

the dominant classes in a great part of Europe between the eleventh and the sixteenth centuries; and which, more completely developed in some countries than in others, was so far universal that a large portion of its usages is common to all the nations of western Europe." It was based upon the military and territorial system of the Teutonic nations which made a distinction between men of noble blood and the rest of the world. The form which it took was modified by the institutions of the Roman Empire and by those of the Catholic Church, to which were added the extraneous element, the worship of women. The centre of its influence was in France. Its history is, however, not merely the history of a noble caste. Chivalry held up an example also to men of low degree and raised the courage, softened the manners, and relaxed the morals of the common people. "Chivalry taught the world the duty of noble service willingly rendered. It upheld courage and enterprise in obedience to rule, it consecrated military prowess to the service of the Church, glorified the virtues of liberality, good faith, unselfishness and courtesy, and above all, courtesy to women. Against these may be set the vices of pride, ostentation, love of bloodshed, contempt of inferiors, and loose manners. Chivalry was an imperfect discipline, but it was a discipline, and one fit for the times. It may have existed in the world too long: it did not come into existence too early: and with all its shortcomings it exercised a great and wholesome influence in raising the mediæval world from barbarism to civilisation.

To the intrinsic attractions of his subject Mr. Cornish has added much adornment in the way of reproductions of quaint pictures from mediæval sources,—pictures illustrating typical phases of chivalric mediæval life. μ.

BOOK REVIEWS AND NOTES.

THE LIFE AND WORKS OF FRIEDRICH SCHILLER. By *Calvin Thomas*, Professor in Columbia University. New York: Henry Holt & Company. 1901. Pages, xvi, 481.

Schiller is the most beloved of the German poets. His personal character and life were above reproach and his poems are the graceful reflection of a pure heart and a noble mind. They of all others have appealed most to the hearts of the German people, and emotionally if not intellectually Schiller stands foremost in German popular esteem, his contemporary, the gigantic Goethe, having never rivalled him on this plane. Character, grace, and intellectual vigor have therefore united to make the story of his life and achievements one of interest to every cultured person. We have accordingly to welcome the present admirable biography of Schiller by Professor Thomas, who is known for the literary and philosophical thoroughness of his researches in German literature; and we may expect that his analysis of Schiller's life and work will leave no important aspect untouched. He has endeavored, as he himself says, "to give a trustworthy account of Schiller and his works on a scale large enough to permit the doing of something like justice to his great name, but not so large as in itself to kill all hope and chance of readability. By a trustworthy account I mean one that is accurate in the matters of fact and sane in the matters of judgment. That there is room for an English book thus conceived will be readily granted, I imagine, by all those who know. At any rate Schiller is one of those writers of whom a new appreciation, from time to time, will always be in order."

Professor Thomas, like most other unbiassed students of German literature, especially such as have a predominantly philosophical turn of mind, was first inclined to yield to the irresistible fascinations which the great intellect of Goethe excited, and to think almost disparagingly of the work of his brother poet. But time has wrought changes in his mind; he says: "For the poet who wins the heart of a great people and holds it for a century is right; there is nothing more to be said, so far as concerns his title to renown. The creative achievement is far more precious and important than any possible criticism of it."

And yet Professor Thomas has not been uncritical, nor allowed his scientific scruples to "melt away in the warm water of friendly partisanship." He has endeavored to interpret Schiller's works as the expression of an interesting individuality and an interesting epoch, to "experience the savor" of the man, and to understand the national temperament to which he has endeared himself. The author has written a work which while scholarly, is not wholly for the scholar; it is a work which any student of literature can read. That he has accomplished his task with credit it is superfluous for us to say. The volume makes typographically some pretensions to elegance and is adorned with excellent photogravure portraits of Schiller, Körner, and Charlotte Schiller, with a facsimile of the letter from Schiller to Körner and a picture of Rietschel's Goethe and Schiller Monument at Weimar.

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THE FALLEN GOD: AND OTHER ESSAYS IN LITERATURE AND ART. By *Joseph Spencer Kennard*. Philadelphia: George W. Jacobs & Co. 1901. Pages, 198.

This book is a specimen of elegant printing and binding. The paper is apparently hand-made, and the ornamentation is artistic in the best sense of the term. The book contains illustrations, all of them photogravures, irregularly scattered through the volume. The edition is limited to twelve hundred copies.

The author is a literary man living in Italy, and Italian influence is noticeable in his style of treatment as well as artistic preferences.

The book is a collection of essays, the first one, "The Fallen God," giving the title to the entire book. The first essay naturally invites reading, and we find in it the discussion of an interesting and significant chapter of folklore, which is the legend of the fallen God. Mr. Kennard associates the Bible passage concerning Lucifer, "How art thou fallen from Heaven, O Day-Star (Lucifer), Son of the Morning! Yet thou shalt be brought down to hell, to the uttermost part of the pit," with the fall of Hephæstos, the Greek fire-god, whom his father Zeus throws down from Olympus, and makes it very plausible that the old myth of the fallen god might be a symbolisation of a folklore interpretation of shooting stars. The most ancient folklore traditions are slippery ground, and we do not propose to venture an interpretation of our own. We do not feel inclined to give an unreserved assent to Mr. Kennard's theory, for plausible though it may be, there are other theories not less plausible.

With every change in the interpretation of religious faith the old conception is apt to represent a fallen god; this may, but need not have given rise to the myth of the fallen god. At any rate, the observation of shooting stars, most probably, has furnished a detail only to the embellishment of a legend which had originated in its own way on lines of thought now unknown to us.

The other articles contained in the book are partly sketches and partly longer essays, and deal with topics of art and belles-lettres, especially Italian art. Mr.

Kennard's essays on "Sincerity in Art" and "Unity in Art" are very thoughtful and will scarcely give cause for criticism of any kind. His essay on the "Two Fictional Friars," which are Shakespeare's Laurence and Manzoni's Fra Cristoforo, is an instructive contribution to the history of the *dramatis personæ* on the stage. The friar in the fiction of the sixteenth and seventeenth centuries takes the place of the *Deus ex machina* of the ancient poets. He is humble and yet noble; he is the friend of the menial and "the counsellor and guide of the master. He takes alms from all, and gives to all that come to the convent door." In short, he is prepared for all things. The friar of this type,—that is to say, the kind helper in emergencies,—has disappeared from fiction because he has disappeared from life. The friars we find in fiction are generally pale shadows without a concrete personality, with the exception of the two friars mentioned, Shakespeare's and Manzoni's, who are portrayed with a lifelikeness which is rare in other literary productions of the same kind.

The articles, "Edmondo de Amicis" and "Niccola Pisano," the former a great Italian novelist and the latter the founder of the modern school of Italian sculpture, introduce us into an Italian atmosphere, which betrays a close acquaintance with, and a love of, Italian idiosyncracies. Two short essays, one on music, another on Avignon, complete the collection.

The book no doubt will be an ornament in any library, and it is a pleasure to spend an hour with an author like Mr. Kennard.

P. C.

SCIENTIFIC BIBLE. Reason—Revelation—Rapture. Twentieth Century Testimony. Nature and "Me"—One. Knowable, Human, Natural, Personal God. Self-Eternal Substance. *Natural Law*. By *Mary A. Hunt*. Published for the author by F. E. Ormsby & Co., Chicago. Pages, 76.

This book is a bold enterprise expressing in verse the enthusiasm for an ego-centered world-conception. The odd title with the hardly defensible "Me" in quotation marks is not very promising, but the verses read fluently, and rise in many passages to a height of ecstasy which will carry away those who think and feel like the author. How far the pantheistic and ego-centered views are tenable is another question, and we may doubt the logic of the proposition that God cannot be what we are not. Here is a specimen of the author's verses on God:

"Then *out of Thee* we cannot go,
Nor Thou from us depart,
Thou art our Head and Hands and Feet,
Intelligence, and Heart.
For what Thou art, we too must be,
Thou Infinite I AM,
All finished, uncreate. We live
To love Ourselves—Thy Man."

The nature of the "me" which attends to its natural growth and duties untaught is characterised in a series of instances among which one is described as follows:

"The honey bee no tutor has,
No lessons hard to spell,
No architect helps her to build
Her geometric cell.
She sips the dew and sucks the sweets

To mix her loaf of bread,
 No book has she—no recipe
 To bake it brown or red."

The third volume of Dr. G. Holtzmüller's admirable and comprehensive work on *Solid Geometry* has appeared. While the work eschews the use of the differential calculus, it is not by any means what would be called in this country an elementary treatise. The figures are excellently made, and the typography is up to the standard of the other works published by G. J. Göschen, of Leipsic. (*Elemente der Stereometrie*. Pages, 333. Price, bound, M. 9.80.)

The same house also issues in their excellent mathematical series edited by Schubert, the first part of a *Multidimensional Geometry* treating of linear spaces, by Dr. P. H. Schoute, of the Imperial University of Groningen, Holland. Although the book bears the title "Multidimensional Geometry," the author has exclusively restricted his investigations to the geometry of Euclid. The work, while requiring no knowledge of the differential or integral calculus, is thoroughly modern in its methods and spirit, treating our geometrical concepts and propositions from many and varied points of view. (*Mehrdimensionale Geometrie*. Pages, 295. Price, bound, 10 M.)

Prof. Thomas F. Holgate of the department of applied mathematics in Northwestern University has published a *Plane and Solid Elementary Geometry* for use in high schools and academies. While deviating very slightly from the treatment of the traditional text-books, there are many practical and external points about Professor Holgate's work which will recommend it to teachers. The classified summaries at the end of each chapter are a very serviceable feature and one which we have often wished were more universally introduced. (New York: The Macmillan Company. Pages, 440.)

Professors W. W. Beman and D. E. Smith have recently issued a simpler edition of their *Elements of Algebra*, calling this tenderer scion of their original work *Academic Algebra*, the design of it being to cover the ground with sufficient thoroughness to prepare the student for college. (Boston: Ginn & Co.) It would seem that the secondary educational public must still be fed on milk, and the authors have accordingly dropt from their new exposition all such exotic and formidable matters as symmetry, functions, graphs, etc., which in the hands of a good teacher could only simplify, not impede, the reception of the subject. Such has been the fate of nearly every other work that has endeavored to infiltrate into High School circles some of the spirit of the so-called modern but sometimes really ancient methods. It was in this manner that the admirable *Elements of Physics* of Professor Henry Crew (Macmillan) had to be stripped in its second edition of its few harmless Greek letters and its few simple trigonometric formulæ,—an excision which, happily, however, did not mar the many original features of the book. Instructors will be glad to learn that Professor Crew, in collaboration with Dr. Robert R. Tatnell, has applied the same fearless and independent qualities that distinguished his *Elements*, to the preparation of a *Laboratory Manual of Physics for Use in High Schools* (Macmillan). The work is modern to a degree, and while classical experiments as such have been discarded, the simplicity of the little experimental researches which the authors have selected "to illustrate the first principles of physics" is nothing less than surprising. The apparatus recom-

mended is in most cases simple and inexpensive, and even where the help of a mechanic is required it is such as can easily be obtained.

The story of the rescue of Kansas from slavery has been well and convincingly told by Dr. George W. Brown, of Rockford, Ills., in a book entitled: *Reminiscences of Gov. R. J. Walker; With the True Story of the Rescue of Kansas From Slavery*. Dr. Brown was a participant in the great contest which made Kansas a free state, being the publisher and editor of *The Herald of Freedom*, one of the organs of the Free State party. The book is dedicated to Mrs. Sara T. D. Robinson, the widow of the first state governor of Kansas, who directed its policy during the greater part of the War of the Rebellion. (Printed and published by the author, 1902. Pages, 204. Price, \$1.00.)

The Bohemia Guild of the Industrial Art League of Chicago publish a pretentious volume entitled: *Chapters in the History of the Arts and Crafts Movement*, by Dr. Oscar Lovell Triggs. The "arts and crafts movement" aims to associate art with labor. It was, strange to say, initially an English movement and began with William Morris, who labored for many years in the cause. It has now spread to America and has assumed fantastic as well as noble forms. Dr. Triggs has considered the historical and theoretical side of the movement and has written in this work on the relationship of Carlyle, Ruskin, and Morris to the new artistic industrialism. The truth at the bottom of this movement is one with which all will be in sympathy, and Dr. Triggs's portrayal of the achievements of the great masters in this field will be read with much interest. The volume is provided with an antique title-page and is adorned with reproductions of bas-reliefs of Carlyle, Ruskin, and Morris made by Julia M. Bracken. (Pages, 198.)

The New World and the New Thought by Dr. James T. Bixby breathes a spirit of liberalism and good will in religious matters that will go far toward the ultimate establishment of a firm alliance between science and religion. The author's sentiments may be gathered by the following remarks: "The reconstructions of modern science do not touch the substance of religion. They only shift its forms and really enlarge its sway and dignity. . . . Whatever science has wrenched from the hand of faith she has given her back triple and quadruple gifts. It has not emptied the world of spiritual force, but filled it with the presence of one All-inclusive Wisdom, one Infinite Power and Eternal Love, from the firm yet tender embrace of whose perfect order we can never fall." (New York: Thomas Whitaker, 2 and 3 Bible House. 1902. Pages, 219. Price, \$1.00.)

The Macmillan Company have also just issued a large work treating of *The Story of the Mormons*, by Mr. William Alexander Linn. This work traces the history of the Mormons from the inception of the new Bible and sect to the present day. Previous histories of the Mormons, the author claims, have either been written by the inspiration of the Mormon Church or by apostates, or by persons otherwise prejudiced against their subject. Mr. Linn rests his narrative largely on Mormon authority, and he has drawn his picture of the prophet Joseph Smith from material provided by the prophet himself, giving on Mormon authority an inside view of the basis on which Mormonism rests and of the causes which compelled the followers of the prophet to move from State to State and eventually to the western wilderness. (Pages, xxiv, 637. Price, \$4.00.)

God the Beautiful; An Artist's Creed, is the title of a selection of letters made by E. P. B. from the papers of a young Danish gentleman and artist. The author of these letters died in Scotland, and it was only at his deathbed that the editor became acquainted with him. The religion here set forth is a worship of beauty, not in its sensuous but in its divine aspect. Beauty is divinity in its most engaging form, and wherever we see beauty there is revelation. In poetry we shall find consolation for all the sorrows of life. It is the editor's hope that these letters "may bring some who are dissatisfied with the present religious systems, and who may be drifting into agnosticism, to realise, with my friend, that there is a nobler faith in *The Religion of the Beautiful*." (London: Philip Wellby. Pages, xvii, 219. Price, 1s. 6d.)

The instructive story of the rise and fall of the Cotton States is little known, and Mr. William Garrott Brown's lectures on *The Lower South in American History*, recently published by the Macmillan Company, will supply much apposite information. The events which the author has sketched are replete with interest and form an attractive narration. A mystical and rhapsodic vein is noticeable in some of the passages and chapters, but upon the whole the author has drawn an adequate picture of the social and political conditions obtaining in the South before and after the war. (Pages, x, 271. Price, \$1.50.)

Dr. Richard T. Ely, Professor of Political Economy in the University of Wisconsin, has issued a new and enlarged edition of his forceful essays on the *Social Aspects of Christianity*. The duties of Christianity toward the sociological problems of the present day are very skilfully emphasised in this volume, and the suggestions which Dr. Ely makes will go far toward attaining a better understanding of what the living world of to-day may expect of a Church that holds forth the promise of eternal salvation. (New York: Thomas Y. Crowell & Co. Pages, x, 161. Price, 90 cents.)

Searching for the Truth is the title of a work recently issued by Peter Eckler, 35 Fulton St., New York. The book is written from the freethinker's point of view. True believers are advised not to read it. It consists of an examination of such topics as "Was Christ Divine?" "The Impracticability of Christianity," "Natural Sources of the Supernatural," "Logical Morality," "Individual and General Improvement." The unknown author declares it his intention neither to destroy what may be worthy nor to offend unnecessarily. (Pages, x, 579. Price, \$1.50.)

The Evolution of Immortality is the subject treated by Dr. S. D. McConnell in a work published last year by the Macmillan Company. The considerations which the author has advanced will appeal to many minds; they are tacitly an acceptance of the evidence of a future life implied in "that enormous but unsatisfactory mass" of facts contributed by spiritism, occultism, and telepathy. The solution of the problem of immortality is found in "the Gospel of the Resurrection." (Pages, 204.)

Albert Walkley has written a series of imaginative letters dealing with the facts of the life of Theodore Parker. The little book is published by the Neponset Press, Boston. (Pages, 127.)