penetration to the individual and real; what she had herself known and felt, the deep impressions made on her mind by wild scenery, and by rugged yet genuine human natures, that she mirrored forth with living truth and fiery vehemence. Doubtless her strength at times approaches too near to coarseness, the situations become almost melodramatic, and the result may be charged with sensationalism, but the pervading sense of intense reality is more than sufficient to carry off these defects.

Of her three great works *Jane Eyre* will always be the one which occurs most readily in connection with her name; it has all the vigour and individuality of a first-born work of genius. *Shirley*, one of the sweetest love-stories in the range of English fiction, abounds in rich humour, but wants the perfection of artistic unity. *Villette* contains, perhaps, more of the author's personality than either of the others. The character of the heroine is in truth that of Miss Bronte herself, and the analysis of it is at times morbidly acute. *The Professor* has never gained much popularity, though the main conception is one of great beauty and is skilfully handled.

Of EMILY BRONTE'S works it is somewhat difficult to speak. Hers was a strange nature, not easily understood; and it had but little time to develop. Some of her poems are singularly powerful, and show uncommon abilities. *Wuthering Heights* is a literary curiosity. Unmistakably the work of a strong mind, into which the wild scenery of the north had sunk deeply, it shows absolutely no comprehension of human character. We are transplanted to a dreamland, enveloped in a lurid thunderous atmosphere, through which stalk fantastic giant beings, gloomy and devilish in their utter wickedness. It is the production of a powerful imagination, but of an imagination unrestrained by any experience of the real, and regulated by no considerations of artistic beauty and proportion.

ANNE BRONTE'S was a mind of weaker calibre. *Agnes Grey* is a gentle, gracefully written tale, founded on the writer's own experiences of a governess's life; but it manifested little power or promise. *The Tenant of Wildfell Hall* has much greater force and vigour; but the main conception is an unpleasant one over which the writer had brooded until she had been seized with a morbid craving to give it shape and substance. It is a painful story, inartistically told.

Charlotte Bronte's friend, Mrs Gaskell, has narrated her life, as only a woman of kindred genius could. Of Emily and Anne, incomparably the best notice is that prefixed by Charlotte Bronte to the second edition of *Wuthering Heights* and *Agnes Grey*. A new and uniform edition of the whole works of the three sisters, with Mrs Gaskell's *Life* (which first appeared in 1875), illustrated by engravings of the principal places mentioned, is at present (1876) in course of publication.

BRONZE is an alloy formed wholly or chiefly of copper and tin, in variable proportions. It has been used from a very early period. Archæologists distinguish a *bronze age* in prehistoric times in Western Europe (intermediate between those of stone and iron), characterized by a general use of the alloy for cutting instruments and other objects. The "brass" of the Bible was probably of the nature of bronze. The use of bronze in early times is noticed more particularly below.

The addition of tin to copper gives rise to a product more fusible than copper, and thus better suited for casting. The alloy is also harder and less malleable. The proportions in which copper and tin are combined to make bronze vary according to the object for which the alloy is designed. With about 7 parts copper to 1 part tin, bronze is very hard, brittle, and sonorous. Soft bronze, again, which bears drifting, rolling, and drawing, is generally composed of 16 copper to 1 tin; while a flexible tenacious alloy, good for nails and bolts, is made of 20 copper to 1 tin. In preparing bronze for statues, bas-reliefs, &c., the qualities chiefly looked at are fusibility and hardness, also readiness to acquire a fine patina on exposure; though it appears this may be acquired by bronzes differing widely in composition. A common statue bronze is formed of copper 80, tin 20. Bell-metal, for large bells, is generally made with about 3 parts copper to 1 part tin; for house bells, 4 copper to 1 tin. The bronze of bells (as of various other objects) sometimes contains a little zinc, lead, &c., in addition to the primary ingredients. The Chinese *tam tams* or *gongs*, are made of bronze forged by the hammer; they contain about 20 per cent. tin, the rest copper only. The secret of their manufacture seems to have been revealed by MM. Julien and Champion, who find that a bronze of this nature, though at the common temperature brittle as glass, may, at a dull red heat, be forged and beaten out as easily as soft tin. The speculum metal employed in telescopes is of 2 copper to 1 tin; and on the other hand, with larger proportions of copper, we have an alloy suitable for machinery bearings, and also for medals, 8 copper to 1 tin; another for brass ordnance or bronze cannon, 9 copper to 1 tin; another for mathematical instruments, 12 copper to 1 tin, &c. The hardness and resistance to oxidation of bronze fit it admirably for coins, and many ancient bronze coins have come to us but little deteriorated, though buried for ages in damp soil, or immersed in water. The composition of the present bronze British coinage is (in 100 parts) 95 copper, 4 tin, 1 zinc.

A few years ago some very beautiful Chinese and Japanese bronzes were exhibited in Paris, remarkable chiefly for the dead black colour of their patina. From analyses by M. Morin it appeared that they contained a large proportion of lead, the average composition being copper 80 parts, lead 10, tin 4, zinc 2, and the remaining four parts consisting of iron, nickel, arsenic, silver, and gold. According to M. Christofle, lead is not essential for production of a fine black patina; and it renders the alloy brittle. Bronze can be covered with a black, red, brown, or green patina, as desired, by suitable oxidation or sulphurization.

Some important researches on bronze for field-guns have lately been made by Colonel Uchatius of Vienna; and the *steel bronze* he produces is said to be quite equal to steel in hardness, homogeneousness, resistance, and other qualities; while it is less affected by atmospheric agency, and less costly. He casts the bronze (which contains 8 per cent. tin, the rest copper) in a cast-iron ingot mould, with a core of wrought-copper 50 mm. in diameter. Then after boring out the hollow ingot to a diameter of 80 mm. he forces through it a series of six conical pistons of hardened steel, slightly larger in diameter than the bore. The interior is then excessively hard and ready for rifling. The hardness, elasticity, and solidity diminish from within outwards. These new bronze guns have been found to bear several hundred discharges successively without the slightest apparent deformation or other injury.

It is only of late years that the changes produced in bronze by addition of phosphorus have been scientifically investigated; and from experiments by Messrs Montefiore, Künzel, Kirkaldy, and others, *phosphor bronze* is proved to have great superiority to ordinary bronze in tenacity, elasticity, and tensile strength (being to it much what steel is to wrought iron). The presence of oxides in ordinary bronze accounts for its possessing these qualities in less degree, and phosphorus increases them by reduction of the metal. Phosphor bronze is further greatly improved in tensile strength by being drawn into wire or rolled into sheets; and it resists the action of sea-water much better than copper. Such a substance cannot fail to find many important applications, military, industrial, and domestic. In virtue of its reducing properties, we may add, phosphor bronze can be platinized better than any other metal.

The alloy known as *aluminium bronze* is one endowed with great strength, malleability, and ductility. It is formed of 10 parts aluminium and 90 of copper.

In the melting of ordinary bronze, reverberatory furnaces have long been used, as rapid fusion is desirable in order to prevent loss of tin, zinc, or lead by oxidation. Bellfounders often use dome-topped furnaces, as their alloy does not require so intense a heat for fusion; but there is some waste of material with these. The copper is melted first, and covered with small charcoal or coke; and the tin is rapidly thrust down to the bottom of the melted mass. After stirring, the alloy is poured into the moulds, in which the cooling should be as rapid as possible. Sometimes pressure is applied during cooling, in order to make the cast free from pores.

In the old method of bronze-casting, known as the *cire perdue*, wax is first used for the thickness of the statue (between core and mould, which are of baked clay), and is melted and run off before the metal is poured in,—the core and mould being held apart by stays of iron wire. In the present day large works are never cast in one piece, but in several, which are afterwards united by heating and application of fused metal. A model is made in plaster, and a piece mould of Caen sand, about 1½ or 2 inches thick, made round it, the sizes of the pieces being determined by the shape and character of the portions they occupy. These pieces are backed with plaster of Paris to about a foot in thickness, with indentations cut in their horizontal thickness, into which the succeeding portion of the mould fits. The mould is then taken to pieces, dried, and rebuilt in the casting-pit. It is then filled with core-composition in a liquid state, and when this is sufficiently hardened, again taken to pieces. The core thus obtained is thoroughly dried, and reduced in size by scraping away as much of the material as would represent the thickness of the metal to be cast. This done, the mould is again built up over the core, and the pit filled, &c., as in the other process. The statue is completed after its removal from the mould by cutting off the jets, removing roughnesses where they occur, and giving greater sharpness to the details when necessary.

Statues and various ornamental objects may also be manufactured by the process of electro-deposition from a metallic solution; and some excellent results have been obtained in this way by Oudry, Christofle, Elkington, and others. While the method offers some advantages in regard to cheapness, lightness, &c., of the products, the bronzes thus produced are not so hard and durable as those got by casting, and are thus less suited for exposure.

Bronzing is the process by which a bronze-like surface is produced on objects made of metal, plaster, wood, or other material. It may be done variously. The green bronze colour is sometimes produced on metal with vinegar alone, or dilute nitric acid, or sal-ammoniac. To give an antique appearance to newly made articles of bronze or brass, it is recommended to dissolve three-quarters of an ounce of sal-ammoniac and a drachm and a half of binoxalate of potash (salt of sorrel) in a quart of vinegar, moisten a soft rag or brush with the solution, and rub over the clean bright metal till its surface becomes quite dry through the friction. This process should be repeated several times, and the object should be kept a little warm. With a solution of chloride of platinum (which is, however, an expensive liquid) almost any colour can be imparted to copper, brass, iron, or new bronze, according to the degree of dilution and number of applications. The following solution is suitable for bronzing coins and medals:—Two parts of verdigris and one part of sal-ammoniac are dissolved in vinegar, the solution is boiled, skimmed, and diluted with water till it has only a weak metallic taste, and on further dilution lets fall no precipitate. This solution is made to boil briskly and poured on the objects. These are well washed with clean water and then lacquered.

Objects of cast-iron may be made to assume a fine bronze appearance by being coated with a very thin layer of vegetable oil, and then placed in a drying oven, the temperature being such that oxidation of the iron and decomposition of the oil take place simultaneously. Another mode of bronzing iron (lately recommended by Weiskopf) is with a solution of one part sylvate of silver in twenty parts of oil of lavender. The object is lightly coated with this, and warmed rapidly up to 302° C. For bronzing tin or white metal a solution may be used consisting of 1 oz. sal-ammoniac, ½ oz. alum, and ½ oz. arsenic, dissolved in 1 pint of strong vinegar.

A good method of bronzing wood, porcelain, stoneware, composition picture and looking-glass frames, &c., is first to coat the article with a thin solution of water glass, using a soft brush. Bronze powder is then dusted on, and any excess not adherent is knocked off by a few gentle taps. The article is next heated to dry the silicate, and the bronze becomes firmly attached. Bronze powders are prepared of many different shades. In Messrs Brandeis's process the alloy used (generally copper-zinc) is laminated into very fine leaves, which are then ground. The powder is washed out and dried, and by revolving in a box, which contains some mineral varnish, the particles receive a coating of the varnish. Bronze powders are also prepared from leaf gold ground with honey on a stone, mosaic gold ground with bone ashes, compounds of tungsten and soda, and in other ways.

As regards cleansing of bronze statues that have become coated with dirt in large towns, it has been found that a dilute solution of caustic alkalies removes the overlying dirt and allows the green patina to become visible. Where the metal was not originally oxidized, the alkali simply cleanses it and does not promote any formation of green rust. An occasional rubbing with oil (all excess being carefully removed) is also found to preserve a fine bronze surface. The shining brown colour of gun barrels or other arms, is sometimes imparted by first producing a very thin uniform film of oxide or rust on the iron, *e.g.*, with vapour of muriatic acid, and giving a gloss to the surface by rubbing wax over it, or coating it with a shellac varnish. But the most common material for browning is the butter or chloride of antimony, sometimes called *bronzing-salt*. It is mixed with olive oil and rubbed on the iron, which is slightly heated. A little aquafortis is then rubbed on to quicken the operation; the barrel is then cleaned, washed with water, dried and polished, either with a steel burnisher, or by rubbing with white wax, or is varnished with a very weak solution of shellac and spirit of wine. (See Ure's *Dictionary of Arts*, &c.)

Greek and Roman Bronze.

The bronze (Greek, χαλκός; Latin, *æs*) of *classical antiquity* consisted chiefly of copper, with an alloy of one or more of the following metals, zinc, tin, lead, and silver, the quantity and the character of the alloy changing as times changed, or as was required for different purposes. Among existing bronze remains the copper is found to vary from 67 to 95 per cent. At present the only valuable results which we possess are derived from the analysis of coins (Von Bibra, *Die Bronzen und Kupferlegirungen der alten und ältesten Völker*, Erlangen, 1869), from which it appears that for their bronze coins the Greeks adhered to an alloy of copper and tin till 400 B.C., after which time they used also lead with increasing frequency. Silver is rare in their bronze coins. The Romans also used lead as an alloy in their bronze coins, but gradually reduced the

quantity, and under Caligula, Nero, Vespasian, and Domitian, coined pure copper coins; afterwards they reverted to the mixture of lead. So far the words χαλκός and æs may be translated as bronze. Originally, no doubt, χαλκός was the name for pure copper. It is so employed by Homer, who calls it ἐρυθρός (red), αἴθωψ (glittering), φαεινός (shining), terms which apply only to copper. But instead of its following from this that the process of alloying copper with other metals was not practised then, or was unknown to the poet, the contrary would seem to be the case from the passage (*Iliad*, xviii. 474) where he describes Hephæstus as throwing into his furnace, copper, tin, silver, and gold, to make the shield of Achilles, so that it is not always possible to know whether when he uses the word χαλκός he means copper pure or alloyed. Still more difficult is it to make this distinction when we read of the mythical Dactyls of Ida in Crete or the Telchines or Cyclopes being acquainted with the smelting of χαλκός. It is not, however, likely that later Greek writers, who knew bronze in its true sense, and called it χαλκός, would have employed this word without qualification to objects which they had seen unless they had meant it to be taken as bronze. When Pausanias (iii. 17, 6) speaks of a statue, one of the oldest figures he had seen of this material, made of separate pieces fastened together with nails, we understand him to mean literally bronze, the more readily since there exist very early figures and utensils of bronze so made. The earliest employment of bronze for artistic purposes was to hammer it out in thin plates and fasten them together with nails. This process was called *ephyrelaton*. The next stage was casting, in connection with which the earliest Greek artists of fame are Theodorus and Rhœcus of Samos (Pausanias, viii. 14, 8, and x. 38, 5). It has been supposed that their merit consisted in introducing the process of casting statues hollow, that is, with an inner core of some material which could afterwards be removed and leave the figure light, less costly, and no less durable. There are remains of Assyrian bronze, probably older than the time of Theodorus and Rhœcus, cast with an inner core of iron; and there is also in the British Museum an early Etruscan statuette from Sessa on the Volturno, with a core of this metal, which from its being split down the side, owing to the expansion of the iron, shows how unserviceable the iron was for this purpose. Obviously the power of casting in bronze, whether solid or hollow, was a very great gain to sculptors, whose models worked in the clay with the rapidity of their inspiration could thus be accurately and at once reproduced. The difficulty and expense of the process must have been against it as compared with marble; yet it was frequently employed, and in the case of colossal statues it had no rival. Of these the Colossus of Rhodes —a figure of the sun-god Helios, said to have been 70 cubits high—was an example of the utmost that art could do with bronze. It was thrown down by an earthquake after standing fifty-six years. A statue of Zeus at Tarentum by Lysippus was 40 cubits high, and though it could be moved with a touch of the hand, yet it resisted the force of storms by means of a support at the point of the greatest stress. The oldest seat of bronze-founding, at least to any extent, was the island of Delos, and next to that the island of Ægina, and yet copper does not appear to have been found in either. Between the two there existed a rivalry in the time of the sculptors Myron and Polycletus, of whom the former used the bronze of Delos, the latter that of Ægina. More celebrated than either was the bronze of Corinth, which some believed to have been first obtained by the melting together of statues of ordinary bronze, gold, and silver at the burning of that town. Pliny says that it consisted of gold, silver, and copper, and was considered more precious than silver and little less valuable than gold. There were three kinds of it—one white, having almost the appearance of silver, in which silver predominated; another yellow, because of the great quantity of gold in it; and a third in which all three metals were equally represented. But the Corinthian bronze was used rather for drinking cups and utensils than for statues. The process of casting statues as given by Pliny was to bring the mass of copper to a liquid state, and then to throw into it a third part of old bronze and 12½ per cent. of *plumbum argentarium*, *i.e.*, tin and lead in equal parts.

Of the vast number of bronze statues by ancient sculptors nothing beyond a few fragments remain; but if the colossal bronze head of Venus in the British Museum be taken as a typical example, it will show with what fineness and thinness those figures were cast; or, again, as an instance of the quality of Greek bronze we may take the bronzes of Siris, also in the British Museum, on which a very thin plate of bronze will be seen in some parts of the figures beaten out nearly half an inch till it reaches the thinness of note-paper. Works in relief (τόρευμα), whether beaten out or chased, like those just mentioned, or cast, are comparatively rare, though this branch of art was largely practised even by the greatest sculptors. On the other hand, it does not appear to have been carried out by them to the extent in which it is found in Germany and Italy after the beginning of the 11th century,—for instance, in the reliefs on cathedral gates. The temple of Athene Chalkioikos in Sparta, with its walls covered with bronze reliefs, stands out as an exception. By the time of the Byzantine empire, when the power of modelling had declined, and a taste for glittering appearance took its place, the process of ornamenting bronze with reliefs was superseded by inlaying it with silver and other materials. As to the colour of the ancient bronzes little can now be said, because from lying so long in the earth they have become covered with what is technically called a *patina*, which is generally some shade of green, though sometimes also nearly blue, and at other times drab. This blue colour is very brilliant in bronzes from Herculaneum and Pompeii. A difference of soil very probably makes a different patina, but something may also be due to varieties in the alloy. Perhaps the finest examples of patina are to be found among the bronze mirrors, in which there seems to have been generally a considerable quantity of silver for the sake of obtaining a highly reflecting surface. It does not appear that the process of gilding bronze was carried to any extent in classical times, unless, perhaps, in the production of finger-rings, of which a considerable number remain. But if larger works in bronze fail, there is an abundance of statuettes, candelabra, mirrors, *cistæ*, and vessels of all kinds—Greek, Roman, and Etruscan. One fact to be noticed is that the great number of bronze mirrors which exist are nearly all Etruscan. A few may be Roman from the Latin inscriptions which they bear, and a few also come from Greece. But the general rule of their being Etruscan reminds us of the reputation which the Etruscans enjoyed for the production of works in bronze, not of high art, but of what might be called industrial art. They were celebrated also for modelling in clay; and that, as Pliny states, was the stage of art which immediately preceded casting in bronze, and went hand in hand with it.

The art of bronze casting, which had sunk with the Byzantine empire, was again revived with great vigour in Germany in the 11th century, from which period are the bronze gate of the cathedral at Hildesheim (1015) and the column decorated with reliefs on the model of the column of Trajan in Rome (1022). In the 12th century the art spread southward to Italy, and at first was taken up energetically in Lower Italy. But though many interesting works of this kind exist also from the 13th and 14th

centuries, it was not till the 15th that the art obtained its complete mastery under the Florentine artists. In the following century, again, it is found carried with extraordinary skill in Germany at Nuremberg, Augsburg, Munich, and Coburg. Since then, however, the higher order of sculpture in bronze may be said to have reverted to nearly its ancient limits, that is, the production of statues and groups in the round. (See Dr C. Bischoff, *Das Küpfer in der vorchristlichen Zeit*, Berlin, 1865; and L. R. v. Fellenberg, *Analysen von antiken Bronzen*, 1865.)

BROOCH, or BROACH, (from the French *broche*), an awl or bodkin. A spit is sometimes called a *broach*, and hence the phrase "to broach a barrel." The term is now used to denote a clasp or fastener for the dress provided with a pin, having a hinge or spring at one end, and a catch and loop at the other. Brooches were universally used among the more civilized nations of antiquity. They were made of many materials, and in innumerable varieties of ornamental design, the forms varying according to the period of their manufacture, or the taste and culture of the people using them. They are unknown in the Swiss Lake settlements of the Bronze Age, though pins and bracelets are abundant. Brooches of the Bronze Age are extremely rare in Britain, although they occur in considerable numbers and of elegant forms in North Germany and Scandinavia. The simplest is similar to that which has been reproduced in modern times as the "patent safety-pin," but having the ends prolonged into flat spirals and the clasp flattened and engraved with ornamental designs. Another characteristic form was produced by winding a long wire into a flat double-spiral, of which one end formed the pin and the other the catch. A third form consisted of two round ornamented plates connected by a bow-shaped centre piece. In the early Iron Age the brooches of Central Europe exhibit an immense variety of forms, which are for the most part bow-shaped or harp-shaped, with spring-pins, akin to the types found in the Etruscan cemeteries of Certosa and Villanova recently explored. The Frankish group exhibits three well-defined types, viz., an imitation of animal forms, a simple disc, and a cruciform type, of which there are innumerable varieties of form. The Merovingian brooches were made in gold, silver, or bronze, adorned with precious stones, filagree-work, or enamel; but whatever the richness of the brooch, the pin was always of iron. The Scandinavian or Northern group exhibits a similar cruciform variety more massive in form and richly chased, the terminating knobs fashioned into the similitude of animals' heads. This form occurs also in Anglo-Saxon graves in England. The Anglo-Saxon brooches were exquisite works of art, ingeniously and tastefully constructed. In Kent the circular form predominates. They are often of gold, with a central boss exquisitely decorated, the flat part of the brooch being a mosaic of turquoises, garnets on gold-foil, mother of pearl, &c., arranged in geometric patterns, and the gold work enriched with filagree or decorated with dragonesque engravings. Sometimes the brooch was cruciform and ornamented with chased work and settings of paste or precious stones. The Scandinavian brooches of the Viking time were oval and bowl-shaped, formed of an under shell of impure bronze gilt on the convex side, and covered by an upper shell of open chased-work ornamented with bosses, or open crown-like ornaments, or animals' heads. The geographical distribution of these peculiar brooches indicates the extent of the conquests of the Northmen. They occur in northern Scotland, England, Ireland, Iceland, Normandy, and Livonia. The Celtic group is characterized by the penannular form of the ring of the brooch and the greater length of the pin. They are usually of bronze or silver, chased or engraved with intricate designs of interlaced or dragonesque work in the style of the illuminated Celtic manuscripts of the 7th, 8th, and 9th centuries. The Hunterston brooch, which was found at Hawking Craig in Ayrshire, is a well-known example of this style. Silver brooches of immense size, some having pins 15 inches in length, and the penannular ring of the brooch terminating in large knobs resembling thistle heads, are occasionally found in Viking hoards of this period, consisting of bullion, brooches, and Cufic and Anglo-Saxon coins buried on Scottish soil. In mediæval times the form of the brooch was usually a simple, flat circular disc, with open centre, the pin being equal in length to the diameter of the brooch. They were often inscribed with religious and talismanic *formulæ*. The Highland brooches were commonly of this form, but the disc was broader, and the central opening smaller in proportion to the size of the brooch. They were ornamented in the style so common on Highland powder-horns, with engraved patterns of interlacing work and foliage, arranged in geometrical spaces, and sometimes mingled with figures of animals.

BROOKE, FRANCES, a clever novelist and dramatic writer, whose maiden name was Moore, was born in the earlier part of the 18th century. Of her novels, some of which enjoyed considerable popularity in their day, the most important were *The History of Lady Julia Mandeville*, *Emily Montague*, and *The Excursion*. Her dramatic pieces and translations from the French are now wholly forgotten. She died in January 1789, two days after her husband.

BROOKE, HENRY, novelist and poet, was born at Rantavan, county Cavan, in 1708. His father was rector of Killinkere; his mother was a daughter of the bishop of Elphin. At an early age he entered Dublin University, where he was noticed by Swift, who predicted great things of him. About 1724 he proceeded to London, where he managed to gain the affection and esteem of Pope. He studied law in the Temple, and in 1728 married his ward and cousin, Catherine Meares, a girl of fifteen. His first literary venture appears to have been the poem *Universal Beauty* (1730), in which there is exceedingly little that can be admired or even tolerated. A much more successful venture was the drama *Gustavus Vasa*. The prohibition of this play induced the author to publish it, and the sale of the printed copies was enormous. Brooke is said to have cleared 1000 guineas by it. In 1740 his health gave way; he retired to Rantavan, and never returned to his life in London. In 1745 he was made barrack-master at Mullingar, and his well-meant pamphlet, *Secret History and Memoirs of the Barracks of Ireland*, excited much ill-feeling against him. He spent the remaining years of his life in literary work. His dramas were numerous, and some of them kept the stage for a considerable length of time. The work by which he is best known, *The Fool of Quality*, began to appear in 1768. It is the product of the matured experience of the author, and though deficient in many of the qualities that go to form the excellence of a work of fiction, it is forcibly and clearly written, and contains much sound and advanced thinking on social problems. Brooke died in 1783. An edition of the *Fool of Quality* was published in 1859 by the Rev. Charles Kingsley, in whose extravagantly eulogistic preface will be found all the information we have with regard to the author's life and character.

BROOKE, SIR JAMES, Rajah of Sarawak, in the island of Borneo, and Governor of Labuan, was born at Coombe Grove near Bath, April 29, 1803. It is sometimes erroneously stated that he was born in Bengal, a mistake arising from the fact that his father a member of the Civil Service