

a wide-reaching interpretation. Then the experiments of a number of investigators (Dogiel, Tarchanoff, Patrizi, etc.) are adduced to show the sensational organic character of the effects of music. Finally, the theory is confirmed by introspection, the author having noted, he tells us, on several occasions the presence of the idea in its completeness before the emergence of the emotion — an observation which one may modestly beg leave to doubt, if by the 'idea' be meant the consciousness of the object relatively to which the emotion is felt.

In spite of grave defects, among which is a certain specious simplicity masking vagueness of conception, as in the conception of a vital or pleasure-pain-emotional center, the conception of the relation of consciousness to sensibility, and the conception of psychic phenomena as a mode of energy, the book contains much that is valuable and suggestive. It contains probably the most complete exposition of the doctrine advocated in its various aspects, and the student interested in the subject is to be congratulated on now having it in a language more available to most than the original. H. N. GARDINER.

SMITH COLLEGE.

### ÆSTHETICS.

*Etudes esthétiques.* GEORGES LECHALAS. Bibliothèque de philosophie contemporaine. Paris, Félix Alcan. 1902.

Under this title M. Lechalas has collected a series of pleasantly-written essays on topics of interest to both the critic and the psychologist. Beginning with two introductory chapters on the nature of beauty and art, he proceeds to discuss the relation of art to nature and to mathematics, the rôle of suggestion in art, the affinities of the various arts, art and curiosity, and art and morality. The treatment throughout suggests the critic who has read rather widely in modern experimental psychology and has used its results to illustrate and enforce principles adopted on grounds of personal taste, so that the essays, while interesting, are in no sense contributions to the science of æsthetics. They belong to the literature of criticism rather than to that of psychology, and draw their inspiration from Sully-Prudhomme and Fromentin rather than from Fechner or from Wundt.

The value of the author's theoretical basis may appear from the fact that having reduced beauty to the manifestation of being or perfection, and realizing the traditional difficulty as to the reality of the ugly or non-being, especially of the morally ugly, he takes refuge in a citation from Malebranche in which evil is given a *quasi* reality by casting it upon the free will of the individual. The essay on nature.

and art is a summary of the difficulties which beset the artist in any attempt to reproduce the exact impressions from the object, as these difficulties have been brought to notice in Weber's law and the principle of relativity. Upon this practical impossibility of an exact realism is based a plea for a less mechanical interpretation of nature. In discussing the place of suggestion in art, the author finds it necessary to distinguish between the natural appeal to the attention which every work of art must make and that abnormal concentration of attention which we find in the hypnotic state. Reality must be suggested, but not so strongly as to destroy the distinction between it and the artistic representation—the beholder must not be hypnotized into belief in its reality. This principle of æsthetic *Schein* is of course good, as well as ancient, but when it is applied in criticism of the Bayreuth performances (which the author admits that he has never seen) it fails to convince. The concentration of attention upon the lighted stage in the dark and silent house is certainly far from destroying either the æsthetic illusion or the contagious influence of the audience.

The concluding papers on the relation of art to curiosity and to morality are purely non-psychological and also somewhat misleading in title. The former is a discussion of the place of subject and local color in art, the latter a rather loose treatment of some of the moral evils which are the possible results of art and its study.

NORMAN WILDE.

UNIVERSITY OF MINNESOTA.

## ETHICS.

*Constitution de l'éthique: quatrième essai sur la morale considérée comme sociologie élémentaire.* E. DE ROBERTY. Paris, Felix Alcan. 1900. Pp. 223.

M. de Roberty begins this the fourth essay in his series of ethical writings with a brief confession of his philosophic faith. His general position, often called modified positivism, sometimes attacked as a defection from positivism, he himself calls hyperpositivism—a name first applied to it in a depreciatory sense, but which he adopts as the symbol of his divergence from Comte. The positivist school errs in recognizing only one series of the products of intelligence, the scientific series; it ignores the 'grande' or 'psychosocial' series which includes philosophy, art, and industry, as well as science. In place of Comte's law of the three states M. de Roberty substitutes the 'law of correlation between the abstract sciences and philosophy.' Positivism inverts the