

"Canadian publishers who are helping to develop our young Dominion, who have their money invested in Canada, and who are giving work to Canadian printers, book-binders, type-founders and others connected with printing and publishing." This looks as if the Act were intended as a form of protection, and it may suggest itself that along this line Canada has experimented enough already. The creation of such a monopoly must end by flooding the Canadian market with cheap and trashy literature. The demand for the better class of books being limited, the publishers would be careful to produce no more of these than could be disposed of at a good profit. The measure, therefore, cannot be defended even on the ground of public expediency.

A still more serious aspect of the question is its relation to international agreement. To prove the Copyright Act constitutional is not to justify it. Anyone who reflects for a moment on the cosmopolitan nature of modern commerce, and indeed of all modern life, will recognize how vitally important is the stability of international relations. Now the only basis of international law is the conscience and integrity of the different nations as such. When, therefore, any country proceeds on the policy of doing what it likes, rather than doing what is equitable and eminently reasonable, it strikes at the very foundation of international law. It certainly seems both just and desirable that the copyright privilege of an author should be protected, not only in his own, but in all countries. A book is, in a peculiar sense, an author's own property, and it is reasonable he should control its publication. The Canadian Government by its recent legislation, really sanctions a kind of piracy, and, what is still worse, does so in the interests of a particular class.

* * *

EDITORIAL NOTES.

We desire to call attention to the contribution in this number, entitled "A Queen's Man at Cornell." This is the first of a series, which we expect to publish from time to time, on University life as seen at other centres.

It is only fair to return patronage for patronage. We, therefore, ask the students to patronize our advertisers.

The business manager requests us to intimate that he is ever ready to receive a dollar.

"There is a number of us creep
 Into this world to eat and sleep,
 And know no reason why we're born—
 But only to consume the corn,
 Devour the cattle, flesh and fish,
 And leave behind an empty dish;
 And if our tombstones, when we die,
 Be not taught to flatter and to lie,
 There's nothing better can be said
 Than that he's eat up all his bread,
 Drunk up his drink and gone to bed."

LITERATURE.

REMBRANDT.

BEFORE entering into the record of Rembrandt's life, a slight sketch may be given of the youthful surroundings of the child, who, in the 17th century, was to impress his life and work indelibly upon later centuries.

Leyden in the 17th century was rich and prosperous, having recovered from the fierce wars of Philip II. with the Netherlands. Nothing could be more splendid than the appearance of the wealthy burghers arrayed in velvet and laces and resplendent with golden chains as we see them represented in pictures of that period. The traveller, approaching the city by the white gate, saw the low-lying meadows of the Rhine, which, like a silver thread, runs through the flat city, and passing through the white gate, saw all Leyden with its steeples, turrets and lofty ramparts before him, while near and far arose, whirling in the air, the gigantic arms of hundreds of windmills, giving a most unique and picturesque effect. Wandering among lanes and ramparts we come to the world-famous Water Lane, and passing the two windmills, reach the house in which our painter was born. In the year of his birth, 1607, his father, then a miller and 40 years of age, lived in a fine house; his mother, Neeltjen, was the daughter of a wealthy banker; the surroundings of the family were simple and comfortable.

Rembrandt was born in an artistic and creative age. Much might be said about this historic time, so full of art and romance, so closely woven with the meshes of religion, politics and industries as to make this particular century one of the most interesting in the world's history. But our space will permit only of the barest outlines of Rembrandt's work.

In the archives of Leyden are to be found comic descriptions of the prudent ambition of Rembrandt's parents, who sent him to school to learn the Latin tongue and to prepare him for the Academy, and we learn also that he had no taste for his studies, but spent his time in paintings and designs, so that they were forced to remove him and apprentice him to a painter. The name of Jacob Van Swanenberg is preserved to us simply because of his famous pupil. After three years he was sent to Lastman, Amsterdam, strangely enough too, for not only Franz Hales and Van Der Velde, but other well-known painters lived at Leyden. However, he soon returned to his native city and had for his first pupil the since world-renowned Gerard Dow. At this period he made a special study of light and shade, painted the "Bust of an Old Man," now in the National Gallery in London, and produced 30