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tion 'of the Scholar," and "The Superfluous in Education." The author does not agree for a moment with the champions of the "bread-and-butter theory of pedagogy," whose gospel is: "Teach the child that all knowledge can be disposed to some useful end. Cultivate early the habit of looking for the practical worth of everything that he learns, and let the student of later years bear constantly in mind that knowledge is power." He agrees as little with those who would make the high school and college into places for vocational training, and who would banish from their curricula "whatever does not contribute directly to efficiency in life." He agrees rather with Voltaire: *Le superflu, chose très nécessaire*. "A man always needs more than he uses." "An excess of power is an essential and significant factor in efficiency." The training of the mind is superior to the stocking of it with professional information. The essay on research is especially sane. Research prompted by pure love of intellectual exploration is shown by history to have had far more to do with real utility than so-called utilitarian research. "In the wake of discoverers in pure science follow the inventors." "A mind exclusively bent upon the idea of utility necessarily narrows the range of the imagination." "This, then, is the paradox of knowledge, that he who regards knowledge as his servant is never completely master of it; but whoever regards himself as the servant of knowledge, he alone is master in the world of thought."

The reading of these essays will give great pleasure to the apostles of the ideal; the apostles of the commonplace should read them as a matter of duty.

The Classic Myths in English Literature and Art. New edition, revised and enlarged. By CHARLES MILLS GAYLEY. Boston: Ginn & Co., 1911. Pp. xli+597. \$1.60.

In the new edition of this well-known and useful book there are about fifty pages of new matter, consisting of a chapter on "The Ring of the Nibelung," and amplifications of the content of the original edition. The tale of Cupid and Psyche, for example, contains two pages more, the stories of the *Iliad* and the *Odyssey* are expanded, and there are many insertions *passim*. A great improvement is noticeable in the illustrations: there are 189 instead of 110 cuts; many of those taken from Greek vases are either new or better executed; and the full-page illustrations are now mainly of famous sculptures or vase-paintings. A very commendable change is the insertion of titles under all the illustrations, which are also further explained by a brief note after each title in the list at the beginning of the book. The work should be in every school library, and on the shelf of every lover of literature.

GRANT SHOWERMAN

THE UNIVERSITY OF WISCONSIN

Modern English: Its Growth and Present Use. By GEORGE PHILIP KRAPP. New York: Scribner, 1909. Pp. xi+357.

In so far as this work treats of history its chief value, viewed in contrast with other histories of the language—notably Toller's and Bradley's—results from a rearrangement of the usual material with many fresh and interesting examples under the headings, "The English People," "Language," "Inflections,"