

directed to the subject. The lessons are so arranged, and the pronunciation of the words is so clearly indicated that the student can acquire the language readily by private study. Dr. Rosenthal, however, has made the provision that if the student find any difficulty, or wish to ask any questions, he may do so by letter, and have his questions fully answered. The charge for the fifteen pamphlet text books, including this privilege, is \$5 for each language. We venture the assertion that any one faithfully pursuing this system, according to the directions given, will acquire such working use of these languages, as he can in no other way. Nor does it require a severe tax on the time. The Doctor insists that not more than ten minutes a day shall be given a new lesson; but he also insists that three or four five-minute reviews shall be given to the lessons each day. We can bear personal testimony that busy people can do this while walking the street, while travelling by rail, while making their toilet, in odds and ends of time that might otherwise be wasted. There is a pleasure apart from its practical use, in the acquisition of a foreign language. It gives one a sort of binocular view of the same thought to see it expressed in two different idioms, and besides being the key to two noble and copious literatures. French and German are almost essential to those who would travel to advantage, and even in certain parts of Canada, to those who stay at home

The Literary Life. I. Authors and Authorship. Edited by WILLIAM SHEPHERD. New York: G. P. Putnam's Sons; Toronto: Wm. Briggs. Pp. 247. Price \$1.25.

This is one of the most charming books of literary gossip that we have read for many a day. "All lovers of books" the editor remarks in his preface, "like to know something about the writers of books." He, therefore, devotes a series of chapters to different aspects of the literary life, quoting largely from the confessions of leading *litterateurs*. We have, for instance, chapters on the

Chances of Literature, Concerning Rejected MSS., the Rewards of Literature, Literature as a Staff and as a Crutch, Literary Heroes and Hero Worship, Some Successful Books, The Seamy Side of Letters, Literary Society, and the Consolations of Literature.

Some of these revelations are very amusing, and some are very tragical and heart-breaking. Some of the stories of young authors' joys at the first taste of type are quite touching, as that of Dickens turning into Westminster Hall on seeing his first production in all the glory of print "because," he says, "my eyes were so dimmed with joy that they could not bear the street, and were not fit to be seen there;" also the story of Goldsmith stealing out at night to hear the ballad-monger sing the songs he had written to earn bread; and that of young Whittier, sending his first poem to the obscure paper of Garrison, his afterward life-long friend and colleague in anti-slavery work. The postman threw the paper to the lad at work in the field, and he was so dazed at the sight of his own verses that he was only brought to his senses by a sharp order to return to work. Garrison called to see and encourage him, but the practical father remonstrated at his putting foolish notions in the boy's head. "But" says the author, "it was too late; the damage was done." For over half a century the Quaker poet has continued to send forth his songs of freedom to thrill the heart of the world, and help on the great cause of human emancipation.

Some of these confessions are in the comic vein, as those of Dr. Holmes, Mark Twain, and the tribe of humourists. Mark Twain says that he lost his good opinion of editors ever since they printed his first contributions — he thought they might fill their pages with something better. But such modesty is the rare exception with young authors, who, on the testimony of this book, are apt to be a conceited and supercilious lot. The "woes that authors feel" from lack of appreciation are quite pathetic. Of poor Thoreau's