

CLAUDEL AND HIS SATIN SLIPPER

THIS ill-informed and totally inadequate scribe rushed in to translate *Le Soulier de Satin* almost before he had read it through. In his awe (of later date) at the magnitude of the task, he was much upborne by the encouragements of the illustrious author, and in the final revisions he had the precious aid of Monsieur and Madame Paul Petit, whose keen scrutiny eliminated many a slack rendering. To them also he is deeply indebted for a glimpse into the mental and spiritual history of the present ambassador of France at Washington. The said Ambassador has translated into French the *Unknown Eros* of Coventry Patmore.

Claudel began life—intellectual life—as an honest Monist. Possessed by this Calvinism of Philosophy, he realised vividly the interplay of all creatures and their reactions to one another. His high poetic instincts led him on to the mysticism of the mind, less vague and specifically graver than that of Shelley, and here the French genius was never more valuable. He brooded on the nature of things and discovered for himself an Hegelian mystery, that every single reality connotes its opposite: motion connotes rest, and a starting-place as well as a winning-post; reality connotes nothingness; and can it be that there is something which is motion and rest in one, and an All-in-all which can contemplate and contain and actuate the Nothingness? So one Christmas afternoon he discovered how the Infinite had fallen in love with and embraced our nothingness, made it His very own; and from that hour Claudel may be said to have lived anew.

The *Satin Slipper* sums up all his adventures of mental and physical wayfaring. The whole world,

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especially the sea, is the stage, and the constellations roof his theatre. Movies, talkies, Pirandello inversions, angelic influences, actor-author-producer interventions, high tension relieved by low comedy, all these devices are enlisted to show forth Divine action moving straight through the crooked lines of our failures and disloyalties perturbed by aspiration! Time and space be servile ministers and history wavers back and forth. The work is vastness embodied, and two readings will scarcely grasp its scope. Hence

THE ARGUMENT is that all things minister to a Divine Purpose and so to one another, be it events or personalities. Even the falterings of circumstance and the patternings of personality, sin and falsehood, are made to serve truth and justice, and above all, salvation in the long run.

The general stage directions say in effect that the tensity of the action makes the play so arduous that its production had better be as humanly slack as may suit with everyone's convenience. Above all, no pause for scene-shifting.

The author, for his purposes, permits himself to telescope times and places: the battle of the White Mountain happens before Mary of Scotland appears, and she is taken as very much alive after the defeat of the Armada, whereas Lepanto is still in the offing.

FIRST DAY

Scene i: A Jesuit, dying abandoned on a plundered ship, prays for his brother Rodrigo, the hero of the action, that, since he has refused the directest way to God, he may find the selfsame by whatever winding road his own will may build unto itself; and that his sinful love, bereft of consummation, may avail to draw him from self and love of self until he attain to selflessness.

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Scene ii : Pelagio, husband of Prouheze (Dona Maravilla) manifests himself as a man of rigid principle just garnished with humanity. Balthazar, consciously very human but strong in military honour, accepts the charge of escorting Dona Prouheze, mildly suggesting his unfitness to take charge of any pretty lady, save in the capacity of husband.

Scene iii : Don Camillo, the villain, discloses a determination to win Prouheze, guessing that she is but lightly attached to her husband. She dallies with him just enough to implicate the whole tragic developments of the drama.

Scene iv : Dona Isabel makes with Don Luis the secret assignation, which leads to the wounding of Rodrigo much later on.

Scene v : Don Balthazar is setting off in escort to Dona Prouheze, who reveals that she has written to Rodrigo. Account of her passion for him, her forced and loveless marriage of reverential fear with Pelagio. They both look up at the statue of Our Lady, and Prouheze takes off one shoe, which, standing on her mule, she places in the image's hands : ' that when I would go headlong into evil it may be with halting foot.'

Scene vi : The Spanish King at Belem, discussing with his Chancellor the need of a strong hand in the new realm of America, asks for a suggestion. The Chancellor suggests Don Rodrigo. With some demur the King accepts and commands him to be brought.

Scene vii : Rodrigo, avoiding the pursuivants of the King, is resting towards evening, and discussing with his Chinese servant his love of Prouheze ; he is interrupted by musket-fire in a distant wood and rushes to the rescue of Saint James, whose image, he thinks, is being set upon by brigands.

Scene viii : Jobarbara, the negress servant of Prouheze, is distraught from severe vigilance by a Neapo-

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litan Sergeant, who has fooled her out of her most precious possessions. The Sergeant mentions that he is rescuing Dona Musica from Don Pelagio's matrimonial disposition of her.

Scene ix : Dona Isabel (of Scene iv) sees her lover killed by Rodrigo in defence of Saint James' image from the sham attack she had arranged with Don Luis. Rodrigo, badly wounded by Don Luis, borrows a carriage from Isabel's brother and goes off to be nursed in his mother's castle.

Scene x : Musica and Prouheze, at the fortress inn, discuss their lovers fancifully, but Prouheze's intensity caps the scene.

Scene xi : The negress is spell-binding to bring back the Sergeant. The Chinese servant of Rodrigo comes instead, looking for the money of which she has cheated him. She tells him Dona Maravilla is within the fortress—he tells her of Rodrigo's mischance and his present lodging, and how Prouheze must be got to him. A band of knights is seeking Musica, and he has told them she is quartered at this inn. So they are going to attack next evening, and then the negress must get Prouheze to leave under cover of the tumult.

Scene xii : Prouheze escapes with great difficulty. Her Guardian Angel looks on, marking and suggesting.

Scene xiii : Balthazar confesses that he has connived at the escape of Prouheze. He is planning a sham defence for a reason visible in——

Scene xiv : The Chinaman confesses to Balthazar his responsibility for the attack. The old soldier grimly makes him share his risks, which now are turning into certainties of sudden death. Supper is served. The attackers ask for Musica. Balthazar compels the Chinaman to sing for them. On the sea a boat sails by with negress, Sergeant, and Musica. Balthazar falls across the table shot dead.

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SECOND DAY

Scene i : At Cadiz in a merchant-tailor's shop, Caballeros fitting out for and discussing their coming expedition to America under Don Rodrigo.

Scene ii : The stage factotum, like a circus-clown, tongue-lathering everyone, brings on Prouheze and Dona Honoria, just to wile the time while the real scene (iii) is being prepared.

Scene iii : Is the eye of the storm. Don Pelagio as guest of Dona Honoria discusses Prouheze. Honoria insists on discussing her son Rodrigo, unconscious and like to die. Prouheze is in the castle, but has not seen the patient. Her presence is favoured by Honoria, since she thinks it will aid her son's recovery. They fall to discussing Pelagio's sad, well-intended marriage with Prouheze. He concludes that all is over between them, and devises a course for Prouheze which he knows will keep her straight. He will give her a task on all fours with her mighty character.

Scene iv : Pelagio recapitulates with Prouheze their arduous adventures in Africa. He must give up Africa, but she must go in his stead. It is the King's commission. 'Give me time to think it over,' says Prouheze. 'The horses are ready. Attention! Go and change your dress!'

Scene v : On the Roman Campagna the Viceroy of Naples discussing with his suite the European situation and the Protestant effect thereon.

Scene vi : Saint James, as the constellation Orion, soliloquizes on Africa and America sundered and joined by the Atlantic. He sees the Two Lovers likewise joined and sundered.

Scene vii : The King demurs, on second thoughts, to sending Prouheze to such a forlorn hope as Mogador. He will counsel her to give it up and will send Rodrigo with the letter. It will test his capacity to go

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through with his American commission. Pelagio cautiously argues against Rodrigo and Prouheze meeting. But the King stands firm.

Scene viii : At sea becalmed off Mogador, Rodrigo chafes, and discusses with the captain Don Camillo, as his rival with Prouheze. She cannot love that half-Moor, yet it was her hand that fired the gun which cut down his main-mast. The currents will drift them to Mogador to-morrow, says the captain, as is shown by the bit of wreckage fished up that very day. It bears the legend Santiago. That is the name of the ship on which Rodrigo's Jesuit brother had sailed for Brazil.

Scene ix : Inside a battery at Mogador a trial of will and of skill is going on between Prouheze and Camillo. She is drawn by him to look through an opening at Rodrigo's ship in the offing.

Scene x : The action passes to Sicily, where Dona Musica, shipwrecked on that coast, is entertaining the Viceroy of Naples, who has wandered from his party in the moonlight. They talk of love and delight and of their marriage soon to be.

Scene xi : Tense conflict of wills again in the torture chamber of Mogador, where Camillo has chosen to receive Rodrigo. He gives him a note from Prouheze : ' I stay. You go.' Rodrigo, beaten by the note, leaves without sight or speech of Prouheze.

Scene xii : In the American tropic forest a group of Spanish gentlemen adventurers discuss and reveal the hardships of the campaign, the weirdness of the land, and its relics of strange religions. Their reasons for not going on and against going back. These latter prevail.

Scene xiii : The Double Shadow, man and woman, protests against the two (Rodrigo and Prouheze) who, having one moment made it one, comprising an eter-

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nity in one instant, are now by their own act tearing it asunder by a strain which stretches across the world.

Scene xiv : Now the Moon throws the shadow of a waving palm and speaks of rest and alleviation to all burdened creatures. It sees Prouheze weeping on her wedding night. (Outside the action, later on explained, Pelagio dies and Prouheze marries Don Camillo to hamper his power for ill.) In words of terrifying beauty the Moon tells her thoughts and then of Rodrigo's despairing resignation as his white sail tacks to the moonlit coast of Brazil. So ends the Second Day.

THIRD DAY

Scene i : In the Church of Saint Nicholas at Prague Dona Musica, wife of the Viceroy of Naples, who has just won the battle of the White Mountain, kneels at prayer. Enter Saint Nicholas, whose feast it is, and who gives the atmosphere of winter peace. He then mounts to his empty niche. Musica prays for the child she is bearing, and for the wild and wounded people all round. Enter Saint Boniface, giving thanks for the victory, praying for the German people. He mounts his pedestal. Musica goes on praying for the people that she may bring them harmony. Enter Saint Denis of Athens, who modifies the effect of her words with : no world ever can store up happiness ; no harmony, except what this world's music suspends. The sea of Slavdom with cold, night, mud, snow, wind unceasing, reminds Europe that activity can be vain and progress interminably postponed. Mankind escapes torture only to suffer boredom. So the East has known. But he came west to the prow of the good ship Europe which steers forever to the western constellations away from the mud and materialism. As if inspired by his unheard soliloquy Musica offers

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God her child to be a gentle influence to come, to *resolve* humanely, these *suspensions* of good accord.

Saint Adlibitum closes the scene. He loves this land of mills and watersheds, and most of all the Danube, for it flows towards Paradise. Even if the earthly Paradise is long since dismantled, yet all free spaces are full of its rebuilding. Thither! ah thither!

Scene ii: Don Fernando, on shipboard for the New World, discusses with Don Leopold Augustus the obscenity of Nature, the sublimity of grammar, and the absurdity of other learned men. It comes out by accident that Fernando is brother to that Dona Isabel whose betrothed was killed by mistake in that skirmish with Don Rodrigo (first day, Scene ix). Isabel is now in America married to Rodrigo's principal lieutenant, Don Ramiro. Fernando is bearing Prouheze's letter to Rodrigo, and tells how he came by it. Leopold Augustus undertakes the risk of delivering the letter. In Scene v, it is plain that he has died of sunstroke, and his landlady beats his clothes and makes the letter fall out, as it is unlucky to handle it.

Scene iii: Is to show the manner of Rodrigo's government. He has just destroyed Almagro's prosperous plantation on the Orinoco, in order to transfer his slaves to the great Panama scheme of transporting galleons overland to the Pacific. (This is a highly important feature to which attention is called repeatedly in the ensuing action.) He compensates Almagro by the offer of all America south of Lima, along with a band of wild young men and desperate veterans gathered in Panama.

Scene iv: Mogador. Night. Three sentries discuss how Don Sebastian has been tortured to death by Camillo. (Explaining in a few flashes the slow horror of Prouheze's existence in the fortress.)

Scene v: (Already noted.) The letter.

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Scene vi: Ramiro and Isabel discuss the Viceroy; her influence, Ramiro's prospects. No chance while Rodrigo remains. Isabel longs for the letter. It falls at her feet (as though from Scene v). (She presents it in Scene ix.)

Scene vii: (An introduction to Scene viii.) Again at Mogador, Don Camillo puts in the hand of Prouheze asleep a crystal bead of her rosary which he has been seeking all day. He senses innumerable unseen presences.

Scene viii: Prouheze in dream sees the Globe. All blue ocean. It turns, and Panama is on its rim. More blue beyond. She hears Rodrigo saying her name. She longs for him. The greater Island of Japan looms up. Slowly it takes the form of a warrior in dark armour, and her Guardian Angel speaks. He has her hooked, but he pays out and retracts his line. In many luminous figures he shows her Rodrigo and her own soul wrestling with her attachment by pitting God against Rodrigo, suggesting milder climes than poisonous Mexico or scorching Mogador. He is not using her as a fish to play, but as a bait to catch Rodrigo. His love for her was the only means to make his pride feel the law of altruism, to imagine or allow for any other than self. Prouheze objects that love dis-sacramented is sinful. The angel retorts a famous phrase, 'Sin, too, serves.' He dimly forecasts Prouheze's early death as the appointed way for her to serve Rodrigo and finally to save. He gives her a foretaste of Purgatory, with strength and light to go through her last earthly trials. Then a sketch of Rodrigo's new departures—Japan, shipwreck (the Globe turns, showing the whole Far East from India to China). The long purpose of God towards the Orient races wedded so many ages to nothingness. He vanishes into the land praying Mary for them, and

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the whole sky glitters into a great image of The Immaculate Conception.

Scene ix: The Viceroy Rodrigo, in his palace at Panama, is working with his Secretary, Rodilard. Dona Isabel amuses herself with singing and desultory talk. She alludes to the letter to Rodrigo, which she has given to the Secretary. Rodrigo takes the letter. 'I cannot read.'

Scene x: A terrible duel of wits at Mogador between Don Camillo and Dona Prouheze. It begins with how and why she married him and goes on to a question of the fatherhood of their child. Thence to a diagnosis of Camillo's position and conduct towards Spanish interests and his own. Then to the influence of Rodrigo. Lastly, the nature and existence of God. He avows himself Mahometan. But he sees Christ in her and cries out for Him! A tense and poignant encounter, in which Prouheze wins a victory which is left in doubt to the end.

Scene xi: Rodrigo on the flagship of his fleet sets out for Europe. He takes leave, after his peculiar fashion, of his Secretary and Dona Isabel.

Scene xii: The fleet is off Mogador, two months later. The Viceroy sees through a telescope a stout defence of the fortress against the Moors. He will not go to the aid of Don Camillo. He wants Spain to concentrate on America and give up Africa. Suddenly the fortress signals a parley, and a boat with a woman on board is seen putting off from the port. And

Scene xiii: The Viceroy on the flagship receives Prouheze in state. She holds a little girl by the hand and presents her credentials. She explains her position at Mogador and how she has used it in the interest of Spain. She makes the child over to Rodrigo. This means that she is returning to her fortress-prison. Camillo's terms are: if you withdraw the fleet I let

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Prouheze go with it. Rodrigo will take her away, to free her from this preposterous renegade. She says death alone can set her free. Then ensues the terrific struggle between sentiment and principle, love and duty, expedience and austere honour. In the end Rodrigo, broken, weeps. Prouheze is taken on board the dark pinnace and the child screams for her.

FOURTH DAY

All the action of this day takes place at sea, and windward of the Balearic Islands. The sea is the chief actor in the whole drama. This Fourth Day leaves no doubt of it.

Scene i: Three fishermen are skylarking with a fourth, Mangiacavallo, whose bovine wit makes him fair game. Don Rodrigo's ship, all the battered remnant of his fleet, goes by under one spritsail and on a line between two masts flutter images of saints. They discuss his pictures, his incongruity with the merry gathering of the Armada against England going on round about them, and his Japanese painter-graver, who carries out his suggestions. All through this day, and notable especially in this scene, is a sense of freer breathing, a spiritual lightness of heart, in contrast to the brooding oppressiveness of the Third Day. Prouheze is dead (though 'tis not even hinted) and her tremendous victory over self and circumstance bears visible or tangible fruit.

Scene ii: Rodrigo is in his cabin, working at pictures of saints, dictating them to his Japanese amanuensis. Don Mendez Leal, a lay figure, 'a mere silhouette cut out in black cloth,' hangs upside down in a corner. They pass from pictures to reminiscence, which tells what has happened since Rodrigo saw Prouheze for the last time. Rodrigo gives some account even of the adventures of his mind. The futile Don Mendez Leal is brought to life by means as en-

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tirely artificial as himself, farcical but symbolic. One result of his actualisation by such novel methods is that he is a diplomatist who tells the truth (manifestly absurd like his appearance in the scene). Among other matters he offers his views on 'Christian Art.' Rodrigo entangles him into a jungle of suggestions for subjects of Sacred Art, such as the Earthly Paradise. This stumps the Don, or winds him, and he gives up, by letting fall what he has really come for. He receives a little picture of Saint Gabriel, the patron of ambassadors.

Scene iii: Early morning at sea. In a little boat Dona Sevenswords, aged 16 or so, the daughter of Prouheze and by her entrusted to Rodrigo, is bullying and chaffing a butcher's daughter into an expedition to free the Christian slaves of Barbary. She calls it delivering her mother. She speaks in admiration of the Viceroy, her father; and the Butcher's Daughter disparagingly compares him with Don John of Austria. Sevenswords confesses that she is in love with Don John, whom she has just saved from footpads that very night. She longs to go campaigning with him as his page.

Scene iv: A Hall in the floating palace of the Spanish King. He is like the King of Spades, whereas in the first Two Days he was like the King of Hearts. Gazing into a skull of rock crystal, he sees the wreck of his Armada. He explains his policy by his religion, and covers the skull as the Chamberlain enters. Glorious news! The Spanish fleet has destroyed the ships of Drake and Frobisher, and is now bombarding the Tower of London. A Jew merchant from Bayonne has brought the news. But Medina Sidonia, somehow, is drowned. The King orders *Te Deum* for a victory. An Actress begs him to recall Medina Sidonia. She fears he will fall in love with Mary of Scotland. The King promises to recall him on

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condition that she personates Mary of Scotland to Don Rodrigo, whom he intends to make Viceroy of England. This she undertakes, and with a curtsey she retires. The Hall fills with courtiers and functionaries. Solemn farce about the 'victory.' Who will go and govern England? All decline. The King tells them that England is Rodrigo's for the asking. But he must ask.

Scene v : Bidens and Hinnulus, each with his boat crew, come with our old friends the fishermen, looking for what is not quite evident, even to themselves. They ignore each other's presence except in scornful reference. A boisterous parody of the 'scientific spirit.' They work in opposite directions until the Whateveritis in the middle gives way and they topple over.

Scene vi : The Actress and her dresser discuss Rodrigo, and while she makes up and rehearses for Mary of Scotland, the Back-drop goes up suddenly, snatching away the whole outfit and disclosing another actress already made up as Mary of Scotland, but very much half-dressed, painting hard to the directions of Rodrigo. (His Japanese had left him, reasons un-said.)

They discuss the pictures. She brings the conversation on to herself. She must go back to England. Not at all, says Rodrigo. But her dear Medina Sidonia is there. As Rodrigo shows no jealousy she tells him straight that she would prefer to go with him. Rodrigo flirts with her half in earnest; and not so earnestly, but at greater length, toys with the idea of being England's Viceroy. But he will not touch the thing until he has finished his grand frieze entitled, 'The Kiss of Peace.'

Scene vii : Diego Rodriguez is coming home on his battered ship from a career of unprofitable ventures. He is sure Dona Austregesila has found his absence

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too long and is married to some lucky fellow. Don Alcindas comes on board with news of the fair Austregesila. Far from forgetting him she has looked out for his ship every day. Even now she descried it and sent him, Alcindas, with greetings. She has administered so well his patrimony that now he is the richest man in Majorca. Tableau. The lieutenant gets a final kick for daring to doubt the loyalty of such a woman!

Scene viii: On Rodrigo's boat, Sevenswords is weaning him from 'Mary of Scotland.' He frees his soul about Prouheze and their immortal love. Sevenswords tries to enlist him in the crusade for Africa. He counters with vast world-politics too big for her. She pouts, and they patch up a very provisional agreement.

Scene ix: Again the floating palace. The Throne-Room. The sea makes merry with the solemn pomposity of courtiers and King. Rolling and plunging, the floor *will* interfere with the most telling points of the Grand Consult. Meanwhile, the courtiers doing their best, lament the personal losses arising from the wreck of the Armada, now certainly known to the chosen. Some material windfalls of legacies and such are bemoaned with greater insincerity. Rodrigo has been sequestered for two days, and none of the real news has been allowed to reach him. He enters in the superb black of the Court as a grandee of Spain, and simultaneously the King is revealed enthroned. The King makes ironic summary of Rodrigo's achievements, concluding with a critique of his artistry and advancing quite convincing theories of art (they never can keep off it). Rodrigo replies with blasting suavity that the power of majesty to penetrate almost without a glance to the inmost heart and value of what has cost an inferior being so many years of painful study, so much coining of his life-blood, leaves him

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no choice but to devote his remaining years and energies to the correction of those shortcomings so plain to the royal perception! And so on, till the Vice-royalty of England is passionately urged upon him by the Chancellor. Rodrigo, in all good faith, consents to take office on one condition only: no fleet, no army, no officials, and no taxes. Rodrigo's new views baffle them all and make their sportive appointment into a severe lesson for themselves, but he is still deceived about 'Mary of England' the actress, and allows himself to be solemnly charged with a royal match between her and Don Ernest of Spain. But Rodrigo has more disconcerting proposals still. Let not only England, but all Europe, have the freedom of the Americas! There is plenty of space, plenty to develop. The scene ends in a frenzy of play-acting by all the Court, emphasised by the satiric motion of the sea, and the King commands Rodrigo back to close custody, going out with such majesty as the dancing floor-boards allow.

Scene x: Cinematograph effects are needed. Open sea under the full moon. Sevenswords has induced the poor Butcher's Daughter to swim out with her from Rodrigo's ship. A red lantern on shore was to give the signal of landing where friends with clothes were told to meet them. Sevenswords is done with her 'Papa,' since he is taken up with this 'England' scheme. She will go to Don John of Austria, who is setting off to-morrow. Meanwhile, as her speeches get voluble Butchie's get briefer. After one apology for her bad swimming, she drowns quite uncomplaining. Sevenswords, glorying in the sea, swims on, throwing one last encouragement to her comrade. The boat has seen them and is bearing down.

Scene xi: On a boat making for land Rodrigo in chains with two soldiers and Brother Leo. They torment him by reading and remarking on Sevenswords'

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parting letter. 'Dear Papa, he made her think he was her father.' 'Her father was Camillo, the pirate renegade, her mother was his mistress.' 'No,' says Brother Leo, 'I married them.' Rodrigo forgets his distress. He behaves with wonderful patience under the ingenious devilry of the soldiers. Brother Leo tries to soften or end it, in vain. One says he has just heard a young girl has been fished out of the sea and has died on their hands. Brother Leo tries to comfort him. The letter ends by saying that when she reaches Don John of Austria she will get him to fire a signal-gun. Just here a voice hails them, and two nuns come alongside in their trading boat. While the soldiers go forward Rodrigo asks Brother Leo about Prouheze.

The nuns are dealing in marine-stores to help Saint Teresa's new convents. They come aboard and chaffer. With much ado Rodrigo induces them to take him as part of the 'stores.' Brother Leo also pleads, and Rodrigo is sold for nothing into the slavery of Teresa of Jesus. As he climbs into the questing-boat a trumpet sounds triumphantly in the distance. The nun explains that it comes from the ship of Don John of Austria. 'My child is saved!' In the distance a cannon is fired, and Brother Leo says the final word: *Deliverance to all souls in prison!*

POSTSCRIPT

It will not be out of place to point to a few really amazing subtleties of the plot. They have been hopelessly missed by many smart French critics, who have not given the work the long consideration of the author's. The most casual brief episode of the action is the pivot of all that happens, putting aside the secret springs of Providence, Prayer and the power of good, weak good, against the strongest evil. Scene iv of the First Day makes the assignation by which Dona Isabel's lover chances to be killed through the mistaken

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zeal of Rodrigo. His error originates in the over-subtlety of his Chinese servant. Now Dona Isabel it is, married to Ramiro in Panama, that sets Rodrigo on his wild expedition to rescue Prouheze, and so on to Japan and back. It is Don Pelagio's austere and rigid righteousness that sets rolling the ball of inordinate desire, as witness Camillo's daring to make love to Prouheze in the very beginning of the first day. Pelagio seems somehow responsible for Isabel's luckless first love, as also for Musica's wild flight to the Viceroy of Naples. Interesting in the woof of the play is the diplomatic cast of the dialogue, as also of so many situations. Delicately self-revealing is the author, one of France's most trusted agents with foreign nations.

JOHN O'CONNOR.

Father John O'Connor's English edition of Paul Claudel's Satin Slipper is soon to be published by Messrs. Sheed and Ward.—EDITOR.