

upon wrecked hopes ; and with nature—human nature—in its least artificial aspect. The work can hardly be described as new. The first paper is too profound, too finished, and, most of all, too impersonal to be called a character sketch ; for the struggle of the man is the struggle of mankind, no harder, bitterer, nor grimmer ; and the great commandment to him is the great commandment to all, not to be cowardly, not to be reasonless ; to refuse to be defeated, and to refuse to let aught that remains of good in the world slip through a nerveless hand. To stand firm against desperation and despair.

"Who, indeed, can decide which is more awful—a hell of intermittent flames, or one that is sheathed in steadily grinding ice? No man—not even the man who has gone down for the time into the heart of the one and the other."

The three sketches which complete the collection are stories certainly, but scarcely fiction, since they seem unmistakable studies of real life. "Mary" makes pathetic revelation of the loneliness and isolation that wealth cannot prevent, of the powerlessness of riches to buy the love that can alone bring happiness to age. "The Lustigs" and "Corinna's Fiametta" also sound the note of the universal, as Mrs. Van Rensselaer's work is apt to do. And much humour of a delicious quality mingles with the melancholy of both these last named stories, making them the most memorable as well as the most notable of all.

ONE MAN WHO WAS CONTENT. By Mrs. Schuyler Van Rensselaer. New York: The Century Company. \$1.00.

The departure of a well-known writer in a new direction is always an interesting event. Mrs. Van Rensselaer has written heretofore almost exclusively of architecture and art, so that it seems a notable change to find this little volume dealing with the erection of a noble life