

rights to the fruits of his labour, and of whatever exceptional gifts he may possess, is still very much based on

"The good old rule, the simple plan,
That he should take who has the power,
And he should keep who can."

A righteous Canadian Copyright Law will recognize the paramount claim of an author to control the issue of his works, and to dispose of them on his own terms, even if those are not the most acceptable to the Canadian purchaser. The measure of estimation extended to authors, and the general standard of literary taste, are unmistakable indices of the intellectual status of a people. England could afford to laugh at Napoleon when he labelled the race of whom Shakespeare and Milton, Wordsworth and Scott, Bacon and Newton, sprung as a "nation of shop-keepers!" The "Frogs" of Aristophanes, alike by its plot, as a critical review of Hellenic tragedians, and by its popular reception, furnished a marvellous gauge of the intellectual stature of a community to whom such an appeal on behalf of the claims of authorship could be addressed with an assurance of its acceptance. Such a community realizes the debt they owe to their literary entertainers and instructors as one not to be estimated at its mere money's worth. Men and women like Carlyle, Tennyson, Darwin, Ruskin, Macaulay, Freeman, Stubbs, Green, the Brownings, George Eliot, Mrs. Oliphant, Bryce, Morris, etc., are benefactors to the world. They enormously increase the sum of human happiness, as well as of intellectual, and even in some cases of material, wealth. It is surely a very reasonable demand that we shall recognize their right to some honest payment for their labours, even though we should have to submit to a higher charge for our books. No doubt the publisher who reprints Tennyson, George Macdonald, Mrs. Ward, Mrs. Oliphant, or any other author—picking out the already popular work, so as to run no risk—can afford to undersell the author's publisher. But if this is a righteous proceeding it should have a wider application; for, tried by such a standard, the smuggler, or other fraudulent acquirer of materials for his craft, if he thereby furnishes a cheaper article, is a public benefactor. An author expends time, labour, money, and often the fruits of long years of preparatory training, in the production of his work. The manufacturer does the same. In addition to his time, labour, and money, he also has probably spent years in learning his trade. But the article he manufactures is a tangible product. If anybody lays hands on it even international extradition laws will deal with the thief. But the article manufactured by the historian, the poet, the novelist, or the man of science, can be filched by the process of reprint, and neither extradition law nor international code of morals takes any notice of the wrong.

Looking to Canadian copyright legislation from the point of view that this Society may be assumed to represent, there are some aspects of it that "The Trade" are least likely to appreciate. There are a considerable class of writers to whom pecuniary profit is a matter of very secondary consideration. As Carlyle aptly puts it: "He does not undertake to say whether his literary labour deserves any recompense in money; or whether money in any quantity could hire him to do the like." No mere money payment would have begot either the "Principia" or the "Paradise Lost," Locke's "Essay on the Human Understanding," Adam Smith's "Wealth of Nations," Darwin's "Descent of Man," or other epoch-making books. But authors of that class attach supreme importance to the form of publication; and frequently regard the accompanying illustrations as no less indispen-