

are in themselves laudable aims, but how completely in this case their attainment was incompatible with existing conventions, and with the just and peaceful administration of all South Africa, is shown by the history of the Uitlanders' grievances, the Internal Struggle in the Transvaal, and the Second Reform Movement, as told by Mr. Amery. The policy of the Africander leaders is an even more "actual" point, and in view of Mr. Merriman's visit to this country, it is important to note that in March 1898 he was writing to Mr. Steyn :

The greatest danger to the future lies in the attitude of President Kruger, and his vain hope of building up a State on a foundation of a narrow unenlightened minority, and his obstinate rejection of all prospect of using the materials which lie ready to hand to establish a true Republic on a broad liberal basis.

The Women of the Renaissance. By R. de Maulde la Clavière. Translated by George Herbert Ely. (Swan Sonnenschein. Second Edition. 10s. 6d.)—It is not suprising that M. de Maulde's book should already have reached a second edition. Social metaphysics have been so little attended to that his volume almost counts as a new enterprise. He gives us an exhaustive survey of the women—French, Italian, Spanish—of the last years of the fifteenth and the first half of the sixteenth century, and shows us these ladies as girls, as wives, as mothers, as lovers, as beauties, as philosophers, as talkers. He discusses their intellectual position and their relation to morals and religion. Sometimes he indulges in a personal portrait (Anne of France and Marguerite d'Angoulême are his most striking ventures); more often he gives us a general picture. All his details are, however, subordinate to the central purpose of his work. "The moral of our book," he says, "is that good women should love the beautiful, and that virtue can neither be troublesome nor torpid." The Renaissance, he tells us, brought a new and softening element into life—the love of beauty—of which women were the fullest