matter, and would therefore need to be supplemented, for practical use, with a book or with lectures on literature as an interpretation of life, it does excellently what imperatively needs to be done,— it makes perfectly clear the rigorous discipline without which the writer is foredoomed to oblivion. This is made impressive physiologically, so to speak, through the extracts from Dorothy Wordsworth's "Journals," in which William is recorded as constantly tiring himself with labor on "The Pedlar," and sleeping very ill, and even keeping the dinner waiting till four o'clock. The editor has happily included his own "Glance at Wordsworth's Reading," reprinted from "Modern Language Notes."

A disciple of Walt Whitman.

Mr. Edward Carpenter has said of Walt Whitman's influence, "I find it difficult to imagine what my life would have been without it," and he has also, on the same page of his own chief work, emphasized the fact of his own distinctive qualities of mind and heart and disposition, thus: "Anyhow, our temperaments, standpoints, antecedents, etc., are so entirely diverse and opposite that, except for a few points, I can hardly imagine that there is much real resemblance to be traced." Exactly what is the nature of the younger man's indebtedness to the older is expressed by Mr. Edward Lewis in his book, "Edward Carpenter: An Exposition and an Appreciation" (Macmillan), in "the figure of speech that Whitman played the part of a midwife in the deliverance of Carpenter's spiritual child." Mr. Lewis's chapters naturally concern themselves to a great extent with "Toward Democracy," its writer's most elaborate expression of his creed, and in form and substance an inevitable reminder of "Leaves of Grass." But if its writer harked back to Whitman in this work, he anticipated another master, Professor Bergson, in some thoughts to which he gave utterance in a later important book, "The Art of Creation." These two works, with others of narrower scope, from the same pen, are made to illuminate the dozen chapters that set forth the doctrine of this remarkable teacher, while the opening and closing pages are given to more purely personal aspects of the man. The book is provided with portrait, index, and footnotes. It is a warmly sympathetic treatment of its theme.

The methods and aims of great writers.

From the corners of the artistic universe, Professor Lane Cooper has collected in "Methods and Aims in the Study of Literature" (Ginn) an admirable series of extracts designed primarily for advanced college classes. The first section of the book, "On Method in General," draws light from Leonardo da Vinci, Milton, Kenyon Cox, Agassiz, and others as diverse, in an endeavor to discover the bond between science and art. All of this is highly stimulating to careful thought, though the underlying unity of method in science and art is perhaps not so fruitful a conception as the fundamental distinctions between the two. The subsequent divisions deal with the practice of great writers in composing (with emphasis on revision), the reading of great poets, and, as a concluding illustration of the principles previously stressed, "Method in the Poetry of Love." Although Professor Cooper's book is concerned with method rather than with