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tions, but that they do not do it so directly as music; in the first case it is done principally through the thought expressed rather than by any dynamic suggestion in the sense stimulus employed.

Literature, on the other hand, well confirms our point as a positive example of the principles which give music its power. As Lessing long ago pointed out, literature is peculiarly adapted to express ideas in which there is development at successive mental states. Literature, therefore, ranks with music as an art adapted to carry the mind up to emotional climaxes, as, for example, in the drama or the novel. By means of conceptual representations presented in panoramic succession, that is, by the concrete imagery of language pictures or by certain types of thought, the emotions are awakened and stimulated and carried on to maximum degrees of intensity familiarly known as climaxes. It, like music, takes a deep hold upon the mind, therefore, because it conforms to the natural functioning of the emotional consciousness. But even as compared with literature the musical art in this respect stands superior. This dynamic similarity to the play of feeling, in music, extends down beyond the thought content even to the elements of its sensuous expression. In these sensuous elements themselves such as we have mentioned, as well as in the ideal content of music, we have an analogy, a dynamic similarity, to the emotions which, being sensuous, goes far to explain the clamant character and hypnotic power of this art.

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REVIEWS AND ABSTRACTS OF LITERATURE

Ralph Waldo Emerson: sa vie et son œuvre. Avec 3 phototypies hors texte. M. DUGARD. Paris: Armand Colin. 1907. Pp. 418.

A really notable contribution to the philosophy and teachings of Emerson by an able French teacher and writer is certain to interest the American followers of the sage of Concord. Mlle. Dugard is the author of several important books on philosophy and education, and she is a valued contributor to the best French reviews. Her study of American life and character ("La société américaine"), published more than a dozen years ago, brought her name favorably before our people.

Two chapters are devoted to Emerson as a man, one to his life, and one to his character and spirit; a chapter to his general ideas; a chapter to his view-points of the individual life as brought out in the essay on "Self-Reliance"; a chapter on the domestic life, in which Emerson's views on marriage and friendship are discussed; the fifth chapter notes Emerson's contributions to the discussion of social problems; the sixth,

his philosophy of religion; and the seventh, the nature of his genius as a thinker and the range of his influence as a philosopher and teacher.

The spiritual influence of the character and writings of Emerson is strongly emphasized. Mlle. Dugard regards the idealism of Emerson as one of the most potent contributions of America to modern thought. In this she likens him to Plato; and like the great Greek philosopher, she believes that he is one of the few great writers to whom future teachers will continue to revert for inspiration and direction. Emerson's strong individualism is emphasized and his great influence in this direction on the best tendencies of American civilization.

While recognizing the detached character of his forms of thought, she holds that he is eminently consistent as a thinker and that apparent contradictions are mere matters of interpretation. His foreshortened esthetic sense, and particularly his lack of interest in music and his deficiency of emotional warmth, are critically discussed and deplored. It may well be asked whether the author has made as careful a study of Emerson's poetry as she has of his essays. Surely the poems teem with the highest emotional reactions.

Students of philosophy and education in America owe a large debt of gratitude to Mlle. Dugard for this scholarly and exhaustive study of one of our first spiritual teachers. Her work has been carefully done, and shows not only intimate acquaintance with Emerson's writings, but familiarity with the entire field of American history and letters.

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The Raccoon: A Study in Animal Intelligence. H. B. DAVIS. *American Journal of Psychology*, October, 1907. Pp. 447-489.

The paper consists of two parts: (1) general observations of the habits and instincts of adult raccoons, and (2) an account of experimental work. The results of the latter portion only can be reviewed here.

The animals were allowed to unlatch the fastened door of a box, enter it and get food. Single fastenings, a "group" of two buttons, the same plus a vertical gate-hook, and, finally, two combination locks, each constructed of four of the previously learned single fastenings, were used. The combination locks demanded that their elements be operated in a fixed order.

Though no names (save imitation) for the animals' methods of learning are employed, the general impression given the reader is that Thorndike's experiments with cats have been confirmed in detail and that the raccoon's learning conforms to the trial and error type. Chiefly effective in conveying this impression are the following conclusions: The experiments show variety of attack at first and a single stereotyped method at the last for each animal. "The perfecting of the power of undoing fastenings is accomplished by a slow series of small changes consisting chiefly in the omission of unnecessary movements and the combination of