

divided between Guglielmo Marconi and Prof. Ferdinand Braun (Strasburg), and the Peace Prize will be shared by Senator the Baron d'Estournelles de Constant, president of the French parliamentary group for international arbitration, and M. Beernaert, sometime Minister of State and Belgian representative at the last Hague peace conference. This last prize, which was, three years ago, voted to Theodore Roosevelt, has been awarded annually for nine years, and has on five occasions been divided. The prizes amount to about \$40,000 each.

Leonard Augustus Jones, for twenty years (1884-1904) associate editor of the *American Law Review*, died December 9 in Boston. He was born at Templeton, Mass., in 1832, and was graduated from the Harvard Law School in 1858. Since 1898 he had been chief justice of the Massachusetts Land Court. His writings include legal treatises of recognized value.

The Rev. John McDowell Leavitt, formerly president of Lehigh University, at South Bethlehem, Pa., and of St. John's College, Annapolis, died in the latter city December 12, in his eighty-sixth year. For several years after his graduation from Jefferson College (1841), he studied and practised law. Later, he entered the theological seminary at Gambier, Ohio, and was ordained in the Protestant Episcopal Church in 1848. Subsequently he held a professorship in Kenyon College and later in Ohio University and in the Reformed Episcopal Theological Seminary (Philadelphia). After identifying himself with the Reformed Episcopal Church, Dr. Leavitt went to Lehigh University, and for many years was president of that institution. He was, also, editor and publisher of the *Church Review* and the founder and editor of the *National Review*. His writings comprise "Reasons for Faith in the Nineteenth Century" and other religious works and a number of poems.

Science.

The Place of Animals in Human Thought. By the Countess Evelyn Martinengo-Cesaresco. New York: Chas. Scribner's Sons.

The Countess Cesaresco has here thrown new light upon one of the oldest of subjects. The ordinary reader, perhaps, will not be attracted to the perusal of this book by the title alone. It is, nevertheless, safe to say that few intelligent persons will begin the reading without pushing through to the end. From the ancient Vedic theory of "soul-wanderings," in which one follows the procession of the human soul from death to life through sundry animal forms, to the ideas of Descartes and Darwin, and the kindly moderns who would apply humane principles to the lower animals, the subject is treated with a degree of learning and with a clarity and sprightliness of style that hold unflagging attention.

The Vedic theory that animals, like

men, enter at death a soul-world in which they preserve their identity, does not commend itself strongly to modern conceptions. Yet to Asiatics the destruction of spirit seems quite as impossible as is the destruction of matter to a nineteenth-century biologist. The horse and the goat that were immolated at a Vedic funeral were intended to precede and announce the coming of the soul of the deceased. Therewith went the idea that the human spirit would need the services of its animal companions in the spirit-world, and would there be served by them. This, of course, implied the immortality of the animal as well as of the human soul.

The Suttee, which withstood the progress of Christianity and modern Western ideas so strenuously, had its origin in the wish that the wife might accompany and serve her husband in the future life, as in the present. As illustrating the wide diffusion of like ideas, and the strong hold that it takes on primitive minds, our author cites the case of an old Irish woman, within her own knowledge, who, on being remonstrated with for having killed her husband's horse, replied, "Do ye think I would let my man go on foot in the next world?" Coming down to the Sutras and Upanishads, one finds the belief expressed therein to be that the same soul in its wanderings may occupy the body of a Brahman, a worm, an insect, a begging tramp, a dog, an elephant, a cow. The Grecian philosopher, Pythagoras, who interpreted transmigration to European minds, and who may have borrowed it from Egypt, believed that he had been one of the Trojan heroes, and at once recognized his shield among the votive weapons hung up in the temple of Juno. Lucian's satire upon the Pythagorean theory, which is better known to modern readers by the use which Erasmus made of it with such gusto, presented a Pythagorean cock which had been successively a man, a woman, a prince, a subject, a fish, a horse, and a frog. This varied experience was summed up in the judgment that man was found to be the most wretched of all creatures! For all others patiently grazed within the allotted enclosures of Nature, while man alone broke out and strayed beyond those safe limits. Doubtless, many of Lucian's Roman admirers eschewed the admirable moral, and held the doctrine thus parodied as the height of absurdity. But in the essential feature of a transmigration of spirits, it still appeals to a great multitude of human beings, as a most serious truth.

After Pythagoras, the Greek Empedocles thought that he had passed through many forms, among others those of a bird. Could such fancies have originated from dreams? This reviewer recalls how the dream of flying like a bird came to him night after night, and persisted during much of his youth. He

would awake from sleep with the impression deeply set in his mind that he had been a flying creature. How easy the step from this vision-estate to the belief, at last, in a past where one had wandered in a bird-soul. That some such conceptions as the above had decided lodgment among early Christians is manifest not only from the views expressed by Origen, but by the deliverance of the Council of Constantinople; A. D. 543: "Whosoever believes in the fabled prior existence of souls, let him be anathema!"

Not the least interesting part of this volume is that which relates to the Christian period, and the strange views held in various parts of Christendom about animals. The attractive character of St. Francis of Assisi, the saintly enthusiast who preached to the birds, his "brothers," and of many another recluse, driven by irrepressible longing for society to friendly companionship with animals, presents one side of the subject. On the other side, the author has uncovered no less than 144 cases of the judicial and ecclesiastical trial of various animals for alleged misdemeanors, dealing with them as though they were moral and responsible creatures. Think, for example, of the formal arraignment and deliberate and serious trial of a fly, with all the solemnities of a judicial tribunal.

In summing up, one may commend such writing as is found in this book for its influence in giving to our animal associates a fairer chance in life. Whatever one may think of the doctrines of some of the Oriental religions anent animal immortality and transmigration of souls as here unfolded, it is certainly true that many Western Christians have much to learn from Asiatics in the matter of humane treatment of beasts.

Although Charles B. Cory's "Birds of Illinois and Wisconsin," in the Zoological Series of the Chicago Field Museum of Natural History (IX, 131), deals avowedly with the birds of but two States, its usefulness is far wider than the title itself suggests, as many of the 398 species of birds of which it treats are found throughout the East and South. This volume gives full descriptions of the plumage of these birds, their nests and eggs and geographical distribution, together with more or less brief biographical accounts. This material has been so painstakingly treated that there is very little criticism to offer. Two hundred and fifty of the 750 pages are devoted to keys to families, genera, and species, and most of the rest of the book to the systematic account. At the conclusion is a careful key to the eggs of the birds breeding in Illinois and Wisconsin, a bibliography, and an index. The keys are, on the whole, not new, but adapted from the author's "Key to the Birds of Eastern North America." Perhaps the most important part of the whole is the illustrations, which include figures not only of the structural parts such as wings, bills, and feet;

of almost every species, but also half or full-length drawings of the entire bird.

The dedication of the new building of the Harvard Dental School occurred December 8, the exercises being held in Sanders Theatre. The building is in Longwood Avenue, Boston, adjacent to the Harvard Medical School.

Charles B. Withington, inventor of the first automatic grain binder, died December 12 at Janesville, Wisconsin, in his sixty-third year. Early in the sixties he began to experiment upon an improved grain binder; and, in 1870, he obtained a patent for an invention which has revolutionized the agricultural industry.

Drama.

The Piper. By Josephine Preston Peabody. Boston: Houghton Mifflin Co. \$1.10 net.

This is a little poetic play of uncommon quality, having distinct literary and dramatic value. It is a new and delicately imaginative version of the old Pied Piper of Hamelin legend, enriched with a romantic love story, much tender and humane sentiment, the grace of true childhood, and an inspiring moral. The piping hero now appears in the guise of a vagrant idealist, a strolling mummer filled with a passionate worship of nature, children, and all wild, innocent creatures, and a consuming hatred of the greed, hypocrisy, and social and religious intolerances that kill the joy of life. His mission is to give freedom to all caged things, and his spell is love. The story is told with admirable simplicity. It is genuinely and consistently, if never brilliantly, poetic. The rats and mice have been charmed away before the first curtain rises. Action begins when the Piper, Reynard the Fox, in a band of wandering pantomimists, is refused his promised guerdon. Kurt, the Syndic, and Jacobus, the burgomaster, denounce him as a masterless dog, incapable of civil rights, outlawed, and powerless. They give the credit to St. Willibald, holding that a mass is a more dignified and less expensive way of discharging the debt. Thereupon the Piper, while the parents are in church, lures away the children, as in the old tale, with the Syndic's crippled stepson, Jan, at their head, to an ancient cavern in a haunted glen, whither, he knows, the superstitious crowd will not dare to follow. There he feeds and entertains them in a charming scene. When the town authorities, including the priest, decide that the mayor's daughter, Barbara, must be made a nun, as a sacrifice to an offended Heaven, he rescues her with his magic pipe, and restores her to the lover of her choice, the handsome swordswallower, Michael. The children, he swears, shall never be given back to be reared in the grinding, soulless Hame-

lin tradition; but in an encounter with Veronica, the stricken mother of the crippled Jan—a finely imagined and written scene of tense spiritual conflict—he realizes that her indomitable love, rooted in patience and self-sacrifice, is loftier and more potent than his own, and he abandons his vengeance. With this enforcement of a high and wise morality, the way is opened to a logical and happy ending. The Piper leads the children home, recalls the now dying Veronica to life and happiness by the gift of her lost boy, and then, amid general rejoicings, departs to pipe elsewhere.

Properly acted upon the stage, the play could scarcely fail of popular success, for it makes a strong appeal both to youthful sympathies and mature intelligence. But the dainty bloom of it would almost inevitably perish in a merely commercial production. It well deserves, however, the earnest consideration of the directors of the New Theatre. A better Christmas piece it would be hard to find.

The "Penelope," of W. S. Maugham, which was produced in the Lyceum Theatre on Monday evening, is a very light piece, more nearly allied to farce than comedy. It is like other inventions of the same author, smartly written in places, and it contains some ingenious and amusing situations, but drags occasionally and reveals many signs of haste and carelessness. Of dramatic substance it has little, and such moral as it implies is of doubtful truth or wisdom. Briefly, it is the tale of a loving wife, who re-wins an errant husband by pretending an indifference which she does not feel. Her final victory is due clearly to theatrical predestination, not to any logic arising from the facts. The whole scheme is deficient in reality and credibility, but there are some very funny scenes, notably one between the rival women, in which the injured wife routs her adversary in most entertaining fashion. But Mr. Maugham's humor is apt to be of a somewhat cheap and common kind, and sometimes is not altogether free from a tinge of vulgarity. The piece was only moderately successful with a first-night audience, but it is only fair to say that it might easily have been much better acted. That sprightly performer, Miss Marie Tempest, had, virtually, to carry nearly the whole weight of the performance upon her own shoulders. Her method does not vary much. To see her in one piece is to see her in all, but she is a neat workwoman, and her mixture of archness and audacity, her mercurial movement, her power of mischievous suggestion, and her mock sentiment rarely fail to excite the laughter, which is her main object.

Dustin Farnum is to be the "leading man" of the Hackett Theatre production of "Cameo Kirby," the engagement beginning December 20. This is the play of New Orleans, in the early part of the last century, which Booth Tarkington and Harry Leon Wilson wrote around the character of a gentleman gambler. The piece was produced in Chicago early last spring, and has been on its travels ever since.

Unwin is the London publisher of "Napoleon—A Historical Tragedy," by Algernon Boyesen. The piece is to be played this season in several Continental cities, including Paris. It is written by a fervent admirer of the Emperor, and "aims," we are told, "rather at poetic truth than at historic realism." If we are to have more Napoleon dramas, this is, by all means, the preferable approach.

Music.

Stories from the Operas. By Gladys Davidson. Philadelphia: J. B. Lipincott Co.

A Guide to Modern Opera. By Esther Singleton. New York: Dodd, Mead & Co.

It is commonly supposed that most people go to the opera solely to hear the music. If that were so, how account for the dozens of boys near the opera-houses crying: "Librettos, only fifteen cents; cost you a quarter inside"? and how account for the large number of books telling the stories of the operas? Every year brings new ones, with new editions of the old (in one case, the nineteenth). Evidently, the change in the style of opera, becoming less ornamental and more dramatic, has made music-lovers more interested in the plots. As a matter of fact, not only in the case of Wagner, but of such Italian operas as "Tosca" and "Madama Butterfly," it is impossible to enjoy the music fully unless one knows the substance of the famous plays on which they are based.

Even the older operas, in many of which the plot merely served as an excuse for the tunes, are coming in for their share of attention. This accounts for the appearance of a book like Gladys Davidson's. It is concerned with a dozen operas, all but two of which ("Otello" and "Romeo and Juliet") belong to the old style. The others are "The Lily of Killarney," "Lucia," "Lucrezia Borgia," "The Daughter of the Regiment," "The Masked Ball," "Ernani," "The Barber of Seville," "Lurline," "I Puritani," and "The Merry Wives of Windsor." This last and "The Barber of Seville" may be taken as links between the old and the new. Short biographic sketches of the composers are included in this volume.

As the title indicates, Miss Singleton's book is concerned with operas of our day, in which the libretto is often almost if not quite as important as the music. Here we find twenty-six favorites of the hour, including "The Bartered Bride," "La Gioconda," "Otello," "Tosca," "Madama Butterfly," and particularly also the operas which owe their present vogue in this country to Oscar Hammerstein, among them "Thaïs," "Le Jongleur de Notre Dame,"