

the author is writing. It should not be too modest, lest a valuable book be passed unnoticed, neither should it be too promising. There are books in which the title is the subject treated; among these we rank histories and biographies, such as Sir Walter Raleigh's "History of the World," "The Life and Times of Anselm," and "The Reformation of the Sixteenth Century." The oriental nations have left some allegorical titles, as "The Heart of Aaran," "The Bones of Joseph," and "The Garden of Nuts." The finer intellect of the Grecian has given us such books as "Limones," "Cornucopia," and "Pinakidions." Herodotus wrote nine epistles to which he applied the names of the muses. Among the Puritanic writings we find "The Three Daughters of Job," a treatise on fortitude, patience and pain.

Some titles are very absurd, such as "Matches Lighted at the Divine Fire," "The Shop of the Spiritual Apothecary," "A Pair of Spectacles for Sir Humphry Lynn," and "Some Good Biscuits Baked in the Oven of Charity, Carefully conserved for the Chickens of the Church, the Sparrows of the Spirit and the Sweet Swallows of Salvation."

Thus we have briefly noticed various ways by which men living at different times in the progress of civilization have been pleased to style their literary works. That the title of a book is not the most important part we will readily admit, but in the best classes of literature it is the index or key-note. It is interesting to notice how some titles have been suggested. When Roger Asham was enjoying the hospitality of his friend Cecil at Windsor, the conversation at dinner turned on a bit of local news which appears to have awakened much interest. Some of the Eton boys had run away from school to escape a flogging, and the gentlemen were discussing the advisability of such severe measures. It was this conversation that led Ascham to undertake his greatest work, "The School-Master." While John Milton was residing at Chalfont, he was visited by his friend, Thomas Elwood, to whom he lent the newly finished poem, "Paradise Lost;" when returning it, Elwood said, "Thou hast said much of Paradise Lost, but what has thou to say of Paradise Found?" This simple remark led to the composition of the minor epic, which,

though unequal to its great predecessor, would have made a meaner man's fame.

To novelists is accorded a more liberal opportunity to select a title. In some instances this privilege has been abused. Many writers have chosen as a title the principal character of the book. Examples of this may be found in "Marmion," "Lady of the Lakes," "The Traveller," "Lothair," "David Copperfield," "Pickwick Papers," and "Nicholas Nickleby." Others have selected the scene of the novel, as "Norwood," by Henry Ward Beecher; "Queechy," by Miss Wetherall, "The Homestead on the Hillside," by Mrs. Holmes, etc. Then follows a long list chosen according to the fancy of the novelist. Some of these are happy selections, while others are quite inappropriate. "The Waverly Novels," "Old-town Folk," "Uncle Tom's Cabin," "From Jest to Earnest," "Little Women," and "The Wide Wide World," are without question well named books. In fact, while the real value of a book is not affected by the title it bears, much of its popularity depends on a wise selection. FLORA LOUNSBURY.

SYMPATHY.

"It is by this passion we enter into the concerns of others, that we are moved as they are moved, and are never suffered to be indifferent spectators of almost anything which men can do or suffer, for sympathy must be considered as a sort of substitution by which we are put into the place of another person and affected in many respects as he is affected."

It is a trait in man's nature elevating him above the lower animals which possess only momentary instinctive sympathy with a fellow sufferer present to their senses. Every man rejoices doubly when he has a partner in his joy, while a companion in his sorrow makes his trouble easier for him to bear. Wonderful are the echoes which follow a burst of thunder, or a horn blown from the hill-top, but there are none so fine or wonderful as those which, in the sympathy of human hearts repeat the cry of another's sorrow, and make the pain to be felt almost as if it were his own. Strange is the fact that if a piano be struck in a room where another stands unopened an untouched, and a person puts his ear to the latter, he will