

he has succeeded in giving us a composition deserving of any praise.

In this narrative the author treats mainly of that portion of his life in which he was addicted to the use of opium. He begins by addressing himself to the reader. After this there are three main divisions to his work, Preliminary Confessions, Pleasures of Opium, and Pains of Opium, with a lengthy introduction to the latter. In the first he narrates his life up to the time when he commenced to use opium. Next he takes up the years during which he was only a "dilettante eater of opium." Then comes that period of "fascinating enthrallment," for him one continuous series of struggles and suffering, with, however, a break of one year, and to this year it is that he afterwards points as the happiest one of his life. The order of narration in these different sections is good. He has so placed the incidents and details that they grow naturally out of one another. But by the time he arrives at the last division he seems to tire of his task, and there gives, as he himself says, his notes disjointed as he finds them. His fruitless attempt to compose them into a "regular and connected shape" and to give them in "chronological order" is at once felt by his readers; but his failure is pardonable from the fact that he is conscious of his inability to do so, which certainly must be attributed to the great prostration of his mental powers at this time. Apart from the arrangement which in a way destroys it this section is well written having some of the most finely constructed sentences of the work.

The most important thing to notice in a critical examination of a work is perhaps the vocabulary of its author. On De Quincey's, as here shown, we have little to remark except its copiousness. This quality is due to his remarkable memory and is much in evidence in the work now under review. De Quincey is able, at any moment, to apply his wide knowledge of books and things, and he recalls, with apparent ease, a line of some poet or an expression of some author, to whom, perhaps, he has given no more than a passing glance, and this extract he skilfully weaves into his sentences using it

with great appropriateness and effect. Thus, for instance, he enters on the "Pains of Opium" by a beautiful simile taken from Shelley. In the same manner in describing the cottage which he allots to himself during his "intercalary year of happiness" he makes the Castle of Indolence furnish him with material for the happy closing of this description. This might also be attributed to his "electric aptitude for seizing analogies," but, had not a retentive memory assisted this faculty, he would often have failed to successfully employ it. None other than a wonderful memory would be able to keep in waiting and ready for application such a supply of material. Besides he is well acquainted with the technical language of philosophy chemistry, etc., and he makes a copious use of it in his writings. Thus, for example, he speaks of his own self *materialiter* and *formaliter* considered, about the analytic functions of the intellect, about the panacea for all human woes, etc. His vocabulary is, therefore, comparatively unlimited. His great command of words is also seen in his variety of expression. No useless repetition is made where there is a possible other word to supply. In drawing a comparison in one particular place he says, "...the scene itself was somewhat typical of what took place in such a reverie. The town of L represented the earth. . . . The ocean . . . might not unfitly typify the mind etc., varying the terms of comparison in each case.

Besides his great range of words we must also notice his scrupulous exactitude in their use. In many cases he draws a distinction between one use of the word and the particular acceptation he wishes it to have. When he employs the word "myriad" he takes care to note that he has used it literally and unrhethorically. Numerous instances that he has not thus specially signalled might be given as evidence of his careful selection of the proper word. Under this head will also come his appropriate use of epithets. We find throughout this work an abundance of what are known as essential epithets. Thus, he does not leave the word "balm" to suggest its own qualities; he makes it