

"All triangles are all trilaterals." This is reducible to "every triangle is trilateral and every trilateral is triangular." If Logic were an art there might be an "occasion for the elaboration and symbolizing of compound forms," but defining it as a science, and further a science of the *necessary* laws of thought, such forms as *A/A* and its cognates have no place in it. It is shewn that the "*all*" of the predicate is not a distributed but a cumular, mathematical all; and instead of the predicate being distributed when its quantity is designated, the character of the judgment is changed from a logical to simple mathematical judgment, and the predicate remains undistributed. The treatment of the whole of this part is so analytically clear that it removes one of the chief difficulties in the study of the science.

In Part IV. the Syllogism is treated of, and the formulas so familiar to students of Murray are once more revived, and endorsed.

The defence of Syllogism at the close of Chapter II. is good, and ought to be read by any who hold that it is valueless as a thought producer.

The chapter on Quantitatives, which follows, is admirable. There is no doubt that Quantitatives should have a place in Logic. They are one of the original forms of thought. Nor should there be any doubt that it is nonsense to try to reduce them under the ordinary forms of the Aristotelian Syllogism. While they may be twisted into this unwieldy shape, it is much better to recognize them apart from others, and assign to them special laws as our author does.

Chapter VI., on Conditionals, is another chapter which claims special attention. The question of the difference between Categorical and Hypothetical judgments is discussed, and the conclusion is arrived at that while the spheres of Categorical and Hypothetical judgments may be different the process is one. "There is therefore no such thing as conditional reasoning distinct from the categorical; but all conditional is categorical, and all categorical is conditional."

As the previous parts of the book are

guides to right thinking, so, before the subject is dismissed, we have brought before us in Part V. the various forms of illogical thought. Whether it be from the innate depravity of man and his consequent love of error, or on the principle of Hobbes, that we laugh to see what fools other people make of themselves, I know not, but this is the most interesting part of the book, and not the least instructive.

Another feature of this work commends it to the student, that is, the praxis at the close of the chapter which enables him to test himself on the principles discussed in it.

On the whole this treatise on the "Theory of Thought" is worthy of a first place in the library of the student, or of any one who would think clearly, and understand how he thinks.

SHAKESPEARE'S KING HENRY THE FOURTH.
Parts I. and II. Edited, with notes, by William J. Rolfe, A.M. With engravings. New York: Harper & Brothers. Toronto: James Campbell & Son.

IT is almost superfluous to recommend these two neat, compact, and carefully edited little volumes, when such leading Shakespearean scholars as Furness, Dowden, Furnivall and Abbott have praised the series as the best that has yet been produced for school purposes and as surpassing the general run of English school editions. It is our pleasing duty to add our commendation for the manner in which Mr. Rolfe has executed his labour of love. According to his usual plan the books begin with an introduction, treating of the history of the play and the sources of the plot, and containing critical comments by distinguished authors upon the characters and the play generally. These are selected with great care and the most recent publications are laid under contribution. Then follows the text, clearly and handsomely printed, and unencumbered by the commentator's curse of footnotes. The explanatory and critical notes are collected at the end, and commence with a table of abbreviations; verbatim extracts from the chronicle on which the play was founded come next, succeeded by the notes proper, and fitly wound up by a full