also knew of the the Celtic name, 'Danuvius,' which had become known to the Romans. The Greeks learned the name 'Istros' from the Thracians, and applied it as the general name for the river, from the point where the stream issued from the mountains as far as the Thracians occupied its banks. Yet it does not follow necessarily that the name 'Istros' is of Thracian origin, as it may have been used still earlier by the ancient Illyrians who inhabited that country. It is traceable, probably, to the Aryan root *sru* ('to flow'), from which is also derived the name 'Strymon.'

'Danubius' or 'Danuvius' is the Latinized form of the Slavic name, from which *don* is derived, and which in composition becomes *dan*. Anciently this Latinized name was only used for the middle part of the stream. The Slavic root *don* ('water, river') appears in the names of many other rivers: for example, Don, Dwina, Dniester, Dnieper, and so forth. In the 'Nibelungenlied' the Donau is called Tuonowe, that is, the river Tuon. To the name 'Don' the German *aha, aa* ('river'). is added, and in the sixteenth and seventeenth centuries the forms Dunaw, Tonaw, Donaw, first appear.

THE STUDY OF BROWNING.

THERE can be no question that the picking-apart process to which, under the exigencies of instruction in grammar and parsing, Milton and Shakspeare, Addison and Macaulay, are alike subjected, is an evil. It may or may not be a necessary evil: if it is, its effect should be subsequently counteracted as far as possible; if it is not, it should be done away with. The pupil who is always on the lookout for inverted sentences, modifying clauses, and auxiliary verbs, cannot appreciate the literary beauty of an author; and so it seems to us that the elementary details of grammar and the exercises for parsing might profitably be based on something less lasting and beautiful than the classics of the language. These details to which we have reference must undoubtedly be mastered; but could they not be mastered from current literature, reserving the classics for models of style and diction, and for the cultivation of a refined literary taste and a sound literary judgment?

If this dissection of the classics is a necessary evil, then great care should be taken to follow it up in the higher grades with the reading of a series of authors, such as Chaucer, Spenser, Shakspeare, Milton, Hooker, Addison, Steele, Burke, Macaulay, Tennyson, Browning, and their fellows, not with a view to parsing them correctly, but with the endeavor to understand and appreciate them. Professor Corson has given us a book on his hero, which would serve excellently for the purpose we have indicated.

Mr. Browning has his critics, but few poets have been favored during their lifetime with so numerous and energetic a body of devoted students and admirers as he has, both in this country and in England. Of these, Professor Corson is among the most enthusiastic; and his personal work, and the interest excited by his lectures, have led to the formation of many of the Browning clubs now at work throughout the United States. In the present work, he has given students of English literature an example of what we referred to above as the real end to be gained by the study of a great poet or prose writer. We do not want to parse 'Paracelsus,' 'Andrea del Sarto,' and 'Rabbi Ben Ezra,' but we want to read them to discover the thoughts they convey and the feelings they portray: in other words, we want to study them as literature; and this is precisely what Professor Corson's book helps us to do. His admiration for Browning is well-nigh unbounded. For example: he says, "Robert Browning is in himself the completest fulfilment of this equipoise of the intellectual and the spiritual, possessing each in an exalted degree; and his poetry is an emphasized expression of his own personality, and a prophecy of the ultimate results of Christian civilization" (p. 31). "It was never truer of any author than it is true of Browning, that *Le style c'est l'homme;* and Browning's style is an expression of the panther-restlessness and panther-spring of his impassioned intellect. The musing spirit of a Wordsworth or a Tennyson he partakes not of" (p. 75). The criticism so often made, that Browning's style is involved and obscure, Professor Corson notices, and attempts to answer. He says that a truly original writer like Browning is always difficult to the uninitiated, and that the poet's favorite art-form is also somewhat of an obstacle to the beginner. This art-form is, of course, the 'dramatic or psychologic monologue,' which differs from the soliloquy, as Professor Johnson (quoted by the author in a footnote, p. 85) has pointed out, in supposing the presence of a silent second person to whom the arguments of the speaker are addressed. In addition to these characteristics and to his peculiar collocations of words, Professor Corson finds four peculiarities of Browning's diction which are by some readers held to render him obscure. These are, 1°, the suppression of the relative, whether nominative, accusative, or dative; 2°, the use of the infinitive without the preposition *to* in cases not warranted

An introduction to the study of Robert Browning's poetry. By HIRAM CORSON, LL.D. Boston, *Heath*, 1886. 12°.

by present usage; 3°, the use of the simple form of the past subjunctive derived from the Anglo-Saxon inflectional form and identical with that of the past indicative, instead of the modern analytic form; 4°, the use of the dative or indirect object without *to* or *for*. But Professor Corson hesitates to condemn even these: he thinks that "they often impart a crispness to the expressions in which they occur" (p. 81). At all events, they render Browning's thoughts less accessible to the general reader than they might otherwise be. Professor Corson's essays on the idea of personality, and of art as an intermediate agency of personality in Browning, on Browning's obscurity and his verse, and his analytic arguments of the poems that are appended, are very suggestive, and will repay not only reading, but study.

COMPAYRÉ'S ELEMENTARY PSYCHOLOGY.

M. Compayré is so well known to students of pedagogy, and Professor Payne's translation of his 'History of pedagogy' has had so favorable a reception in this country, that his present book on psychology, and that on ethics, promised in March, will attract considerable attention.

In the little book now before us, the author, with the skill and lucidity of a true Frenchman, sketches the main topics of elementary psychology. M. Compayré begins by expounding in a few brief paragraphs the character and utility of psychology, and its relations to ethics, pedagogics, history, grammar, and literature. In speaking of the method of psychology, he mentions the distinction, so generally overlooked, between the scientific study of psychology and the elementary teaching of it. M. Compayré remarks that we do not confuse an historian and a teacher of history, and complains that authors of text-books of psychology should preserve a similar distinction in their science (p. 11).

In touching on the relations of psychological to physiological facts, he finds three points of difference between them (pp. 32, 33). First, the two categories of phenomena are not known in the same way. Second, the physiological phenomena are material movements: the psychological phenomena are something else than material movements. Third, the two sets of phenomena are in a certain sense independent of each other.

Then, accepting the usual classification of mental phenomena into those of knowledge, feeling, and will, M. Compayré enters upon the discussion of each. We can best represent his positions by quoting some brief passages dealing with controverted points in psychology: "De plus en plus, le mot âme est devenu synonyme de *principe spirituel*, qui sent, qui pense et qui veut" (p. 39); "La sensibilité, sous toutes ses formes, peut être définie *la faculté d'éprouver du plaisir et de la peine, et par conséquent d'aimer et de haïr*" (p. 55); "Ces principes constituent ce qu'on appelle la *raison*, c'est-à-dire tout ce qui est inné à l'intelligence, par opposition à l'*expérience*, c'est-à-dire à tout ce qui est acquis" (p. 74); "La *raison*, au sens psychologique, est l'ensemble des notions et des vérités qui ne dérivent ni de l'expérience ni des combinaisons de l'expérience" (p. 189); "Les vérités de la raison sont innées en ce sens qu'elles préexistent à l'expérience comme autant de dispositions naturelles; mais l'expérience est nécessaire pour les développer et les déterminer" (p. 191).

The value of the work as an elementary text-book is enhanced by the brief *résumés* given of each chapter, and by a lexicon of proper names and technical terms used in the book. Should the book be translated into English, as we understand is contemplated, it would be a decided addition to our elementary works on psychology.

Notions élémentaires de psychologie. Par Gabriel Compayré. Paris, *Delaploue*, 1887. 16°.

PAYNE'S CONTRIBUTIONS TO THE SCIENCE OF EDUCATION.

Professor Payne's volume of essays might, we suppose, following Max Müller's precedent, be entitled 'Chips from a Michigan workshop.' They are very plainly the results of the thinking done by the author on the educational problems suggested by his daily work. The first question we are tempted to ask is, Will they do any good? It must be remembered that a volume of this sort reaches a class of readers who are already more or less imbued with the author's views. It comes to them as a word of cheer and encouragement. But we should like to hear that Professor Payne's essays were reaching the indolent, untrained teacher, who believes that general information — and not too much of that — is the only preparation necessary for the teacher; and the loquacious and sarcastic sceptic, who has no trouble at all in proving — to his own satisfaction — the theorem that there is and can be no such thing as a science of education. We do not mean to say that Professor Payne's book would thoroughly arouse and convert such readers, for it is a trifle heavy, and conspicuously lacking in a certain attractiveness in style and arrangement that goes far to make a book successful; but it certainly would open up unknown regions to them, and stimulate further thought and inquiry. With the question, Is there

Contributions to the science of education. By William H. Payne, A.M. New York, *Harper*, 1886. 12°.