time.

In 1757, Rousseau published his novel "Confessions," which became a bestseller and established his reputation as a philosopher. He continued to write and publish until his death in 1778.

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In his illustrious career, Rousseau not only produced numerous works of literature, philosophy, and political theory, but also traveled extensively through Europe. His ideas, which often challenged the prevailing views of his time, continue to influence modern thought and continue to be studied and debated by scholars today.
The Nation.

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RECENT DRAMATIC VERSES.

In "The Sin of Defeat" (McMillan), Mr. Philipps has forewarded a play better adapted to the "place" than any of its predecessors. There is certainly nothing in it to furnish any occasion for these occasional epigrams which, at the publication of "Paola and Francesca," caused some sneering notices to advance in favor of Sophocles and Shakspere. On the other hand, while the general tone is still of that elegiac wistfulness, rather than of true dramatic intensity, "The Sin of Defeat," essentially, has, in its melodramatic aspects, more of a tragedy, than either "Macbeth" or "Ulysses." The chief improvement made by it is that it is the product of a moderate poetic faculty guided by an infallible and self-satisfied intuition. Nothing could be clearer than the scheme of setting the old Hebrew story of David, Uriah, and Bath-sheba, with the modern tenor of the veryUSART with King Solomon, David is represented by Sir Herbert Tree, a commander in the Parliamentary arts; Uriah by Col. Martyn of the same age; Bath-sheba, his wife, wins, for the sake of the poem, in a touch of modern blood and a pretty tinge of romance. There is no addition to the dramatic story save one request; but certainly that one is important. It is the first scene of the play, where we have for Richard Tree leading to the death of Stuyves, and of his officers, for a wrong to a man. The natural effect of no course was to say:

"Mr. Tree has come to close the world.
With fine tragic irony, Sir Herbert afterwards urges again and again the same ex-

It is impossible here to follow the course of so complex a plot, or to present any symptom of Mr. Philipps's habitual Taciturnity and obscurity. There is.

The play, however, I think, at least a piece of the play, is interesting and entertaining.

(Continued in next number.)

[From the English Review.]

[From the English Review.]

THE AMERICANISM OF THE AMERICAN ENGLISH.

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