

with life, especially with life that for one reason or another has not been prosperous or very happy. It is difficult to read the book without mental reference to the author's fame as an actress, and it is almost impossible not to feel that, had she chosen letters, she would have been equally famous as a writer. Besides sympathy, she has a clear vision, both for character and for causes, and, in spite of a leaning towards the sentimental view, she holds her emotions pretty well in hand. We have many better writers than Clara Morris, but few of them have written better tales.

*A Century of Science, and Other Essays.* By John Fiske. Boston: Houghton, Mifflin & Co. 1899. Svo, pp. 477.

Agreeable and profitable reading is assured in any book by Mr. Fiske. The fourteen essays composing this latest volume may not make quite so stimulating a draught as some of his other writings, but what they lack in this they make up in their sparkling flow of information and refreshing good sense. The longest and, perhaps, the most interesting, is a eulogy of the historian Parkman, exhibiting the impressive picture of his life and labors. The two next in order of length are, with one exception, the slenderest in matter. One of these, an account of "Some Cranks and their Crotchets," makes one laugh a little, but the most irresistible things in it are quoted from De Morgan's incomparable "Budget of Paradoxes." The other is a refutation, neat as a proposition in Euclid, of the theory that Bacon wrote Shakespeare. It is only a pity that the object of attack does not offer sufficient resistance to allow of much strength being put forth against it. Less courteous is a brief insession upon the Rev. Joseph Cook. Three of the remaining essays deal largely with the author's reminiscences. In an account of "Cambridge as a Village and as a City," it is the ancient history that is the most curious. There is little about the aspect of the modern village before its incorporation in 1846, since Mr. Fiske did not see it until fourteen years after that event, when its sweet childish ruralness had given place to an ungraceful hobbledehoy suburbanity. There are two obituary notices of the author's friends, Edward Augustus Freeman and Edward L. Youmans, the latter of autobiographical, as well as other, interest. In a discussion of the arbitration treaty we note that as lately as 1897 Mr. Fiske dreamed that our proud and successful rejection of a standing army might stand as an example that Europe must, in course of time, emulate. So it is that each step toward knowledge of ourselves consists in the dissipation of some illusion.

The author, evidently attaches considerable importance to his paper on "The Part Played by Infancy in the Evolution of Man," and in his intimate dedicatory epistle to Prof. Thomas Sergeant Perry he properly reclaims for himself the title to the authorship of the theory that the prolonged period of infancy of men is the cause of the persistence of family relations and so of human society. The objection that man's infancy is not, in fact, particularly prolonged seems never to have received from Mr. Fiske an adequate reply.

An essay on "The Scope and Purport of Evolution" is a protest against the assumption that that doctrine is unfavorable to be-

lief in immortality and in God. Here Mr. Fiske is not at his best. Instead of first endeavoring fully and fairly to state wherein lies the persuasiveness of the line of thought against which he argues, but which has deeply impressed a good half of the thinking men of our generation, he pitches upon a vague and shuffling sentence of a German professor, as if showing inexactitude in that could serve to prove there was no justice in the thought behind that awkward mouth-piece. Moreover, instead of considering the natural tendencies of evolutionary philosophy, as such, he limits himself to Spencer's special doctrine, which makes the principle of the conservation of energy the root of all the phenomena of the universe. Now what this results in is a virtual splitting of the universe into two uninteracting departments of matter and of mind, and such a breach of continuity cannot satisfy men long, since it ignores the requirements of the logic of this kind of reasoning.

The strongest of the papers is that which gives its title to the book. This is intended to show that the nineteenth century has been intellectually the greatest of all ages, that the idea of evolution is the greatest product of this greatest age, and that Herbert Spencer is the greatest exponent of this greatest of ideas. Most readers will be ready enough to agree that the trick of inquiring concerning each generic phenomenon how it came about or could have come about, is, on the whole, the most cunning lesson that the nineteenth-century animal has learned. Many among our reading millions innocently suppose that Herbert Spencer invented evolutionary philosophy. They do not realize that what probably first magnetized the youthful Aristotle from a student of medicine into a student of the cosmos was the influence of the strong current of evolutionary thought that had been set up in his environment by Democritus—thought that must have seemed as novel and as scientific to him as that of Spencer first seemed to the youthful Fiske, albeit there is reason to suspect that it was even then ancient lore.

Aristotle, by the way, though he always retained a high opinion of Democritus, did not persist in such unparalleled devotion and faith of discipleship as Fiske retains for Spencer. Some of Mr. Fiske's readers, however, while willing to accord a good measure of applause to Spencer's early discernment of how much slow growth might bring about, will nevertheless remark two circumstances which will limit their admiration of him. The first is, that his "Psychology" and "First Principles" were not the earliest expressions of evolutionary philosophy, nor even of evolutionary philosophy of a quasi-scientific cast, for the nebular hypothesis, which to any thinking man carries along with it a general doctrine of biological evolution, was given to the world by Kant in the year 1755. The second circumstance is, that Spencer is really not an evolutionist of a thorough-going kind, since he explicitly proclaims that, in his opinion, evolution is only one of two alternating processes, evolution and dissolution (the *γένεσις* and *φθορά* of Democritus), which he places on a par, while he further makes both those processes alike mere consequences of an eternal law that never came about at all, the "law of the persistence of force"; and against any attempt to drive investigation into the origin of that, he sets up a warn-

ing notice of no thoroughfare. That Spencer saw and felt some truths before almost anybody else, nobody can deny; but how far his writings have really influenced the deeper thinkers of the century, which seems to be the true point in question, is something Mr. Fiske still leaves in doubt. One brilliant disciple the Synthetic Philosophy can boast; but, after him, we can call to mind only men whom it were flattery to call mediocrities in philosophy. In short, the nineteenth century has brought us all to agree that nearly everything is to be accounted for by evolution; but the question as to how evolution is itself to be accounted for, or what rank it is to take among the uniformities of nature or the categories of philosophy, looks to-day less like finding a speedy settlement than it did soon after the publication of the "Origin of Species."

*Point and Pillow Lace: A Short Account of Various Kinds, Ancient and Modern, and How to Recognize Them.* By A. M. S. New York: E. P. Dutton & Co.

*Embroidery and Lace: Their Manufacture and History.* By Ernest Lafébure. Translated and enlarged with Notes by Alan S. Cole. G. P. Putnam's Sons. 1899.

*Embroidery; or, The Craft of the Needle.* By W. G. Paulson Townsend. New York: Truslove, Hanson & Combs. 1899.

The compiler of "Point and Pillow Lace" has very efficiently grappled with the task she set herself, and has produced a valuable guide to lovers of lace, excellently well illustrated by magnified photographs of each particular kind and of all details connected with her subject. A. M. S. was invited to undertake this manual by the extreme difficulty of identifying any particular piece in the more exhaustive "History of Lace" of Mrs. Palliser and other well-known experts, to whose studies she acknowledges her obligation in the production of this work.

The earliest pictorial record of lace is supposed to be in a picture of Quentin Matsys in the Church of St. Peter at Louvain of 1495. In England lace seems not to have come into use on frills and ruffs before Queen Elizabeth's reign. In the portraits of Mary Tudor in the National Portrait Gallery we note plain embroidered linen cuffs, while in the adjoining picture just after her time lace edging is used. It is in the work of the old masters that the history of lace is to be studied. It cannot be traced to more than three hundred years before our own time, and its production in France flagged considerably after the Revolution, during the period when simplicity in dress became the order of the day. The art of fine lace-making is again reviving in France, as also in Italy, where, through the efforts of the late Countess Marcello and the immediate patronage of Queen Margaret, Burano has a lace manufactory exactly following in its ancient traditions, and rose point is produced in Venice almost as fine as in ancient times. Besides the lace-workers in Venice, A. M. S. seems unaware that in Romagna the Countess Pasolini has also revived the industry on her estates for the advantage of the young peasant girls, who thus add to their slender dowries by making rose point and coarser laces when not occupied in field labor; and the Countess Brazza in Lombardy has even more hands occupied with this delicate work.

The great lace-making centres were Ve-