

Periodicals.

The Annals of the American Academy of Philadelphia has contained many valuable papers on the monetary problems of the day. The latest of these is a contribution in the March number submitted by Professor J. Allen Smith of Oberlin College. It advocates a "Multiple Money Standard," that is a standard formed by combining a considerable number of important commodities, such as wheat, cotton, gold, etc. Three of the leading reviews in this number discuss important financial works, namely: White's "Money and Banking," Breckinridge's "Canadian Banking System," and Seligman's "Essays in Taxation."

There is a wide diversity in the contents of the March St. Nicholas. Stories, sketches, and poems will appeal to boys and girls of various ages. Lieutenant John M. Ellicott of the United States navy, who has contributed several papers to this magazine on the methods of signalling at sea by means of flags and lights, has a somewhat similar article, "Into Port." This tells how ships are brought into harbour at the end of their voyages, and how channels are marked with buoys and lights. "Their First Moose Hunt" is a breezy story of the woods written by Tappon Adney. Charles F. Lummis, in "A Little Hero of Peru," tells of a plucky boy who saved the lives of two American scientists overcome by the mountain-sickness. "The Goodly Sword," by Mary McKinney, is a chapter giving the history of the noblest of weapons from the earliest times to the present day. The series of natural-history papers by W. T. Hornaday, which has been a feature of St. Nicholas for a year or two past, is brought to an end in "The Lowest of Our Quadrupeds."

In the March Lippincott, which contains the usual excellent complete novel, Clara E. Robie sketches sharply and not admiringly the portrait of "A Labour Leader." Other short stories, both agreeably light, are "Miss Pettigrew's Silver Tea-Set," by Judith Spencer, and "Henry," by Mary Stewart Cutting. Oliver McKee considers a topic now attracting general interest, the relative merits and disadvantages of "The Horse or the Motor." The architectural series is continued by Louis H. Sullivan, whose theme is "The Tall Office Building Artistically Considered." Emily Baily Stone presents a picture of "Household Life in Another Century"—not the twentieth, but the fifteenth. Edward Fuller writes seriously and somewhat anxiously about "The Decadent Novel," and hardly dares to hope for another Jane Austen. Three ladies supply a sort of domestic trilogy. Jean Wright offers "A Little Essay on Love," which she handles in no sentimental vein; Agnes Carr Sage traces "The Evolution of the Wedding Cake"; and Frances Courtenay Baylor has something to say "About Widows," with a view to their better provision in advance.

Mrs Humphrey Ward's "Sir George Tressady" reaches its fifth instalment in the Century for March, and includes a quarrel between Sir George and his mother and a revelation of her extravagances, which make a crisis in the life of the Tressadys. Another episode represents Tressady in the act of acquiring information about his own miners. The Century continues to expend the full resources of its art upon the illustration of the "Life of Napoleon," and this month presents a particularly beautiful array of artist's illustrations carefully studied from historical data, costumes, uniforms, etc. These include sketches of "The Favorite Occupation of the Empress," by Grivaz, "Napoleon Dictating to his Secretaries" by Grolleron, "Meeting of Napoleon and Tolstoid in Paris" by Boutigny, "The Arrest of Ferdinand" by Rossi, and three by Orange, "The French Army, under Junot, in the Mountains of Portugal," "Godoy Taken into Custody by the Spanish Troops," and "The Burning of a Palace of Godoy by the Populace at Madrid." All of these are made specially for this work. In addition there are reproductions of Regnault's "Marriage of Prince Jerome Bonaparte and Princess Frederica Catharine of Wurtemberg," a portrait of the Princess from the painting by Gerard, a portrait of Caulaincourt by Gerard, and a portrait of Junot, beautifully engraved by Johnson.

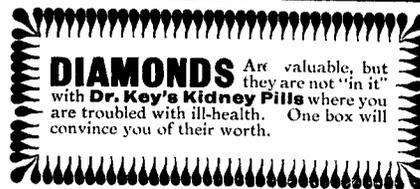
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