

book that used to be. The best part of it is where the lame girl saves the express train, while a photographer unconsciously takes the portrait of the villain who put the obstacle on the track, and the company rewards the heroine with three bonds of five hundred dollars each. This is grand! Virtue triumphs to the tune of \$1,500 dollars, and the accessories of the train saver get gold watches. Jules Verne will be nowhere after this. We shall have our Sunday School scholars playing hookey to watch railway lines, like the candidate for heroism in St. Nicholas, who spent his life, with a lantern and hammer, travelling along the iron rails in pursuit of a broken tie. But I really think that the majority of good girls, say from ten to fifteen, would heartily enjoy this book. It is good itself, without being oppressively so, and its tender mercies are far from cruel.

Two books come from Messrs. Houghton, Mifflin & Co., of Boston and New York. They belong to the domain of literature as distinguished from theology and philosophy, history and science. One of them, written by Arlo Bates, is entitled *Talks on Writing English*, and consists of twenty two lectures originally given to the advanced students in English Composition of the Lowell free classes. These lectures are very unlike the chapters in ordinary books on English composition. They are friendly talks, full of illustrations drawn from the experience of the writer and others. He has in view the making of critics of English literature, and of writers of the same, from the newspaper reporter to the full fledged author. To enumerate the titles of his twenty-two chapters would be alike tiresome to the pen that writes and to the eye that reads. They deal with structure, diction, quality, means and effects, classification, exposition, argument, description, narration, character and purpose, translation, criticism, and style. While teaching purity of diction, and reprehending all that savours of high falutin. Mr. Bates takes exception to artificial rules of composition, such as that which cries out against end-