

M. LAPON has found that when a trace of digitalin is treated with a mixture of sulphuric acid and alcohol (equal parts), the addition of a drop of perchloride of iron causes the appearance of a beautiful greenish-blue colour.

ACCORDING to the San Francisco *Argonaut*, the success of every modern emotional actress depends entirely upon the realism with which she simulates fainting. Until Mdme. Bernhardt's day even the greatest tragedy queen was satisfied with staggering to the centre of the stage, scowling fiercely, exclaiming "This is too much!" turning half round, and falling forward on her hands. But Mdme. Bernhardt introduced a novelty. She gasped, fell half-way against a sofa, and thence tumbled to the ground. For a week Paris talked of the actress's astounding genius. Thereupon Mrs. Bernard Beere, unwilling to be outdone, fell at full length upon a sofa, rolled over with her head towards the audience, and reached the carpet on her back. London was delighted. Miss Fanny Davenport invented the next development. After having seen both Mdme. Bernhardt and Mrs. Bernard Beere, she fell across a sofa, and thence wriggled spasmodically to the floor. Mrs. Langtry devised a further improvement. She fell sideways upon a sofa, hung there artistically for nearly a minute, and then slipped gradually to the stage. The English provinces were electrified. But the new American Juliet, Miss Margaret Mather, is not contented with any of these methods. In the balcony scene, when she faints, she rolls down three steps and arrives on *terra firma* with a thud. This proceeding is admitted by American critics to be superior to anything that has been previously attempted. The *Argonaut* expects, however, that some other tragic actress will now mount a ladder and faint realistically from the tenth rung.

TWO OF EARTH'S CREATURES.

Two of earth's creatures: I saw them meet
And pass each other below in the street.
She turned away that she should not see
Such loathsomeness and misery;
And he, looking after, said: "Is it fair
To see the difference 'twixt me and her?"

So near they were—and as they went
There shone in her eyes her heart's content;
Guarded and watched with a loving care,
From a babe she had grown a maiden fair.

He—ah! she shuddered and drew her skirt
Away, for fear it should touch such dirt.
Ragged and filthy, fearful and grim;
But not half so black as the soul within:
Tainted with sin of deed and thought,
Believing in nothing and caring for naught.

Oh, scorn him not; were you ever tried?
When but six years old his mother died,
And he—he grew and wanted food
And had to get whatever he could;
So it began, and day by day
His heart grew harder and darker his way.

One all hardened and tainted with sin,
The other one pure, without and within.
She had never been tempted at all—
Were she tempted, might she not fall?
How can we judge—how can we say
How they will stand at the Judgment Day!

FERRARS.

BOOK NOTICES.

A NEW ENGLISH DICTIONARY ON HISTORICAL PRINCIPLES; Founded mainly on the materials collected by the Philological Society. Edited by James A. H. Murray, LL.D., sometime President of the Philological Society, with the assistance of many scholars and men of science. Part I., A-ANT. Part II., ANT-BATTEN. Each pp. 352. Oxford: Clarendon Press. New York: Macmillan and Company. Toronto: Rowsell and Hutchison.

A closer examination of this great work, mentioned by us a fortnight ago, confirms the judgment we then expressed that it is indeed "a peerless work." It is one that reaches a very high level of excellence, and all English-speaking people should feel a deep interest in it—as a storehouse of English words and English ideas, many of which, the one and the other, are growing obsolete. As we said before, its aim is "to furnish an adequate account of the meaning, origin, and history of English words now in general use, or known to have been in use at any time during the last seven hundred years." The two parts already published have been annuals; but the staff originally employed having been greatly enlarged, it is confidently hoped that henceforth it will be possible to issue the parts

(of which there will be twenty-four) at intervals of six months only. As a specimen of the work, we copy from the Dictionary part of the examples under the good old word *Albeit*—a word that is very undeservedly falling into disuse:—

I.—Even though it be (that); admitting (that) c 1460 FORTESCUE, *Abs. & Lim. Mon.* (1714) 30. *Albeit* that the Frenche Kyng's Revenuz be . . . much greater. 1603 KNOLLE'S *Hist. Turkes* (1621) 1150 *Albeit* that a great number of them were slain, yet fell they out again." 1862 C. STRETTON *Chequered Life* i. 125. From that day to this we have never met—*albeit* that he has had my best wishes.

II.—*That* omitted: Even though it be that; even though, although, though. c 1385 CHAUCER *Ley G. Wom.* 1359, I may well leese a word on you, or letter, *Albeit* I shal be never the better. c 1420 *Chron. Vilod.* 530, He had gret fere, *Albut* thaw hit ner no nede. 1532 MORE *Confut. Tindale Wks.* 1557, 688/2, All bee it he coulde not saye naye. 1611 SHAKS. *Cymb.* II. iii. 61. A worthy Fellow, *Albeit* he comes on angry purpose now. 1805 SOUTHEY, *Naïve in W. i.* Wks. v. 8, I shall live to see the day, *Albeit* the number of my years well nigh be full. 1878 LEVER *Jack Hinton*, xxvi. 184, Their voices, too, *albeit* the accent was provincial, were soft and musical.

III.—In *centr. clause*: Even though, even if, although, 1795 SOUTHEY *Joan of Arc* I. 365, And I am well content to dwell in peace, *Albeit* inglorious. 1847 THACKERAY *Van. Fair* xix (1879) i. 198, When a certain (*albeit* uncertain) morrow is in view. 1853 KANE *Grinnel Exp.* xxvii. (1856) 225, The sun, *albeit* from a lowly altitude, shone out in full brightness.

PHYSICAL EXPRESSION: ITS MODES AND PRINCIPLES. By Francis Warner, M.D., Lond., F.R.C.P. With fifty-one illustrations. (The International Scientific Series.) New York: D. Appleton and Company.

This work, the outcome of observations made on children and adults, must be, as the introductory chapter suggests, of some—we should say of very great—social use. It traces very fully the various methods of physical expression in man and animals—in the human face, the head, the eyes, the hands, and by posture of the limbs, as indicative of, not necessarily vitality, but the expression of nutrition. A chapter on Art-criticism not merely illustrates the principles and arguments used throughout the work, but must be most useful to all in any way concerned in the artistic representation of human life. The book is fully illustrated, and has a copious index.

THE IDEA OF GOD AS AFFECTED BY MODERN KNOWLEDGE. By John Fiske. Boston and New York: Houghton, Mifflin and Company. Toronto: Williamson and Company.

This essay is worthy of a more exhaustive review than we can give it in this place. It is a book to be meditated over: no one can rise from even a cursory perusal of it without feeling that through it the human idea of God is carried to a higher plane. As we learn from the preface, the essay is intended as a sequel to the author's "Destiny of Man"—the two taken together containing the outline of the author's theory of religion. That theory is, as we gather, based on the doctrine of evolution, and is the assertion of the principle of Cosmic Theism against Anthropomorphic. He draws a clear contrast between the two systems and their ethical effects: the first teaching that God is immanent in the world, while the other implies that he stands apart from it. The effects of this latter form of belief is seen, not only in the peculiar morality of the Latin Church, where it was planted by Augustine, but also among Protestants (who have inherited it from Rome), in a debased form of Christianity, and, logically, in infidelity. The conflict between the two systems of thought is really what is misunderstood as a conflict between Religion and Science. Banish the lower form of belief, and the conflict ceases—the seeming antagonism between Science and Theology vanishes; for the higher theology is in perfect harmony with the facts of Science.

THE STORY OF GREECE. By Prof. James G. Harrison. ("The Story of the Nations" Series.) New York and London: G. P. Putnam's Sons. Toronto: Williamson & Company.

In this volume Messrs. Putnam's Sons publish the first of a series of Stories of the Nations which is intended to include Egypt, Chaldea, Greece, Rome, the Jews, Carthage, Gaul, Byzantium, Early Britain, the Goths, the Normans, the Saracens, Spain, Germany, the Italian Republics, Holland, Norway. The whole will form an excellent historical library. The plan of the writers is to enter into the real life of these peoples, and to bring them before the reader as they actually lived, laboured, and struggled, as they studied and wrote, and as they amused themselves. In the volume before us this design has been most satisfactorily carried out, and we have consequently a very full picture of Greek life, told in an easy and attractive style. It is eminently a book for boys and young men; no better could be placed in their hands. It is fully illustrated with cuts and maps, and is printed in large and readable type.

THE GHOST OF A DOG. A Christmas Story in Four Acts; with a Prologue and Epilogue. By J. A. Phillips. Ottawa: A. S. Woodburn.

Mr. Phillips has given us here a very interesting story. It is related in a jovial company on Christmas Eve, and this setting of prologue and epilogue is by no means the least attractive part of the narrative. The literary method of the work throughout is exceedingly effective, and, ending tragically, it is a thoroughly orthodox Christmas story. We congratulate the author on this achievement for Canadian literature.

BAD TIMES: An essay on the present depression of Trade, tracing it to its source in enormous foreign loans, excessive war expenditure, the increase of speculation and of millionaires, and the depopulation of the rural districts; with suggested remedies. By Alfred Russel Wallace, LL.D. London and New York: Macmillan & Co.

The title of this little book is so comprehensive that we need scarcely outline the argument of the author. He has very accurately appreciated