

it ought to be, the best esteemed and best protected of all the learned professions.—*The New York School Journal*.

THE QUEEN'S ENGLISH.—The appended "bitter cry" from Mr. W. E. Norris has moved the compassion of many readers of the Agony Column of the *London Times*: "In a notice of a recent work of mine—'Mrs. Fenton'—your reviewer remarks upon the American style of orthography adopted therein, and takes exception, as well he may, to such words as 'traveled,' 'offense,' and 'theater.' May I be permitted to say that I am innocent of having thus foully murdered the Queen's English? The story as it originally appeared in *Longman's Magazine* was not so disfigured; but, unfortunately, Messrs. Longman printed it in book form from plates which they obtained from my American publishers, and I knew nothing of the liberties which had been taken with the text until the deed was done. Immediately after the appearance of the book I wrote to Messrs. Longman, with the tears running down my pen, to repudiate all complicity in the crime which had been perpetrated in my name, and they have kindly promised that any future editions which may be issued shall be printed in the vernacular." No reader of this lamentation sympathized more warmly with the aggrieved author than *The Satur-*

*day Review*, which forthwith from its glittering staff unfurled its brightest writer, and bade him appeal to the American people for more considerate treatment of a language that has never consciously done its votaries a wrong. They might mend their ways, the "Reviewer" thinks (it is Mr. Lang, or I am no detective) "if they could only be brought to see the hideous aspect of their printed books as others see them, and could only reflect that the saving of a few letters which some—and only some—of their nightmare innovations secure to them, is really not worth the candle of the distress and disgust which they give to their brethren on this side of the Atlantic." If the American spells "defence" with an s to show that it is from the Latin, why does he, when he comes to "theatre," transpose the last two letters of the word? Echo returns no audible reply. And what, in the privacy of his own home, does the American compositor really think of the word "knowledge"? Does he regard it as formed from the verb to "know," and the termination "ledge," or from the verb "knowl," and the termination "edge"? That he favours the latter derivation we have no reason to know, or even suppose. But if he favours the former, why does he divide the word "knowledge" in this maddening manner? But the subject grows too exciting, and we must change it.—*The Critic*.

"ALL actual excellence, whether earthly or spiritual, has been attained by the mind keeping before it and dwelling upon the ideas of the great, the good, the beautiful, the grand, the perfect. The tradesmen and mechanic reach the highest eminence by never allowing themselves to rest till they can produce the most finished specimens of their particular craft. The painter and sculptor travel to distant lands that they may see, and, as it were, fill their eye and mind with the sight of the most beautiful models of their art. Poets had their yet undiscovered genius awakened into life as they contemplated some of the grandest of Nature's

scenes, or as they listened to the strains of other poets the spirit of inspiration has descended upon them. The soldier's spirit has been aroused, more, than even by the stirring sounds of the war trumpet, by the record of the courage and heroism of other warriors. In this way fathers have handed down their virtues to their children, and those who could leave their offspring no other have in their example left them the very richest legacy, and the deeds of those who perform great achievements have lived far longer than those who do them, and go down from one generation to another."—*Dr. McCosh*.