have produced the writer. She has not quite overlooked the fact that he has an Individuality. In 'Habemus' there are.

"beautiful pages that yet diminish the horror and vitality of the romance."

The book is too rich in delightful observation and suggestion. It is a very delicate, always subtle, and subtly

appealing kind of book. It is not to be read from the thought, the heart of the imagination; so that, 

the imaginative possibility ever

whole, as we too abundant fountains.

if we would like a solution—"an

organic

concept—externally and internally, not,

it is a better disciplined choice of re-

must materials."

Setting aside the effect produced upon the circle by the startling abundance, the ob-

server is quite true, and we are grateful

that something individual and bearing

have been recognized in Pagansara, something outside of all that has gone towards making him up.

But it is not enough. "Pagansara has a quality very rare among Italian writers, that of humor. For us, Puritans by birth and with the Northern instinct unso-

bly by any number of years of Latin con-

act, it is this quality that brightens his pages, and, together with the sincerity that is in its product, makes them delightful be-

yond almost anything in modern Italian literature. As a consequence, the most

painstaking study of Pagansara which yet fails to render ample justice to this one 

grace of his, most seem to us to lack some-

thing essential, something that puts a spirit into the bones of the skeleton: and this is the reproach, the sole one, we make to the first essay in Signorina Groppa's work.

Her succeeding chapters, on Gabriel D'Annamissi and Matthijs Seron, seem to us more successful. They are, indeed, quite admirable, full, searching, and of a joyful

impartiality. She carries us with her when she shows the one above all things a lyric poet, while the other remains a journalist, although so great that our critics do not hesitate to accord her a niche in the cosmos alongside of George Eliot and George Eliot. The analysis of the works of the two is masterly, as is the discrimination between their qualities and their limitations. There are pages (e. g., p. 123) where the poet and so

sufficient that one would like to quote them. One is redounded by the reflection

that there are so many other pages that have an equal claim to the honor.

The two remaining writers treated, Giovanni Verga and Garibaldina Rovetta, are less

working figures. Verga, as the author of 'I Malvivagi' and 'Cavalleria Rusticana', is known to all the world. The careful

analysis given by Signorina Groppa of his other works leaves the impression that

some has in his case been just, and has

trumped indebted all that is of superfi-
native quality. Still, such a novel as 'Mae-

stro Don Ciccio'—amply repays perusal

by the student of literature. In the case of

Rovetta we think that Signorina Groppa has again overridden her system in refer-

*ble the writer's qualities to one domi-
nating characteristic. Rovetta's version as

playwright does, indeed, give 'Pao' to some of his works as a novelist, but not by a

long shot to the extent that our critics would have us believe. In point of fact, we

are not for her system, and that Signorina Groppa has herself written plays, we

doubt if she would ever have discovered

this ruling trait in reading the novels of

Rovetta."

A chapter in remembrance gives an exposition of the principles which are the founda-

tion of the author's critical work. It might be objected to this exposition that it is

not necessary to go so conscientiously to the very root of the matter, that there

are certain things that any reader will allow his author to take for granted. In

deed, the worst fault of the book—do not

wish to imply that it is a very grave one—

is that it is more Perspicuous than lucid.

A little lighter touch, as air a trifle less

maternal, might have won many a re-

sentimental reader; nevertheless, the student

who is in pursuit of knowledge about current Italian literature will have no cause to
grieve the time spent over Signorina Groppa's pages.

What is Missing? By Y. W. Sib, Macmil-

lan Co. 1913. 8vo. 231.

The Principles of Mathematics. By Bertrand Russell. 1st Vol. Cambridge (Engl.): Uni-

versity Press; New York: Macmillan.

1913. 8vo. pp. 124.

Two really important works on logic are

these; or, at any rate, they deserve to be

boone, if readers will only do their part

towards it. Yet it is almost grotesque to

name them together, as utterly disparate are their characters. This is not the place

to speak of Mr. Russell's book, which one hard-

ly could call a lecture. That he should con-

tinue three most severe and schematic in-

sane, no longer, renews a grudge and if

culture, as also a high intelligence, for

which more than one of his successors have

been labeled. Whenever a convenient in-

duction to the remarkable researches into

the logic of mathematics that have been

made during the last sixty years, and that

have thrown an entirely new light upon

mathematics and upon logic, will do well to

take up this book. But he will not find it easy reading. Indeed, the

second of the two volumes will probably

consist, at least nine-tenths of it, of rows

of symbols. Lady Victoria Welby's little volume is not what one would understand by a scien-
tific book. It is not a treatise, and is drawn from the slightest shade of pedantry or pretension. Different people will ev-

te the value very differently: It is a

feminine book, and a too masculine mind

might think parts of it painfully weak.

We should recommend the male reader to

peruse chapters xii. to xx. before he reads

the whole consecutively, for they will be

a second reading. The question discus-

sioned in these chapters is how primitive

man ever came to believe in their absurd

suppositions. This has generally been sup-

posed to be the subject of question. Lady Victoria does not stoop to mention La Pou-

laine's pretty table (the sixth of the ninth

book); the whole of it is worth reading if

you have forgotten it.) The sculptor and

his statue of love:

*"Laurence's version of ideas is

very simple and would be quite

repulsive to the more modern

mind."

*"If the author is not clever,

he can be the patron of others,

and he should always be

pleased with the work of others."

*"Once a rich man, always a

rich man, and always a

rich man.

*"What is the effect of love?

It can be said in one word,

that it is a very bad thing.

*"The effect of love is to

make people happy, and

it is the only thing that

can make us happy."
Concluding phrases of the article from page 309:

All those ideals deserve to be pondered. The book is very rich in illustrations drawn from contemporary writing.