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beauty," *i. e.*, the beauty that exists in form as opposed to color "that in his treatment of the nude, his pitiless portraiture of unselected Flemish types with their redundant folds of glittering but superfluous flesh becomes almost shameful; alike in its ugliness and in its intimacy, we feel instinctively that we have no title to share a revelation that yields no result of beauty." Here again the essayist will find many to disagree with him.

In "Ideals of Holland" speaking of landscape as affected by Rembrandt, with "The Mill" by that master as a text, he says: "We are conscious that the whispered voice which here first finds utterance through the musing spirit of the great Dutchman has travelled far and has still far to travel, bearing this self-same message to the dwellers in every land and of all succeeding ages; for by means *no painter of any school had yet anticipated* Rembrandt contrived to fasten upon the lifeless shapes of the external world a sentiment so deeply human that it ceases to be merely personal, a sentiment inspired by sympathy at once so profound and far-reaching as to endow it with something of universal and epical significance."

*Science and Learning in France. An appreciation.* (New York: Society for American Fellowships in French Universities, 1917.) A stout volume of nearly 500 pages with many portraits and illustrations is composed of essays from a hundred professors belonging to colleges and universities in every part of the Union. The purpose is to present to the public statements by experts as to the contributions to knowledge that France has made in all the fields of science and research, and to show her standing in civilization. The plan for a book of this sort was made in 1915; since then we have become allies of France in the world-war. Ever since 1870 when Bismarck precipitated the war against France with approved Prussian perfidy the American students of art who had hitherto visited Düsseldorf and Munich in considerable numbers turned to Paris. Students of literature and science, however, clung to German schools, because they were under the influence of Carlyle and other British and American writers—although these were celebrating and extolling a period of the German past, long before the German universities, like the German people, had become intoxicated with the poison of megalomania.

It was to present a counterpoise to this insidious doctrine among our college faculties and college men that the book was planned. Gradually it has assumed the character of an American homage to the intellectual vigor of French teachers. Agriculture, botany and zoölogy; chemistry, medicine and

physics; anthropology, archæology and history; astronomy, geography and geology—these and many more fields of education are traversed by Americans who know France, citing the eminent writers and professors, and giving advice how a student should proceed if he wants to take advantage of French schools and colleges. The editor is Prof. John H. Wigmore of Northwestern University assisted by Prof. C. H. Grandgent of Harvard. A list of "sponsors" many hundred in number is given, consisting of American scholars who approve of the publication. It is indeed a notable and noble testimonial on the part of American universities to the schools of learning in France. The dedication: "To the Scholars of France worthy custodians of their Country's intellectual greatness—this volume, prepared in a time when France has reached the heights of moral greatness—is offered with heartfelt Admiration and Sympathy in the name of the Scholars of America."

*The Book of the Peony.* By Mrs. Edward Harding. (Philadelphia: J. B. Lippincott Company, 1917.) Many are the books on the flowers of the garden. It is only natural that volumes devoted to a single flower should be appearing, and here is one that takes up the famous blossom to which the ancients gave a name of the gods and ranged along with the peacock among birds as a plant having to do with the sun. The name *paian*, *paiown* harks back to pre-Hellenic days when various departments, such as healing, had not yet been distributed to various gods of Olympos—Apollo, Artemis, Aiskulapios, Paion, etc. The Peony, like many other flowers and fruits, appears to have started on its career of beauty from a more practical stand, namely, as a healing plant. Hence the identification of its name in Greece with the medico of the gods who cures the wounds of Plouton and Ares inflicted by heroic men—Herakles and Diomedes—as we learn from the veracious verses of Homer.

This is a very readable and complete description of peonies past and present illustrated with a score of color-plates and two dozen half-tones, as well as a map to show where on the globe the most important peonies are native growths. There are two plates that show the diseases of a plant once cherished as a healer rather than a splendid feast for the eyes; another gives in color certain peonies we find on porcelain of the *Kang Hsi* period (1662-1796). An appendix indicates the articles and books that treat of the plant, soil, breeding, diseases, etc., and an index gives a final touch of usefulness to a volume that reflects much credit on the authoress.

