

constantly growing by the accretion of reprints, which as a whole is curiously amateurish in style, but is set off by occasional flashes of poignant beauty. About the best thing of Townshend's is his "Pure Simple Love," but this is too long to quote. As a fair specimen of his craft we choose the little "Youth and Beauty," taken from the "Ayres and Dialogues" (1653) of H. Lawes, and already reprinted by W. Beloe in his "Anecdotes of Literature" (1812):

Thou art so fair, and yong withall,
Thou kindl'st yong desires in me,
Restoring life to leaves that fall,
And sight to Eyes that hardly see
Halfe those fresh Beauties bloom in thee.

Those, under sev'rall Hearbs and Flowr's
Disguis'd, were all *Medea* gave
When she recal'd Times flying howrs,
And aged *Eson* from his grave,
For Beauty can both kill and save.

Youth it enflames, but age it cheers,
I would go back, but not return
To twenty, but to twice those yeers;
Not blaze, but ever constant burn,
For fear my Cradle prove my Urn.

A book from the Clarendon Press, similar in general appearance to the Tudor and Stuart Library, but printed in modern types, is the "Trecentale Bodleianum," which, as the sub-title explains, is "a memorial volume for the three hundredth anniversary of the public funeral of Sir Thomas Bodley, March 29, 1613." It contains Bodley's autobiography, the first draft of his statutes for the Library, extracts from his will relating to the Library, two funeral orations in Latin, besides other pertinent matter.

Any book on government which expressed appreciation for courtesies extended by "Mr. Charles F. Murphy, head of the Tammany organization in New York city," and by other authorities only less notable, ought to be a sure guide to the subject; and, indeed, the material in Prof. P. Orman Ray's "Introduction to Political Parties and Practical Politics" (Scribner) is well selected. It is also written in a clear, brisk, textbook style. Exception will be taken by many students in this field to the author's rosy view of direct legislation as a remedy for the evils of our legislative system. In this part of his book he almost becomes an advocate, backing up his opinions with quotations from other writers who think as he does, instead of presenting the considerations on both sides, giving the results of the experiment as far as it has had certain results, and leaving the matter there. A more sweeping criticism is that of his arrangement. Superficially, a four-fold division into "Present-Day National Parties," "Nominating Methods," "Campaigns and Elections," and "The Party in Power" may seem logical, as following the chronological order of political events in the life of a party. But the consequences of this distribution of material are not entirely happy. The student is nearly three-fourths of the way through the book before he comes upon Machines and Bosses, this chapter having been placed in Part IV. Yet how much of an understanding of the subject of Part II, "Nominating Methods," or of Part III, "Campaigns and Elections," will he have without it? Especially commendable is its attention to the forms of the ballot and to the comparatively neglected topic of the politics of legislative bodies.

The composite character of English speech is strikingly illustrated by the double section of the "Oxford English Dictionary" *Sniggle-Sorrow*, prepared by W. A. Craigie (Frowde). Among the 3084 words listed there are numerous snippy English monosyllables in *Sn*—such as *snore*, *snort*, *snuff*; Dutch *snow*, a small sailing vessel; Scandinavian *snipe* and *snub*; Gaelic *sonsy*, happy epithet for a lass; French *sojourn* and *soirée*, of which the first record is from Lady Granville's Letters, 1820; Italian *solo* and *soprano*; Latin *socialism*, *soliloquy*, and *solitary*; Greek *solecism* and *sophist*; Oriental *sofa* and *sophy*. The ancient anarchy in spelling into which some of us are again so merrily plunging is recalled by the word *soldier*, which has appeared in at least seventy different forms. Dilettante Walpole gets the credit for introducing in 1760 the rich romantic adjective *sombre*, indispensable in characterizing the reflections of the Byronic and pre-Byronic heroes. To the Romantics and to Scott in particular is due the revival of *sooth*, which seems almost abruptly to have lapsed from use in the middle of the seventeenth century. The sense development of the verb *soothe* offers a peculiar surprise to any one who has associated *soothing* too closely with a certain sovereign syrup for ululant infants. *Soothe* is good old Anglo-Saxon for *verify*, and, indeed, is used in that sense as late as the sixteenth century, *e. g.*, "being inquisitive of these matters, I could find no one of them *soothed* by such persons upon whose relation I am disposed to venture." *Soothe*, however, moves towards its modern meaning when Warner writes in 1596, "Amen, I sooth'd no lye," and Lane in 1616, "to heere what lies they *soothe*." The next step is indicated in Massinger, 1623, "Sooth me in all I say. There's a main end in it." And so by little and little *soothe* suffers its declension from verifying to corroborating, to backing up, to encouraging, to praising, to pacifying, and to drugging.

Another interesting sense-history is that of the word *snob*, a term of obscure origin, in its earliest use, in 1781, meaning a shoemaker or cobbler. In its second stage it is Cambridge slang for "any one not a gownsman, a townsman"—the equivalent of "mucker" in Cambridge, Mass. Next in 1831 it is generalized to include any persons "belonging to the ordinary or lower classes of society." The classical English sense is fixed by Thackeray's "Book of Snobs," 1848, where it means "one who meanly or vulgarly admires and seeks to imitate, or associate with, those of superior rank or wealth; one who wishes to be regarded as a person of social importance." Now, there is a distinction between the English and the American use of *snob*, which is neither defined nor illustrated in the Oxford nor in our own Webster's Dictionary—a distinction due to the influence of aristocratic as compared with democratic traditions. In an American University town, for example, *snob* is not applied by gownsmen to townsmen, but by townsmen to gownsmen. In American social circles it may occasionally be applied to vulgar "climbers," but it is much more likely to be applied by "climbers" to inaccessible members of the "inner circle"; a snob is

not one who seeks to associate with those of superior rank or wealth or intelligence, but one who keeps aloof from those of inferior rank or wealth. In other words, an English snob is a man who falls short of the perfect aristocrat through a taint of democratic vulgarity, whereas an American snob is a man who falls short of the perfect democrat through a taint of aristocratic exclusiveness.

The purpose of "Home Life in Russia" (Macmillan), by A. S. Rappoport, is, apparently, to give a casual reader an impression of the manners, customs, and ways of thought that distinguish the Russian people from their western neighbors. In this the book resembles the "Russian Life in Town and Country" of F. H. E. Palmer, to which, however, it is by no means equal in merit. Though Dr. Rappoport gives excellent and entertaining information, he sometimes presents it in a form unintelligible to persons not previously acquainted with Russian affairs; thus he continually uses the terms Great Russian and Little Russian, but never explains their meaning. His incoherent style, and in particular his continual neglect of paragraph structure, make reading wearisome. Important mistakes occur; for example, the Carnival discussed on pages 37-39 is the same festival as the Butter Week of pages 52-56. This Butter Week does not precede Easter, as is stated on pages 52, 53, but Lent; this odd slip leads the author to repeat a description of a popular custom of which he has already written (p. 38). The statistics of attendance at the Russian universities are given for the year 1901 (p. 204), though later figures are readily ascertainable. The system of transliterating Russian words is more German than English, and is made worse by frequent misprints; "les monshires c'est tout" (p. 7) is evidently meant for "les moushiks [muzhiks] c'est tout." The best feature of the volume is its admirable illustrations, prepared from photographs either of actual scenes or of paintings by Russian artists.

"History as Past Ethics" (Ginn), by P. V. N. Myers, is intended to complete "the series of historical text books which I began more than twenty years ago." The sub-title is "An Introduction to the History of Morals"; and the book conveys briefly what the author conceives to be the chief characteristics of the ethical and moral ideals of various Oriental peoples, of the Greeks and Romans, and of Christian Europe in the different stages of its history. Mr. Myers has read many books, and presents in clear and simple language much information which, as information, it would not be amiss for high-school pupils to acquire in connection with their courses in history. But besides presenting this information, he has made an attempt to illustrate by means of it a theory of moral progress which in turn becomes the basis for a philosophy of history. The theoretical part cannot be accounted original, nor very convincing; it is, indeed, not quite consistent, a circumstance which seems to arise from the fact that Mr. Myers has taken, for his purpose, ideas from many sources which do not always fit neatly together. He maintains, for example, that neither intellectual advance, as Buckle thought, nor economic conditions, as Marx would have us believe, nor religion,

as churchmen insist, is the directing force in history; moral progress, on the contrary, constitutes "the very essence of the historic movement." But then it turns out that moral progress is itself dependent precisely upon intellectual advance, economic conditions, religion, and so on. This is much like saying that history is determined by moral progress, and moral progress by history. Well, it is not given to all to bend the bow of Ulysses! In spite of his theorizing, Mr. Myers's book will doubtless have its uses.

Anson Phelps Stokes, who for nearly half a century had been prominent in the mercantile and financial life of New York city, died on Saturday, aged seventy-five. He was the author of "Joint-Metallism," which went through five editions, and of two books of travel, "Cruising in the West Indies" and "Cruising in the Caribbean with a Camera."

Science

In Beaver World. By Enos A. Mills. With illustrations from photographs by the Author. Boston: Houghton Mifflin Co. \$1.75.

Except a few good notes in magazine articles, chiefly valuable for their photographic illustrations, nothing of much account has been published about the beaver since the classic book by Lewis H. Morgan, issued in 1865. Mr. Mills has made his home since boyhood in the Rocky Mountains, winter and summer, yet has found time to ramble all over the continent, everywhere giving "studious attention" to the beaver. "At any time during the past twenty-five years," he explains, "I could go from my cabin on the slope of Long's Peak, Colorado, to a number of colonies within fifteen minutes. . . . One autumn my entire time was spent in making observations and watching the activities of beaver in fourteen colonies. Sixty-four days in succession I visited these colonies, three of them twice daily. These daily investigations enabled me to see the preparations for winter from beginning to end. They also enabled me to understand details which with infrequent visits I could not even have discovered."

Knowing these prefatory statements to be true, the reader will expect much novelty and minuteness of information, and he will not be disappointed. Moreover, he will be pleased to find the story told in terse, straightforward English, brightened by sympathetic sentiment, yet free from rhapsody or flighty hypothesis. There is some repetition, because several of the chapters have been previously used as separate articles; but an excellent index corrects this fault of orderly book-making.

The text of the book, so to speak, is the history of a colony of beavers which existed high up on Long's Peak, as mentioned. Their work and play, how they

obtained food, were housed, and solved the problem of winter; how they repaired accidents and invented new ways of doing things to meet emergencies; and how, incidentally, they served the world by checking floods and storing water, are related with interesting details and exhibited in photographs. Interwoven with this are notes of comparative observations made elsewhere, sometimes corroborative, often at variance, manifesting the individuality of colonies as well as of single workers in adaptation to varying circumstances.

The form and material of the beaver's house are familiar, but several widely accepted statements in regard to its structure seem less certain in the light of Mr. Mills's experience. The construction of a typical "lodge" in the Rocky Mountains is thus outlined:

Most beaver houses stand in a pond, though a number are built on the shore and partly in the water, and still others on the bank a few feet away from the water. . . . Houses that are built in a pond usually stand in three or four feet of water. The foundation is laid on the bottom of the pond, of the size intended for the house, and built up a solid mass to a few inches above water-level, . . . forming the floor of the low-vaulted room which is enclosed by the thick house-walls. In building the house the beaver provides a temporary support for the combined roof and walls by piling in the centre of the floor a two-foot mound of mud. Over this is placed a somewhat flattened teepee- or cone-shaped frame of sticks and small poles. These stand on the outer part of the foundation and lean inward with upper ends meeting against and above the temporary support. The beaver then cover this framework with two or three feet of mud, brush, and turf, and thus make the walls and the roof of the house. When the outer part of the house is completed, they dig an inclined passageway from the bottom of the pond up through the foundation, into the irregular space left between the supporting pile of mud and the walls. And of this space they shape a room, by clawing out the temporary support and gnawing off the intruding sticks. This represents the most highly developed type of beaver house.

The reviewer does not know where else he could find so detailed an account of beaver architecture as this; and many other revelations of the work and psychology of the animal are equally original in statement.

Prof. Charles K. Leith is bringing out, through Holt, a small volume on structural geology.

The little manual, "Elementary Geography of North and Central America and the West Indies," by F. D. Herbertson, is Volume V in the Oxford series (Frowde). It is a very condensed description, but is readable and well illustrated.

Recent anxiety over the national meat supply makes timely the appearance of "Sheep Farming," written chiefly by the late John A. Craig, and published in Mac-

millan's Rural Science series. When legislators propose to prohibit the killing of calves for veal, in order to conserve the beef supply, and when statisticians are calculating the diminution in the numbers of market lambs, all books which point the way to the raising of meat on our farms are of especial value. "Sheep Farming," recognizing that the days of the open range are going, if not gone, encourages and explains the keeping of sheep on the ordinary homestead farm. The book, three chapters of which are by H. P. Miller, thoroughly discusses farm equipment, the choice of breeds, the formation and management of a flock, and the preparation of sheep for exhibition. The illustrations are very satisfactory, especially the series showing a sheep-shearing expert at work.

Drama and Music

"In the Vanguard" (Macmillan), a three-act play by Mrs. Katrina Trask, is animated by such high purpose and contains so much sound philosophy that it is a pity its enthusiasm was not tempered by discretion—by a little clearer recognition of the fact that this perverse and headstrong world is not yet ripe for government by Utopian principles. With a little larger admixture of worldly wisdom it might have been made much more effective. The theme of it is the folly, wickedness, and wastefulness of war, and it is fortified by all the usual arguments, most of which, in theory at least, are entirely impregnable. To discuss them would be to provoke a futile controversy. Mrs. Trask's hero resigns a lucrative legal position and turns soldier for the sake of the heroine, Elsa, who vows that she will only wed a hero. In war he distinguishes himself greatly, winning glory and rapid promotion, but after a bloody battle he comes across a dying enemy, smitten with remorseful despair, who succeeds in convincing him that each individual combatant must share the collective responsibility for all the lives destroyed in conflict, and that he himself is therefore many thousands of times a murderer. So he throws up his commission, and his hopes in love, preferring to endure contempt rather than engage further in impious bloodshed. But, fortunately for him, a rich humanitarian, a believer in the philosophy and morals of Christ, although a bitter opponent of much clerical teaching and dogma, has, in the meanwhile, shown Elsa the superiority of spiritual to merely physical courage, and she is ready to welcome the returned soldier. Thus virtue triumphs after all, and is made supremely comfortable by the wealthy benefactor, who finds the young man a profitable and honorable job. It is a pretty, sentimental story, written in places with no little vigor and eloquence, but it is not well suited, either in expression or form, for stage representation.

Gabriele d'Annunzio's new play, "La Pisanella, ou la Mort parfumée," was produced a fortnight ago at the Châtelet Théâtre in Paris. The action, we read in a notice in the London *Times*, takes place in Cyprus, when young Huguette de Lusignan ruled over an accursed island. According to prophecy, it would be delivered from pestilence