

the work conscientiously, must form his own conclusions. That he may not pass over any fact unobserved, questions are asked that can only be answered correctly by accurate observation. The type used in the book is uniform, and remarks, comments and questions in regard to the experiment in hand are freely incorporated with directions as to mode of procedure. Brief statements of additional facts in regard to the substances experimentally studied usually terminate chapters.

The book is "intended for use in high schools and in elementary classes in colleges." There is a field of usefulness here for just such a book. Its success in practice, like the successful performance of the experiments that it teaches, will depend on the fulfilment of the necessary conditions which, in this case, seem to be a sympathetic teacher, good laboratory facilities, and their free and liberal use for individual experimental work. It will prove utterly incomprehensible without such work, and cannot be swallowed entire, as some well-known text-books of Chemistry have been in the past, to be given forth piece-meal to the teacher at the desk or disgorged at a written examination.

If there is an adverse criticism to offer, it is that in the application of the balance in the examination of the quantitative results of experiments, the book is not in advance of, scarcely equal to, contemporary rivals. Many of the experiments are well adapted to quantitative examination, and the averages of the results obtained by classes of even elementary students are very near the true values, while the close general agreement in results is always striking and reveals the underlying reign of law.

The book is well illustrated, and certainly teaches nothing that the student must unlearn later, because the facts themselves are made to do the teaching; and if these are studied consciously, the student must lay a thoroughly solid foundation, not only for an intelligent understanding of the operation of the ever-present chemical forces about him, but also for the continued pursuit of this great science after leaving school.

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[This book has been authorized for high schools in British Columbia, and also recommended for schools in New York city.—EDITOR.]

Mr. Conrad's story¹ differs from the ordinary psychological novel, in that it has both romantic incident and dramatic situation. The hero escaped from a sinking ship at the cost of his honour and self-respect, stands his trial, tries to lose himself in the East, becomes the leader and benefactor of a troublesome tribe, and meets death at the hands of the chieftain whose son he is believed to have betrayed.

The force and vividness with which some of the scenes are portrayed are remarkable—notably in the scene of the helpless ship, just as the officers are deserting her; but the main interest is in the painfully minute and subtle analysis of the mind of "Lord Jim." Indeed, every character is put under a microscope; Captain Brierly, and the French lieutenant, to name only two, are studies that would, in themselves, be enough to raise the book above the ordinary level. One cannot withhold hearty admiration for the manner in which all this is done. But it is not refreshing reading. The story itself is grim, and the close analysis strains the attention of the reader to the utmost.

"A King's Pawn"² is as great a contrast to the foregoing story as we are likely to find. The king is Henry of Navarre,

¹ LORD JIM: A Tale of the Sea, by Joseph Conrad. Gage & Co., Toronto.

² A KING'S PAWN, by Hamilton Drummond. Gage & Co., Toronto.

always a fascinating and romantic figure, and we are galloped off with him and his gentlemen on a wild raid into Spain, and out again, with many a rare adventure in lonely inns and enemies' castles. It is all very much like Mr. Stanley Weyman's stories, and Mr. Drummond stands the comparison well. His people do what sentimental Tommy's would not—they march—and the interest never flags. The publishers should be complimented on the appearance of the book, both outside and within.

E. R.

One rises from reading this book on Wilderness Ways¹ with a keen appetite for something more of the same kind. The author records his impressions of animals from notes and observations extending over many years. "They are studies of animals, pure and simple," he tells us, "not of animals with human motives and imaginations." There is no attempt made to make animals act like people, or to invest them with qualities they do not possess. He sets forth animal nature plainly as he has found it, believing that "sympathy is too true a thing to be aroused falsely, and that a wise discrimination, which recognizes good and evil in the woods, as everywhere else in the world, and which loves the one and hates the other, is vastly better for children, young and old, than the blind sentimentality aroused by ideal animals with exquisite human propensities." The author impresses us with his frankness and his genuine love of the woods and nature. The book is beautifully illustrated.

This is a new departure in the editing of German Classics for English students.² The editors believe that "to procure the best results during the short time given to instruction in German in our schools and colleges, translation into English should be used as a handmaid only. Consequently, the use of English, in Introduction and Notes, "not only spoils the atmosphere with which a German work of art should be surrounded, but also involves a serious loss of time."

One might add, that we learn French and German for purposes of communication. Success in this is impossible as long as we are obliged to translate our ideas into English before expressing them in French or German. Accordingly, the aim of every good teacher is to cause his pupils to think in the foreign language. The use of English, even incidentally, prevents the pupil from becoming completely absorbed in German or French forms of expression. For the same reason, an Englishman who goes to Germany to learn the language, makes but slow progress as long as he spends much of his time with English-speaking friends. Success, swift and great, is secured by the renunciation of English in every form.

The editors, by using German as Introduction, Notes, Questions, and, I presume, in the conversation of the class, intend to put the students, for at least one hour each day, in a purely German atmosphere. Of course it will be objected that this is possible only for advanced students. If simple German, such as that used by the present editors, is used, one is inclined to think that those who know little more than the beggarly elements are capable of getting great benefit from such a course.

Practice for the student is provided by two series of questions: one on the contents of the play, the other of a more general character. These questions also stimulate the student to a better understanding and appreciation of the drama.

¹ WILDERNESS WAYS, by Wm. J. Long. Cloth. Ginn & Co., publishers, Boston.

² SCHILLER: MARIA STUART. Edited, with German comments, notes and questions, by Margarete Müller and Carla Wenckebach, Professor of German in Wellesley College. Ginn & Co., the Athenæum Press, Boston. 1900. Pp. xxx.-262.