

tice, even with those who possess large natural gifts adapted to such work. There is much meaning in Pope's well-known line, in his Essay on Criticism :—

“True ease in writing comes from art, not chance.”

But even this dictate must be received in a qualified sense; for it is a well known fact that some of the most clever and popular works of our celebrated authors, have been their first productions. This, however, by no means implies that both severe study and long practice are not required for successful writing; for the first productions of an author are usually the result of unremitting, long-continued study. We think it could be shown that *Waverley* and *Pickwick* cost their respective authors far more labour than many of their subsequent productions.

It has occasionally happened that emboldened by the success of a first effort, and confident in the strength of acquired reputation, an author has become careless, and published works much inferior to the first. This may account for much of that verbiage to be found in the pages of some of our most popular writers. But time, which tries all things, infallibly brings the stern, uncompromising verdict of condemnation upon all that is trite and commonplace. That which costs nothing, will be valued at the same rate. If you sit down to write for the public just as you would write to a friend upon ordinary business, depend upon it you will have few readers. It is just as true in literature as in commerce, that we must give *intrinsic value* to pass our paper.

Literary merit is an essential article, and nothing will long serve as a substitute. No matter what your social position, family pedigree, money power, scholastic titles, or profession may be, if you do not possess when writing, that

Genius, talent, skill,
However it is known,
Or call it what you will,
Its power we feel and own.

All honor to immortal, heaven-born, heaven-inspired genius ! no matter where it is found.

It may direct the horny hand of the labouring man, after his daily toil ; for the humblest cottage has oft been its home.

Samuel Drew frequently made the sole leather upon which he was working, supply the place of desk, portfolio, and paper ; but then he had brain, intellectual power, and so he penned, and men read his metaphysical treatise upon the immateriality and immortality of the soul. If you feel within you the stirrings of peculiar, mental gifts, neglect them not ; encourage their development ; cultivate them by practice ; and do not be discouraged if you are, at the first, misunderstood and slighted. Our most experienced editors are not only fallible, but often have been influenced by pecuniary considerations, to reject manuscript, which, subsequently, has brought fame and profit to its writer.