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nobody had any Views." But this one might well be used to great advantage after a couple of years of thorough study of the rudiments. It need not, of course, be the only text-book; but what an opener of the mind it would be to a boy could he use it, say twice a week, alternating with the harmless necessary Cæsar! It begins with half-a-dozen pages of popular songs, charms, and nursery rhymes; then come some epitaphs, including the famous one of Scipio (not printed in cold type, but engraved, tomb and all, so that you can read it, as it were, from the stone itself); then selections from Ennius, Plautus, old man Cato's ideas on the treatment of slaves, Lucretius, Catullus (but in the next edition we want the poor little sparrow hopping all by himself down the darkling road by which no traveller, sparrow or man, ever returns); then there is Cæsar, but not with his armor on, we may be sure, for Profs. Peck and Arrowsmith are men of peace; then three dozen saws from Syrus, a letter from Cicero and some of his good talk about literature and about old age; then Virgil, Mæcenas, then, of course, Horace, a dozen pages of famous passages and his adventure with that bore—a story which nobody can meet for the hundredth time without stopping to read it through; then Ovid, Livy, Petronius's dinner party, Quintilian, Martial, Juvenal, Uncle Pliny on hydrophobia and doctors, and his nephew's letter about the stout old fellow's death during the eruption—also the story of the haunted house and the letter to Trajan about the Christians; next some extremely timely words from Gaius, the great professor of law, on the business capacity of women; next *graffiti*, including the little ass at the mill and the labyrinthus; then Hadrian to his soul, extracts from Tacitus, Suetonius, and Gellius, and in full the last will of the little pig. Finally come three Christian hymns, including part of the greatest of all, the 'Dies iræ.'

The great merit of a work like this is that, instead of repelling, it is sure to make the study of Latin more attractive to all young students, while stimulating the more ambitious among them to a desire to read more widely. Hearty thanks are due to the editors for the excellence of their selection of passages. These are drawn from the best sources and printed from the best texts. The short notes on the passages and the brief biographies of the writers are useful and correct. There are about fifty illustrations in the book, taken from ancient and modern works. Of these, the one called a "Roman Bride" must represent, we think, a Greek lady, and the picture of the so-called temple of Vesta were better omitted, not being Vesta's at all, and having nothing to do with the scene in Horace's satire. Something should have been said in the notes about metres, and the more difficult verses should be marked with the ictus. But these points are easily corrected in another edition, to which it is to be hoped that the book soon may come.

Comte, Mill, and Spencer: An Outline of Philosophy. By John Watson, LL.D. Macmillan & Co. 1895. Pp. 302.

THIS is a sketch of philosophy by a well-known idealist of the school of Green and Caird, based upon a criticism of the most famous of the experientialists of our century. What is the standing to-day, among those who devote themselves to philosophy, of Comte, Mill, and Spencer? To judge the pertinence and strength of this book, we must recall to mind what their reputation is, not among men who read half-a-dozen works of philosophy and then stop, but among those who are qualified to judge of them. Spencer's books are supposed to contain an immense number of acute and valuable ideas, belonging to the marches between positive science and a more comprehensive theory; but as for his philosophy as stated by himself in sixteen propositions, it is valued by very few, if by any, although there are two or three of its statements which are pretty widely accepted. Spencer's 'First Principles,' though it contains one idea, at least, which has been generally taken up, is as a whole the work of a man wholly ignorant of modern philosophy, and therefore entirely incompetent to address modern students. Spencer, as a philosopher, is much more respected by those who write against him than he is by the bulk of students, although their general attitude of thought is nearer to his. Mill's 'Logic,' a work going on to two generations of age—generations the most active in the direction of logic mother earth has looked upon—was written by a man without any reading in philosophy outside the nominalist school. It was animated by the purpose of overthrowing the ideas of Whewell, which are the ideas that, before Whewell and since, have prevailed among those physicists who have endeavored to take a philosophical view of the history of physics, and who have had no extreme bias towards any particular school of philosophy. Moreover, it is now generally recognized that Mill's exposition suffered from his struggles to throw off the narrow bonds of the school in which he had lived. The result was to make him wavering and inconsistent to a degree that the reader would not at first deem possible. Jevons had begun to show this, in a series of papers now reckoned important by scholars, when he was cut off, to the world's loss. Comte, in the judgment of modern students, was a man whose spool of intellectual piano-forte wire was vastly greater. Of Mill there is nothing to ask except whether his doctrine is correct or not; but Comte certainly made mighty contributions to the world's stock of ideas, over and above what he got from St. Simon, whether they squarely drive the truth into the hard skull of Humanity or not.

Such, as well as we can make it out, is (not *our* opinion, but) the centre of gravity of the judgments of real students to-day. As compared with its place thirty years ago, it has moved much away from Mill, much toward Comte. But not in a direct line. No doubt, opinion has swerved toward realism (in the scholastic sense). For example, thirty years ago thinkers were generally very averse to innate ideas. But Spencer (July, 1865) used the phrase "hereditary ideas," and men began to think it was a question of evidence. Experiments were made; and the upshot is there is not a psychologist to-day who does not hold the doctrine of innate ideas, whether he *calls* them so or not, substantially as it was held by Descartes and Leibnitz. Now the doctrine of innate ideas is in general harmony with realism as opposed to nominalism. Pure mathematics, too, burst out into extraordinary activity; and pure mathematics is a natural friend of idealism. Then an exacter analysis of the logical question showed that realism was the doctrine of modern science. The advanced school of Formal Logic found in their algebra potent reasons for a conception of logic having a general similarity with that of Hegel's objective logic. The idea of evolution naturally inclined men the same way. Accordingly, when Mr. Watson proposes to found an idealistic philosophy on the study of the three great empiricists of whom our time talks, he is taking advantage of a powerful current of thought.

He begins with mathematical reasoning and Mill's views about it. During the last two generations the fundamental mathematical conceptions have been the object of most exact and profound study by the subtlest and exactest mathematicians who ever illuminated the world; and those studies have resulted in a substantial settlement of opinion among mathematicians themselves concerning most of the questions involved. After this history, it is interesting to find that Mill's main contentions are now regarded by mathematicians as attempts to formulate what is definitively acknowledged to be true. It is not surprising that Prof. Watson should be able to show very clearly that Mill is in error; and up to a certain point he goes on with great success. But it soon becomes apparent that he knows nothing of modern mathematics, and has not sufficiently (if at all) studied the analyses by modern mathematicians of their own thought. He is not aware how much those works do toward reconciling idealistic proclivities with the spirit of positive science. After the usual style of Kantians, he allows the question to be confused by not separating geometry as a branch of physics from geometry as a branch of pure mathematics. He calls no attention to the remarkable circumstance that, after mathematicians have deliberately severed their moorings to the real world—as in the Theory of Functions, for example, which is all about Nil—instead of their bark being tossed upon a wild sea of arbitrary hypotheses, as one might expect, they reach a certain destination, different investigators upon widely different lines being led to the same conceptions and to concordant results, quite as surely as different chemists experimenting upon the same substance. Such facts afford comfort to idealists; and it will generally be found that modern pure mathematicians are as idealistic about ideal geometry as they are decidedly empiricist about physical geometry.

Nor does Prof. Watson expose, as he should, the falsity of the common idea that mathematics advances by means of demonstrations. No doubt demonstrations are more important in mathematics than in most sciences; but, for all that, mathematics advances, just as the physical sciences do, by observation and generalization. Its observations are, it is true, only observations of the mind's own constructions, but they often have that *startling* quality which indicates that they *are* observations. The generalizations are so complex in construction as not at once to be recognized as generalizations. When mathematics is written in the style of Euclid, both the observations and the generalizations are hidden in the crush of demonstrations from student and writer alike. But modern mathematicians recognize the operations of attentive observation and generalization as their chief engines, and give them due prominence. This at once favors the moderately positivist conviction that science is the fruit of observation and generalization, and at the same time the idealistic belief that the world of ideas is a real world, that can be observed and reasoned about, and not a world of whimsies. It is really high time that those who write about the philosophy of mathematics should have a familiar acquaintance with modern mathematics, and should have attended to the reflections of modern mathematicians concerning their own science.

Prof. Watson's view of causation will seem to Anglo-Saxon minds a little wanting in meaning. He denies that there is anything "occult" about causation, but in the same breath attributes it to an *identity* which he does not make clear. Thus, two bodies at a given distance have a given gravitational acceleration towards one another. If we ask why, and are told there is an occult unity in nature producing the uniformity, we can understand that, especially if the occultness is only relative. But when we are told that it is because of an identity not occult, we cannot say that that is perspicuous.

In three successive chapters on Biology, its relations to Philosophy, and the Philosophy of Mind, the question of whether everything is to be levelled down to matter or levelled up to mind is discussed with great clearness and no little force. The idealistic position is argued against the school of Spencer and Huxley in a manner deserving attention. The strong hold of idealism to-day lies in reflections upon the question of how consciousness came into the world. Students of to-day form their opinions on a basis of observed fact. Their quarrel with the old "experientialists" is that their own doctrines were not so formed, but were the mere expression of their intellectual inclinations. If observed facts lead to belief in ghosts, in ghosts they will believe. If they lead to the belief in the active reality of ideas, in that they will believe. But in accepting idealism, the older generation of idealists must not flatter themselves that scientific men—and modern philosophers have upon their hands the stains of the laboratory—are going to embrace the notions, the sentiments, and the mode of being which, heretofore accidentally associated with idealism, have their home in the theological seminary.

Origines Françaises de l'Architecture Gothique en Italie. Par C. Enlart. Paris: Thorin & Fils. 1894.

UNDER the above title M. Enlart, of the École des Chartes of Paris and the French School of Athens and of Rome, has given the first full and accurate description of a highly interesting and important group of mediæval buildings in Italy that have hitherto been, for the most part, unknown to modern students of architecture. These buildings exist in places generally unfrequented by travellers. They are more or less apart from ordinary routes, and in some cases in situations so malarious as to render them unsafe for more than the briefest sojourn. The buildings are not the works of native designers; they are the churches of the Cistercian monks, who, during the twelfth century, established themselves in numerous bodies throughout Italy, as they did in other countries of Europe, carrying with them the architectural principles and habits that had been acquired in their original home.

The architecture of the early twelfth century in Burgundy, where the Cistercian order arose, was Romanesque of two main types. The first type, of which the great church of Cluny was the most conspicuous example, was characterized by the use of the barrel vault over the nave; while the second adopted the oblong groin vault, as in the nave of Vézelay. Before the middle of the twelfth century this last type was modified into a semblance of Gothic by the introduction of the pointed arch in the vaulting and in the principal arcades, as in the well-known porch that was then added to the nave of Vézelay.

The Cistercian builders followed both of these types. Their earlier churches—such as Hauterive, Bonmont, and Fontenoy—are of the simpler pointed barrel-vault construction, while their later ones, of which only one important monument, the church of Pontigny, has survived in Burgundy, followed the type of Vézelay, improved by the addition of the groin rib that had by this time come into use under the influence of the nascent Gothic of the Ile-de-France.

M. Enlart's descriptions and illustrations of the Cistercian churches in Italy, and his detailed comparisons of them with the Burgundian monuments, show clearly that they are derived from the Burgundian models. In some instances these models have been almost exactly copied, as in the case of Fossanova in southern Italy, the nave of which closely resembles that of Pontigny. M. Enlart shows further that these Cistercian buildings in Italy had such influence on the subsequent native architecture as to justify his thesis of the French (*i. e.*, Burgundian) origin of the so-called Italian Gothic. It is instructive, however, to notice that the influence of the former native architectural traditions, which render the pointed architecture of Italy so different from the true Gothic of the North, and even from the Burgundian pointed style, begin to manifest themselves in these Cistercian monuments on Italian soil. The author calls attention to this "fâcheuse influence" in the otherwise fine church of San Golgano near Siena, which was begun in the year 1218; and he tells us that San Golgano determined the style of the Cathedral of Siena—Fra Vernaccio, Fra Melano, and Fra Mario,* who were successively employed to direct the works, being monks of San Golgano—and thus through Siena became the prototype of the so-called Tuscan Gothic style. This view seems correct. The leading characteristics of the Tuscan pointed buildings largely bear it out. The forms of the vaulting, the adjustment of supports, and the general internal and external arrangements in such a church as Sta. Maria Novella, or the Cathedral of Florence, are substantially like those of the Burgundian Gothic. M. Enlart recognizes, also, a subordinate influence from the Ile-de-France as manifest more particularly in northern Italy, and notably in the beautiful Church of St. Andrea of Vercelli. But this is confined to ornamental details. No building in Italy shows anything resembling the structural system of the pure Gothic of the North.

One pertinent question M. Enlart has not discussed, namely, the possible indebtedness of the Burgundian builders, in common with all other builders in the North, to Italy itself for the rudiments of those features in their system which, aside from the use of the pointed arch, gave it what Gothic character it has. The evidence is strong, and has recently been further strengthened,† that the true origin of the organic Romanesque which was perfected in the French Gothic is found in the Lombard Romanesque. In that early and remarkable development we find vaulting on a full system of ribs, with compound supports logically adjusted to them. The system was not, indeed, a product of purely Italian genius. It was the result of the infusion of a northern element; and it was not advanced, or even retained, by the Italians after this northern influence declined, being foreign to their more classical traditions and predilections. There seems little question that this Lombard art, at least in its beginnings, was anterior to any corresponding form of Romanesque north of the Alps, and that it largely furnished the model for the magnificent systems that were, under the particular favoring conditions of the North, quickly developed into the Gothic.

Before the Cistercian monks came into Italy the two latest and most important of the Lombard Romanesque monuments, the Church of S. Ambrogio of Milan and the Church of S. Michele of Pavia, had been completed.* It is a peculiarity of these buildings that they are constructed with an alternate system arising from the use of one large vault in the nave to two smaller ones in the aisles, necessitating an alternation of large and small piers. The same alternate system, which by derivation occurs in various subsequent varieties of Romanesque, and also in the Gothic, is found in some of the Cistercian pointed churches of Italy, as in San Martino, near Viterbo. This may be, as M. Enlart supposes, in imitation of the sexpartite pointed buildings of the regions contiguous to northern Burgundy—such buildings, for instance, as the Church of Pont-sur-Yonne and the Cathedral of Sens; but, on the other hand, it is not impossible that it may have been derived largely from the nearer Lombard monuments in which the vaulted alternate system seems to have originated. Thus, while recognizing, in the main, the Burgundian origin of what is called Italian Gothic, we must also recognize a possible prior influence from northern Italy as having been active in the formation of the architecture of Burgundy in the twelfth century.

The term Gothic is used by M. Enlart in its widest sense as including all the forms of pointed architecture of the Middle Ages. But it would tend to greater clearness if writers on the architecture of this time would agree to restrict the term to that style which alone was the complete and consistent architectural expression of the mediæval genius. In a strictly correct sense the term is out of place in connection with this subject, for neither the pointed architecture of Italy nor its Burgundian prototype is in this sense Gothic. The true Gothic, the distinctive style of the Middle Ages, was developed in the Ile-de-France, and was never consistently carried out elsewhere.

The book is an important one, and, besides throwing new light on the origin of Italian pointed architecture, it fills a gap in the history of the fine arts. Its general make up is admirable, without that useless elegance which often renders such works unnecessarily costly, and inconvenient to handle. The illustrations by the author's own hand are remarkably clear, and sufficiently abundant; while the numerous full-page phototypes are superbly executed, and bring the principal buildings referred to before the eye with absolute faithfulness.

Three Men of Letters. By Moses Coit Tyler. G. P. Putnam's Sons. 1895. Pp. v, 200.

UNDER the above title, and in a dress of much typographic beauty, Prof. Tyler has grouped three sketches which are of the nature of by-products of his historical laboratory. The first, having to do with Bishop Berkeley's American visit, the writer tells us in his preface grew out of his 'History of American Literature during the Colonial Time'; and the two others, on President Dwight the elder and "The Literary Strivings of Mr. Joel Barlow," were prepared for his forthcoming 'Literary

* For a list of the *operarii* of the Cathedral of Siena cf. Norton's 'Church-building in the Middle Ages,' p. 300.

† Cf. Cattaneo, 'L'Architectura in Italia dal Secolo VI. al Mille circa.' Venice, 1889.

* The dates of these two buildings have been much discussed, and variously assigned. Sig. Cattaneo, a cautious and able writer, regards the nave of S. Ambrogio as not later than the second half of the eleventh century. (*Ibid*, p. 210.)