

hypothesis, but as a fact, that the first principles of science are as incapable of demonstration as those of religion, and that consequently they must be accepted, if at all, on faith.

The sciences can, however, verify their first principles by showing that the first principles which they assume explain the whole, or the bulk, of the facts, and that no other first principles. But such verification is equally possible to theology, which can and does show that the actual facts of the world and of human nature are fully explained by the hypothesis of the existence of a Personal God; and that the facts are not so well explained—rather, are not explained at all—by any rival hypothesis. The method and procedure of natural theology is entirely legitimate, and as little open to objection as that of any science.

JAMES JEFFREY ROCHE.

Students of Ottawa College and past editors of *THE REVIEW* will grieve at the death of James Jeffrey Roche, which occurred on April 3, after years of delicate health. Mr. Roche was born in Ireland in 1847, received his higher education in St. Dunstan's College, P. E. I. Soon after graduation he went to Boston to engage in business, contributing considerably to papers and magazines. In 1883 he joined John Boyle O'Reilly as associate editor of the *Pilot*. On Mr. O'Reilly's death in 1890 he became editor-in-chief. As a literary critic and an editorial paragrapher he had few superiors in the country. But he was far less the journalist than the man of letters. His published works include "The Story of the Filibusters"—fruit of about twelve years' research and study, and perhaps the best specimen of his prose style; "The Life of John Boyle O'Reilly"; three volumes of poems, and two novels, "Her Majesty the King" and "The Sorrows of Sa'ped," both alleged Oriental romances, the former a most delightful bit of humor. In 1904 Mr. Roche accepted the consulate of Genoa, Italy, whence he was transferred a year ago to that of Berne, Switzerland. A good Latin scholar, well grounded in English classics and master of prose writing, Mr. Roche was always "a slow, careful, and fastidious writer, letting nothing out of his hands until it had taken the finest literary form which carving and polishing could put upon it." Through the *Pilot*, as well as