

which the former had promised. The purported meaning was, to help him to the possession of certain lands, the real meaning, not understood by Harold, was to help him, the Norman, to the crown of England. When Harold discovers this he resolves to break that oath and forfeit his claim to his beloved Adèle rather than become faithless to his country. And this resolve is made with the full conviction on his part, that he "*who breaks it is accurst.*"

Harold.
 "The trait'rous oath that binds me will I break!
 Ne'er will I give this Anglo-Saxon land
 Into the greedy clutches of the Norman!"

Edward.
 "This is thine earnest, Harold?"

Harold.
 "By mine oath!
 Yet no—oh, no I never more may swear!
 O most immeasurable grief and shame!
 Harold, the son of Godwin, perjured! perjured!"

[He prostrates himself on the earth.]
 "Here at thy feet I lie—Almighty God,
 Maker of human beings and their frailties,
 Here freely do I forfeit and renounce
 All that has once adorned my noble manhood!
 Yet ere in horror at my heinous crime
 Thou turnest from me, hear me, O my God:
 'Tis thou who plantest deep within our breast
 The sacred love unto the land that bore us!
 Thou giv'st to man his arm of powerful strength,
 Unto his brain its thought of prudent council,
 That he should watch o'er and protect the land
 That gave him birth and lent to him its language,
 That wond'rous heritage of humankind!
 Cast me forever from thy holy presence,
 Yet let the stroke that hurls me to the depths
 Bring desolation on the traitor's head!"

The drama has been successfully performed at the royal theater of Berlin. It has, if anything, gained in the translation, and in its English version may ere long be seen on the American stage.

Harold. A Tragedy in Five Acts by Ernst von Wildenbruch. Translated by Marie von Zglinitzka. [Hanover: Carl Schuessler. 1884.]

Marie von Zglinitzka is an English lady, the daughter of the late Dr. Wilson, Professor of Sanskrit. She lives in Hanover, Germany, and is now the widow of the late German General, of Polish birth, Baron von Zglinitzka. The entirely British spirit of the drama prompted her to this translation.

The first question which the reading of this remarkable drama suggests is: is it really a translation? Inadvertently the reader turns back to the "dramatis personæ," then to the title-page, and is even then hardly assured that he is not perusing an English tragedy; so well fitted is the original for the English mind, so admirable is its translation, or rather its re-creation in the English language in faultless blank verse. It is an historical drama based on the conquest of England by the Normans and introducing as leading characters: Edward, King of England, William the Conqueror, Harold, Duke of East Anglia, Gytha, his mother, and Adèle, daughter of William the Conqueror. The leading idea of the play is the fervent, passionate, all overruling patriotism of Harold, to which even his pure and strong love for Adèle becomes secondary. Around that holy passion, love of country, cluster the boldly conceived and well threaded lines of the plot, and that passion, in conflict with fate, of course expires only with his death, the closing scene being on the battlefield of Hastings, with William the Conqueror contemplating his fallen foe, Harold. Space will not permit us to give the plot. The author shows a deep insight into the history of the age he describes, and depicts its leading characters strongly and truthfully. As an example of the drama one scene from the fourth act may be here adduced. Harold, through misrepresentation on part of King Edward, and treachery on part of Duke William, had been induced to take an oath to help the latter to *all*