*The Philosophy of Art.**

This little book, with its simple title, will be found to afford food for great and complicated reflections. It is a translation of some of the preliminary statements of Hegel and Michelet concerning the science of Æsthetics, and is a forerunner of a more exhaustive treatise on the same subject. The translator, who has wrestled successfully with the difficulties of Hegel's style, writes with enthusiasm of the great German master whose introductory remarks it is the purpose of this book to set forth. In spite of this success, however, the mind of the reader will occasionally revert to that passage in the preface which speaks of "the common light fading" as one "advances into the deepening chiaroscuro of Hegel." From this obscurity the reader partly emerges when he reaches the second part, translated from Michelet. But all such difficulties will only deter the frivolous; the earnest student they will but put upon his mettle.

If, at the risk of speedy annihilation, one may venture to cross swords with such renowned champions, it would be to suggest that their subject is sometimes treated in too abstract a manner. For instance, on p. 60, we read: "While the Greek colonnades which ran round the temple maintained their relation to the outer world, the Gothic columns and pillars were transferred to the interior of the building, on account of its idea of seclusion from the surrounding world." Now, we venture to say that no such abstract and philosophical idea actuated the Gothic builders; but that, on the contrary, their arcades were the result of practical considerations, and were evolved from a plain, solid wall through various stages, the first of which is to be found in Romanesque architecture, where the solid piers are as wide as the open arches. As the desire for more spacious interiors grew, and as the builders increased in knowledge of construction, so did the piers lessen and the arches increase. It cannot be supposed that the Gothic architects adapted the idea of piers and arches from a Greek colonnade, for they never saw one; and it is rash to assume that they had any but constructional and practical motives for the leading characteristics of their work. But philosophers are apt to

* "The Philosophy of Art, an Introduction to the Scientific Study of Æsthetics," by Hegel and C. L. Michelet. Translated from the German by W. Hastie, B.D. Edinburgh: Oliver and Boyd. London: Simpkin, Marshall, and Co.

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read much more into the work they criticize than ever was in the mind of its authors. This, however, does not detract from the interest of the book, for it is but dull reading where you cannot sometimes disagree with your author.

On some forms of Paralysis from Peripheral Neuritis. By Thomas Buzzard, M.D. Lond. J. and A. Churchill, 1886.

The present small volume embodies the Harveian Lectures delivered by the author in 1885, and subsequently published in the "Lancet." Much, however, has been added to these same lectures.

The subject of Peripheral Neuritis is one of very considerable interest; moreover, it is new. Dr. Buzzard gives us first a few anatomical and physiological considerations, of which one may say they are admirable in their clearness, and of material assistance in leading up to the subject proper. Neuritis is then defined both as to its morbid anatomy and morbid physiology. With regard to the first, the two forms of lesion, interstitial and parenchymatous, are described, and, as it seems to us, very fitly. Dr. Buzzard suspends his judgment "as to the propriety of the parenchymatous form being considered as certainly of inflammatory character."

The author then leads off with a case of neuritis which is so striking, so typical, that one jumps to the right conclusion at once—paralysis, altered electrical reaction of the muscles, pains, hyperæsthesia, trophic changes in the skin, all are present. One is sanguine, but, unfortunately, all cases of neuritis are not thus stamped; and on p. 21 we find the important statement: "We are not yet in a position to explain this important fact, but there would seem to be no doubt that sometimes the motor, at other times the sensory, and, perhaps, on the whole, least commonly, the vaso-motor fibres, bear the brunt of the attack, with a corresponding contrast in the symptoms." This is, indeed, an important statement, and, if true, as seems likely from the evidence adduced, it offers another instance of the marvellous tissue-affinities of disease. On p. 22 the author applies the doctrine, and states: "But even in mixed nerves, I feel sure that neuritis may occur without pain."

Gout—that protean disease—is then considered in relation

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