

pleasures the time and strength necessary to even a passable discharge of the political duties resting upon them. Practical objections to female suffrage must be sought along other lines than the probable absorption of woman's interest to the exclusion of more important concerns.

—The article of most evident interest in the September *Scribner's* is a chapter of Senator Hoar's forthcoming 'Autobiography of Seventy Years.' The noted jurists of his day and acquaintance form the subject of this paper, Chief Justice Lemuel Shaw naturally taking the foremost place. Frederic Irland describes at length the Wyoming game stronghold, where the elk, antelope, and deer still flourish much as they did before the white man's arrival, and Capt. T. Bentley Mott tells of the life of the military attachés of our diplomatic system. The remainder of the number is given up chiefly to fiction and poetry.

—Is it possible that Sir Norman Lockyer displays an understanding of British human nature, in endeavoring to stimulate it to vast expenses for universities, by pointing out that in this respect that country is far behind Germany and America? If such were the best argument to use, England would be looking into a dismal future. What people conscious of great vitality and genius was ever fired with the idea of following in the wake of others? One would not find much response to such an appeal in Washington, nor in Paris. Would not Sir Norman do better to address his countrymen in some such language as this? "For the last three centuries every single idea of really sovereign preëminence in science has been largely (in most cases undisputedly) of British paternity: the Inductive Philosophy, the Corpuscular Theory, Attraction, the Differential Calculus, the Atomic Theory (and the type theory of chemistry), Natural Selection, the Mechanical Theory of Heat (or that first principle of it which was the solid core of the great doctrine of the Correlation and Conservation of Forces), the Theory of Light as transverse vibrations, followed up by the true Theory of Electricity, the Electro-magnetic Theory of Light, and the Electron Theory of Matter. The new science of radiations, if it has importance enough to be mentioned in this connection, has grown directly and uninterruptedly out of Crookes's experiments. To continue these services to civilization is no more than our plain duty. *Noblesse oblige*. They must be continued; they will be continued. British soil is fertile in men of the highest types of genius. It shall not be found that their fruit is not forthcoming because Great Britain's purse was not long enough to sustain British science against foreign competition." The above are the sober facts; they will bear scrutiny. If they were put before the British Parliament and the country, would not patriotism be moved?

—The librarian world had a sudden and not long preparation for the news of the death of Charles Ammi Cutter, librarian of the Forbes Library of Northampton, Mass., at Walpole, N. H., on September 7, in the sixty-seventh year of his age. Mr. Cutter was a native of Boston, and was graduated at Harvard in the class of 1855. After some study of divinity, he became assistant in the college library. In 1869 he succeeded the late William Frederick Poole

as librarian of the Boston Athenæum, from which, after twenty-five years, he passed to the new foundation in Northampton, selecting its many thousand volumes and fixing its character. In this congenial place and service he remained till death overtook him. His monumental work at the Athenæum was his completion of its printed catalogue in five volumes. In the art of cataloguing he was past master. His Rules are universally known and widely observed as standard. His system of classification also made him eminent in his profession, which reckoned him among the half-dozen foremost American librarians of his time. Some traits he probably lacked for the highest efficiency in administration. He was a man of slender body and shy presence; little demonstrative; with a low voice; more genial than forceful. He used to quote the saying that the librarian who reads is lost; but he both read and wrote admirably. His culture was very wide, and the evidences of it are embalmed in the *Nation*, to which he was a voluminous contributor (in the mass) for thirty-five years, with slight interruption. His odds and ends of leisure were naturally employed for "Notes" rather than for longer essays, which were, however, not wanting, in the shape of articles or book reviews, or, a few years ago, in a charming series of letters from England and France, in which his architectural interest was plainly revealed. In the Forbes Library his love of art was gratified by collecting photographs of the masterpieces, and these were frequently displayed in special exhibitions in the upper hall. For twenty years or more the *Nation* relied mainly upon him for its reports of the meetings of the American Librarians' Association from the Atlantic to the Pacific Coast. We part with regret from this modest and lovable character.

—The idea of erecting a statue in honor of the author of "Hamlet" at Elsinore, forever made famous by Shakspeare's drama, seems to be gaining strength in Denmark, where it was first started by the sculptor Hasselriis, who even went so far as to model the statue. As was to be expected, the project has particularly taken the fancy of the little town by the Sound, where enterprising innkeepers have already not only caused a Hamlet's grave to be forthcoming, but also had a statue erected of the ill-fated Prince of Denmark. The *Elsinore Gazette* seems to be especially interested in the project, and comes out in a supplement to its number of August 12 with a richly illustrated, semi-scholarly article strongly advocating the idea. The writer has delved deep into church registers and old archives, not to mention such household works as Brandes's book on Shakspeare, and for a small provincial paper the article is very well written with regard to what is known about Shakspeare's early relations to the Amleth story, and his later connection, through William Kemp and George Bryan, with Elsinore. There is even a hint of the possibility that Shakspeare himself may have visited the city in the disguise of the "boy, Daniell Jones," who in 1582 played there for the court in the company of William Kemp of Leicester's troupe. Among the illustrations is one which, by a clever trick of the photographer, prophetically shows the Shakspeare

statue in the centre of the market-place of Elsinore. The actual erection is pronounced a national obligation. There has been some opposition manifested, chiefly among the younger generation of authors, one of whom does not care to honor the man who has forever linked the name of Denmark with "something rotten."

#### THE TIMOTHEUS PAPYRUS.

*Timotheos*: Die Perser. Herausgegeben von Ulrich von Wilamowitz-Moellendorf. *Der Timotheos-Papyrus*. Lichtdruck-Ausgabe. Leipzig: J. C. Hinrichs'sche Buchhandlung; New York: Lomcke & Buechner. 1903.

The papyrus which is here deciphered, and edited, with a graceful dedication to the Royal Irish Academy, is very remarkable in several respects. It is the oldest papyrus that has come down to us; it goes back to the time of Aristotle and Alexander the Great, and it antedates the founding of the great Alexandrian Library. It is, therefore, not very far removed from the period of Timotheus himself. Singularly enough, the characters, which are of great beauty and clearness, are modelled after those of monumental inscriptions on stone of the period, and show no traces of the cursive script which must have been employed even at that date.

The publication of this bit of papyrus from Egypt has been awaited by scholars with curiosity and expectation. Timotheus was known as the greatest lyric poet of the later classic period from 400 B. C., as a daring and successful innovator in lyric forms, and as a master of the newer music, whose development he aided, and whose vogue persisted for centuries. He received the approval of Aristotle. It was hoped by some scholars that this poem might yield a new source of history for the battle of Marathon, to be placed beside the narrative of Herodotus and the drama of *Æschylus*. There was no very good reason for these expectations, and they are certainly disappointed. This fragment gives us no history, it mentions no famous name, it touches no lofty note of sentiment or patriotism. There is no attempt at the pedantry of reproducing details of the actual methods of naval war in the period of Themistocles. We are presented simply with an imaginative description of a typical sea fight (such as the writer may have seen), of the period of Thucydides or somewhat later, containing some expressions which find their explanation in his narrative of the Sicilian expedition. No useful comparison is possible, therefore, with Herodotus or with the great drama of *Æschylus*; only contrasts are possible, which are not enlightening or instructive. On the other hand, Wilamowitz quotes a rhetorical description by Ephorus of the battle of Cynossema, which forms an exact parallel of the picture given by Timotheus; in places it reads like a paraphrase.

The fragment, which includes only the latter part of the poem, takes us into the thick of the fight. The poet sketches onsets and retreats, the sallies of boarders, tiers of oars shorn off by collisions, the plunging and rearing of vessels under the impact of rams and "dolphins," till they capsize or sink with a toss of the head; the showers of missiles quivering as they light; hurtling masses of lead and fiery balls, "while