

will literature revert to her old glories. And when poets have become accustomed to their environment, and ceased to 'think so brainsickly of things;' when the tyranny of science is overborne, and a new generation invigorated by a di-

viner air and light shall have sprung up; we may hope that the reflections of agnostic monomania will seem no less unfit subject for poetry than the crazes of æstheticism.

R. W. BOODLE.

BOOK REVIEWS.

The Prince and the Pauper, by MARK TWAIN. Montreal: Dawson Bros., 1881.

This new production of Mark Twain has had the advantage of some extraneous advertising in the effort made by his Montreal publishers to secure for it Canadian copyright, on the strength of its author's sojourn in Canada, while an edition of the work for sale in the Dominion was passing through the press. The application was, however, refused, on the plea that the brief visit of the author to Montreal was not a full compliance with the Act which gives the privilege of copyright to those "domiciled" in Canada. This interpretation of the law may be officially justified, though we incline to think that when the Act was being passed the question of "domicile" was made subordinate to the condition that the work for which a native copyright was sought should be printed in the country. Its author, we conceive, therefore, should, so long as the existing law remains in force, have had a copyright—and more particularly so, because he had already secured one in England. While expressing this view, however, we by no means subscribe to the doctrine that what is copyright in England should be copyright here, at least in the case of an alien in whose country no reciprocal privilege is accorded. It may be very annoying to Mark Twain to find cheap Canadian reprints of his books crossing the line and clandestinely underselling the author's high-priced American editions. But it is equally a matter of loss and annoyance to the English author to find the Canadian market glutted with

unauthorized New York reprints of a British copyright. Of course an international treaty applied to literature between the United States and Great Britain, if ever secured, would remove injustice on both sides and do away with the anomalies of the position. But until that is negotiated, Canada, we argue, should have complete control over her copyright legislation, and the absurdity of protecting the literature of other countries, while our own has no like consideration given it, should cease. That we have so long consented to tie our own hands in the matter of reprinting English books in Canada, while our neighbours were royally free to reproduce and send them into the country, has always seemed to us a national fatuity without a parallel. It would seem equal lunacy to give copyright in Canada to American literature while our own and that of England have no similar protection on the other side.

But let us say a word or two of the book before us. 'The Prince and the Pauper,' is a delightful boy's book. It is a highly-sugared dose of English history of the Tudor period, and gives us a form of the legend which has so often appeared in Indo-European folk lore, of the Prince wandering in disguise and unrecognised. As rendered by Mr Clemens, the story is of a little London street arab, beaten and maltreated in a drunken home, but saved from moral evil by the instructions of a good old priest,—one of those ejected from the monasteries of Henry VIII. In a prettily imagined scene this boy is brought into contact with the little Prince Edward, afterwards Edward VI. The boys