



# "PUNCH'S" APOLOGY

"Britannia Sympathizes With Columbia."

NOTE.—No one is to be envied who has made a joke of something which he afterward finds to be tragic. During the civil war in America the English comic paper, Punch, at first regarded North and South alike as vastly amusing, and promptly turned the heart-breaking struggle into a joke. As the war went on, Punch gradually learned more to the belief that the North was pursuing a course of downright criminality in attempting to force the South to remain in the Union, and it held up the Northern leaders to scorn and hatred as being both foolish and wicked. Week after week cartoons of Lincoln appeared which made him out a bully, a hypocrite and a cruel trickster. All this seemed plausible enough to the readers of Punch, who could not imagine that a man of Lincoln's humble origin and uncouth appearance could be both gentleman and statesman. But there came a day when the editors, rhymesters and caricaturists, as they gathered for the weekly Punch dinner, had a vision of the American president. Word had come of the shooting in Ford's theater, in Washington, and the heart of the British nation was touched with sympathy. The staff of Punch saw at last what manner of man he was whom they had been abusing. With admirable moral courage the editor, Mark Lemon, took instant action to make such amends as were possible. To the astonishment of the world appeared Tonnell's cartoon, "Britannia sympathizes with Columbia," and the famous verses now proved beyond a doubt to have been written by Tom Taylor. To the older generation of Americans they are well known. To the present generation they and the facts which called them into being are less familiar; and since they constitute not only one of the noblest apologies ever made, but also one of the most touching of all the tributes to Lincoln's memory, the verses are here reprinted.—Tonnell's cartoon represented Britannia laying a wreath on Lincoln's bier.

You, who with mocking pencil  
wont to trace,  
Broad for the self-complacent  
British nose,  
His length of shambling limb,  
his turrowed face,  
His gaunt, guarded hands, his un-  
bowed, beading hair,  
His garb uncouth, his bearing ill  
at ease,  
His lack of all we prize as debon-  
air,  
Of power or will to shine, or  
art to please:  
You, whose smart pen backed up  
the pencil's laugh,  
Judging each story as though  
the way were plain:  
Reckless, so it could point its  
paraphrased,  
Of chief's perplexity, or peo-  
ple's pain:  
Beside this corpse, that bears for  
winding-sheet  
The stars and stripes he lived  
to rear above,  
Between the mourners at his head  
and feet,  
Say, scurrile jester, is there  
room for you?  
Yes; he had liv'd to shame me  
from my snore,  
To lame my pencil, and confute  
my pen,  
To make me own this land  
of princes' peers:  
This rail-splitter a true-born  
king of men,  
My shallow judgment I had  
learn'd to rue,  
Noting how to occasion's height  
he rose;  
How his quaint wit made home-  
truth seem more true;  
How, iron-like, his temper grew  
by blows:  
How humble, yet how hopeful he  
could be;  
How in good fortune and in ill  
the same;  
Nor bitter in success, nor boastful  
in defeat;  
Thirsty for gold, nor feverish  
for fame,  
He went about his work,—such  
work as for  
Ever had laid on head and  
heart and hand,—  
As one who knows where there's  
a task to do,  
Man's honest will must Heav-  
en's good grace command:  
Who trusts the strength will with  
the burden grow,  
That God makes instruments to  
work his will,  
If but that will we can arrive to  
know,  
Nor tamper with the weights of  
good and ill,  
So he went forth to battle, on the  
side  
That he felt clear was Liberty's  
and Right's.

## NOTES

The Sicilian players from Europe, who are touring the United States this winter in a repertory of Italian plays, have just presented for the first time on the American stage D'Annunzio's pastoral tragedy "The Daughter of Jorio." D'Annunzio wrote the play for Signora Mimi Amalia, who presented it in Italy, and who heads the company over here. A translation of the play was published a year or so ago by Little, Brown & Co., and illustrated with portraits and pictures of scenes in the Italian production. This is the only translation published in America and given a most perfect comprehension of the power and beauty of this very remarkable dramatic work.

"Monna Vanna," Maurice Maeterlinck's drama, now converted into opera, has had a successful story history. The new opera which has just been produced on the other side, and which Mr. Maeterlinck himself has given the Manhattan Opera House, was produced despite the legal efforts of the dramatist to prevent it. One remembers when the stage presentation of the play was the subject of misunderstanding between Mr. Corried at the Irving Place Theater and Mr. Pike. This concerned the German translation, an English translation was also made which the publishers published. The author's hold on the play is forgotten that Mr. Maeterlinck himself had some difficulty in having his play produced. The London censor having several times opposed it, many thought absurdly.

The six books which have sold best

For Infants and Children.

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