

The author's personal knack of teaching is frankly reflected in the order of topics. Here lies cause for dissent. In showing a beginner what experimental psychology strives to do, and how it does it, one must pass from the simpler problem and the less delicate experiment to the more complex and more delicate. Professor Myers, however, goes from skin sensations to hearing, thence to the labyrinthine and motor sensations, thence to sight, and finally to the very easily managed taste and smell qualities. Reaction times, the tyro's delight, are treated after the very difficult question of statistical method, which is discussed with such brevity that collateral lectures and reading are indispensable. The result throughout is that Professor Myers must resort to bracketing large sections of each chapter for later reading. Apart from this literary confusion the subject-matter is, for the most part, clearly and adequately set forth—if anything, perhaps too adequately for a strictly elementary work. The appended descriptions of psychological instruments and their use are clarified with numerous mechanical drawings, and leave nothing to be desired. As a whole, the book makes heavier demands upon the beginner's maturity and earnestness than could be ventured on in one written for the American undergraduate.

As a testimonial of twenty years of friendship with the English investigator, Prof. Wilhelm Ostwald has translated Sir William Ramsay's recent work on the past and future of chemistry ("Vergangenes und Künftiges aus der Chemie"; Leipzig: Akademische Gesellschaft), and Professor Ramsay has returned the compliment by writing for the German edition an interesting biographical sketch of considerable length, which does not accompany the original English volume. Professor Ostwald adds some novel comment, and asks if the German universities have really attained to the high standards and ideals which Sir William in his enthusiasm is inclined to ascribe to them.

A six months' "General Exhibition of Hygiene" is to be opened in Buenos Ayres in May, 1910. The direction offers three classes of prizes for exhibits: one in a strictly national competition, the second in a competition limited to the Latin-American countries, and the third in a general competition. In connection with the exhibition will be held an international American Congress of Medicine and Hygiene. Congress and exhibitionlike commemorate the first centenary of the May Revolution of 1810. The congress is divided into the following sections: biological, medical, surgical, section of public hygiene, pharmacological and chemical, and sections of sanitary technology, veterinary police, and dental pathology.

John Janvier Black, M.D., of Newcastle, Del., died in that place September 27, in his seventy-third year. He was a graduate of Princeton College and of the medical department of the University of Pennsylvania. He wrote "Cultivation of the Peach, Pear, and Quince," "Eating to Live," and "Forty Years in the Medical Profession."

Dr. George Cuvier Harlan, an eye specialist, of Philadelphia, died in that city on September 25, aged seventy-four years. He was a graduate of Delaware College and of

the medical department of the University of Pennsylvania; and during the civil war served as medical officer on board the gunboat Union, and as surgeon of the Eleventh Pennsylvania Cavalry. He was formerly president of the American Ophthalmological Society, and contributed articles on his specialty to text-books and to medical journals.

## Drama and Music.

*English Nativity Plays.* Edited with Introduction, Notes, and Glossary, by Samuel B. Hemingway. New York: Henry Holt & Co.

At the outset we wish to congratulate our editor upon his choice of subject for the doctoral thesis, published as No. 37 in the "Yale Studies." He has not only profited by the opportunity to exhibit sound scholarship but has given to the reading public a book of decided practical utility. The ordinary student can scarcely be expected to struggle with the whole ungainly corpus of plays locked up in the York, Towneley, Chester, Hegge, and other collections. One must be a trained scholar to coördinate properly Miss Toulmin Smith, Pollard, Deimling, and Halliwell-Phillipps. Accordingly, it is a downright boon to get in one volume a group of plays thoroughly annotated, and provided with a generous glossary (the initiated will best appreciate the force of the epithet) and an introduction that really introduces one to the general subject of the church plays in English. The Nativity group, here presented, is unquestionably the best possible selection. It has a certain dramatic unity of theme; it also offers the largest number of points of interest.

In one respect the volume is defective: it should have included the Herod-Magi plays. Their incorporation would have swelled the volume a good deal, but, if we are to have the Nativity plays, let us have them entire. The adoration of the Magi is an admirable set-off to the adoration of the Shepherds; besides, it is only after reading Herod's bombast that one appreciates Hamlet's exhortation to the players to avoid out-heroding Herod.

Upon the editor's introduction we offer a few criticisms. The remark (p. ii) upon the Devonshire manuscript of the Chester plays is not just to Dr. Furnivall. We would, furthermore, protest against the editor's designation of one collection as the "Coventry" plays. In his preface the editor renders his thanks to "Prof. John M. Manly of the University of Chicago for advice and encouragement." We are confident that Professor Manly never gave this particular bit of advice; on the contrary, he has said explicitly:

I have chosen to call the plays by the name of the earliest known owner of the

MS ["Hegge"], for I see no reason to connect them with Coventry; and "so-called Coventry Plays" is a clumsy expression.

These, however, are minor faults, and outweighed by the fact that the editor is peculiarly independent in his treatment of the Chester and the Hegge plays. His text of the former rests upon a personal examination of the Devonshire MS.; of the latter, upon photographs of the MS. Vesp. D. viii.

More serious are our objections to the editor's general views upon the liturgical Latin drama. Speaking frankly, we would urge him to turn aside from such second-hand writers as Davidson, and to acquire the method of investigators like Lange and Creizenach. If the scholarship of the past twenty years has accomplished anything, it has demonstrated: first, that the liturgical drama had its source in the very concrete visit of the three Marys to the Sepulchre; secondly, that the Christmas drama was added to the Easter movement as an imitative afterthought.

Concerning the supposed French influence in the Chester plays, pp. xxiv-xxvii, we suggest that there is a conclusive argument against the "popular theory . . . that they are little more than translations or adaptations of some French play that is now lost." And the argument, indeed, would apply to the other collections, York, Towneley, etc. The difference of structure between the French plays and the English is fundamental and organic; the French plays are in rhyming couplets, the English in more or less complicated stanzas of lyric tone. Now, although it is quite conceivable that a translator or adapter might change stanza-movement into couplet-movement, it is quite unlikely that he should reverse the process.

As disciple of the Yale school the editor could not be expected to refrain from "parallels." In theory we do not object to them; in practice, however, we find them at times inapt. Thus, the parallel between Percy's fierce protest against the "certain lord . . . Fresh as a bridegroom" and the Towneley shepherds' grumbling at the "prowde swane" is wholly unilluminating. A genuine parallel, both in temper and in time, could have been found in "Piers Plowman," in the indictment of Wrong. The editor's citation, p. 286, of the Italian-French adage, "The devil is dead," would have been brought home to many readers by a reference to Denys the archer, in "The Cloister and the Hearth."

We have examined minutely the text of the first Chester play, as far as verse 208, together with the notes and relevant glossary entries. From this test we have gained a favorable impression of the editor's scholarship. The notes are decidedly helpful and the glossary is much superior to ordinary works of

its kind. Not that there is a total absence of error and oversight. For example, p. 217, note upon verse 8: "*This*. Evidently an error, misspelling of *thus*." Spies, in his "*History of the English Pronoun*," shows that in Middle English the confusion of the words "*this*" and "*thus*" was chronic, and survived even in Elizabethan English. "*Fulfellede*," v. 100, needs amending to "*fulfylt*," in rhyme with "*guylte*." In v. 106, the *y* of *syde* (seed) is assuredly in need of explanation; also the dialect form "*yearth*," v. 171, for "*earth*," deserves a note. The phrase "*lovely lore*," v. 206, as it stands, is a crux. It cannot mean "*acceptable doctrine*." Our interpretation, which for want of space we cannot prove step by step, is that the phrase means "*praiseworthy training*": training in the sense of Proverbs, xiii, 24. Still, these and similar faults do not impair the value of the work as a whole.

We have discussed Dr. Hemingway's book at some length, partly for its intrinsic merits, partly also because of its practical possibilities. Inasmuch as the appearance of Manly's promised third volume, to contain his introduction and notes, seems postponed indefinitely, those of our colleges and universities which undertake to teach the origins of the English drama are in need of just such a book as the present one. To everybody, instructor or student, this edition of the *Nativity Plays* will come as a welcome release from much drudgery.

We can do no more than register the appearance of three new volumes of the *Tudor Facsimile Texts*, edited by John S. Farmer and published by T. C. & E. C. Jack of London and Edinburgh. These additions are: "*The Temptation of Our Lord*," by John Bale, written in 1538, reprinted from the Bodleian copy, the only copy known to exist; "*The Beauty and Good Properties of Women*" [otherwise "*Calisto and Melibæa*"], from the single Bodleian copy (c. 1530) known to exist; and "*The Marriage of Wit and Science*," licensed in 1569-70, also from the single existing copy in the Bodleian. The character of these reprints is now known to all students of the early, and for praise we could only repeat what we have said of previous issues.

Moffat, Yard & Company will make an interesting offering in their "*American Primitive Music*," probably the first detailed treatment of Indian music, by Frederick R. Burton.

## Art.

The production of artistic potteries in the United States has advanced rapidly enough to justify a third, and revised, edition of Dr. Edwin Atlee Barber's "*The Pottery and Porcelain of the United States*," published by G. P. Putnam's Sons. The original volume, which appeared in 1893, was a thoroughly creditable handbook of a

little known subject. Through it many amateurs of this and other countries became aware of the existence here of an important fictile art which is almost as old as that of Great Britain. In arranging the present edition the author has added chapters on the development of the art since the Chicago Exposition, on recently discovered historical data, and on the pottery of Mexico. At least two, rather famous potteries have been omitted from the exposition of present-day products. These are the pottery at Marblehead, Massachusetts, conducted very successfully for several years past in connection with a local "arts and crafts" enterprise, and the one at West Sterling, in the same State, which is directed by Mr. W. J. Walley. In general, the treatment of the artist potters whose names are familiar to followers of the handicraft exhibitions appears to be just and well proportioned. The discussion of Mexican potteries summarizes the results of Dr. Barber's expedition of exploration in 1907—a quest which proved the artistic value of the majolicas and other wares of old Mexico. The title of one of the chapters transferred by oversight from the first to the third edition is misleading; "*The Present Century*" obviously refers to the nineteenth and not to the twentieth.

"Box Furniture," by Louise Brigham (New York: The Century Company), deserves a good word. Even the preface is interesting: not everybody has learned during a winter in Spitzbergen to utilize discarded packing cases as material for household furniture. In the body of the book directions are given for making from soap boxes, breakfast-food boxes, and other wooden receptacles which usually reach the chopping block, some one hundred articles of household furniture, "known to be useful," and, in some instances, "believed to be beautiful." The diagrammatic illustrations by Edward H. Ascherman, from designs by the author, show rooms and corners of rooms which look almost too good to be true. Yet photographs, some made in a dwelling seven hundred miles north of the Arctic circle, others in social settlements of Copenhagen and of several American cities, prove that ingenuity and taste avail more than marble and mahogany in creating a harmonious and even sumptuous effect. Appreciation of what can be done with boxes and combinations of boxes should be valuable to the American who has a summer home or camp.

"*Wirtschaft und Kunst*" is the title of a solid volume of nearly 450 pages by Heinrich Waentig (Jena: Gustav Fischer), in which is outlined the theory and history of art tendencies in modern industry throughout the world. The main investigation is limited to England, Austria, France, and the United States, all of which countries the writer visited for first-hand study. The great work of Carlyle, Ruskin, and Morris, and the relations, growing ever more and more complex, between art and labor, art and necessity, are so clearly and forcibly discussed that these chapters of the work in themselves deserve wide publication. A chapter is given to France and England, dealing with the art movements in each country separately and then in common, and the agreement and radical dissimilarity in Austrian and German

*Gewerbekunst* are shown. Forty-three pages sketch the historical development of American industrial art, Herr Waentig finding, with Prof. Karl Lamprecht, that, as yet, we have developed no really distinctive types. All, he says, remains a hodge-podge and a medley, as was shown in the little-of-everything nailed up at St. Louis, where "the American exhibit did not equal those of the European countries, and was distinctly disappointing in itself." The germ of industrial art in America is, however, conceded to be of the soundest quality, the provisions for instruction in drawing and manual training in the public and technical schools being of the best.

"*La Peinture au Musée Carnavalet*" (E. Sansot), by Alcanter de Brahm, is a convenient volume on the paintings in the museum of City of Paris history. These collections occupy the Paris house of Madame de Sévigné.

The exhibition at the Metropolitan Museum of Art in connection with the Hudson-Fulton celebration is notable, first of all, in its assemblage of paintings by the Dutch masters of the earlier half of the seventeenth century. This group of Dutch paintings includes thirty-four Rembrandts—and three more are to be added; twenty by Franz Hals (a greater number than was ever before collected); five, with another on its way to join them, by Vermeer of Delft; seven Hobbemas; four Salomon Rujsdael landscapes, and eleven Jacobs; besides Cuypers, Steens, and Pieter de Hooghs, etc. The representativeness of the exhibition is to be attributed not only to the richness of the museum's own treasures, but also to the coöperation of Messrs. Morgan, Frick, and Johnson, and of Mrs. C. P. Huntington, Mrs. H. O. Havemeyer, and many others. The American part of the exhibition is rich in specimens of the work of Copley and other early portrait painters of his nation. And it was a happy thought to show, in addition to their examples of American painting, specimen work of our cabinet-makers, from the earliest colonial times to about the date of Fulton's death. Not the least important product of the museum staff's enthusiastic collaboration in the Hudson-Fulton fête is their promised issue of a richly illustrated catalogue of the Dutch paintings shown in their exhibition, edited by Dr. W. R. Valentiner.

## Finance.

### STARTING A SPECULATION.

The beginning of a concerted movement to drive up the price of an important commodity on the market is always a striking event, and the present era has been so largely a period of spectacular operations of the sort, in many markets, that the community's interest in them has grown to be not only absorbing but perennial. These are the main reasons why last week's announcement that a great speculation was about to start, deserves some special comment. Stating, on Tuesday of last week, when cotton was selling at 12½ cents a pound, his personal position in the market for