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dictionary images and language merge into a unit that is easy to learn and remember. Each book contains over 1000 black-and-white illustrations. The goal is to learn the basics of a language much faster and with more fun than possible with a complicated text dictionary. This book is based on the very successful online picture dictionary BABADADA.COM, which offers easy language entry for countless language combinations - Used by thousands of people and approved by well-known institutions. The languages used in this book are also called as follows: Niederländisch, néerlandais, holandés, olandese, holandês, holenderski and Chinesisch, chinois, chino, Cinese, chinês, chi?ski

The latest beautifully illustrated picture book from Helen Cowcher is suitable for ages 4 and over. The story focuses on a hungry tigress who becomes tempted by the scent of camels and goats beyond her sanctuary and leaves to threaten a herdsman's flock. The herdsman and sanctuary ranger hatch a plan that will save their herds and tigress.

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The manuscript of Cecilia was submitted to Dr Burney and Mr Crisp during its composition, and their suggestions were in some cases adopted, as we learn from theDiary. Dr Johnson was not consulted, but a desire at once to imitate and to please him evidently controlled the work. Under these circumstances it is naturally less fresh and spontaneous than Evelina, but it is more mature. The touch is surer and the plot more elaborate. We cannot to-day fully appreciate the “conflict scene between mother and son,” for which, Miss Burney tells us, the book was written; but the pictures of

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eighteenth century affectations are all alive, and the story is thoroughly absorbing, except, perhaps, in the last book. Miss Burney often took the name of her characters from her acquaintances, and it seems probable that some of the "types" in Cecilia are also drawn from real life. The title of Miss Austen's *Pride and Prejudice* was borrowed from Cecilia, and some points of resemblance may be traced between the two novels.

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It may as well be explained, however, at the outset, that it would not take much of a sensation to give Slowbridge a great shock. In the first place, Slowbridge was not used to sensations, and was used to going on the even and respectable tenor of its way, regarding the outside world with private distrust, if not with open disfavor. The new mills had been a trial to Slowbridge,--a sore trial. On being told of the owners' plan of building them, old Lady Theobald, who was the corner-stone of the social edifice of Slowbridge, was said, by a spectator, to have turned deathly pale with rage; and, on the first day of their being opened in working order, she had taken to her bed, and remained shut up in her darkened room for a week, refusing to see anybody, and even going so far as to send a scathing

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message to the curate of St. James, who called in fear and trembling, because he was afraid to stay away. "With mills and mill-hands," her ladyship announced to Mr. Laurence, the mill-owner, when chance first threw them together, "with mills and mill-hands come murder, massacre, and mob law." And she said it so loud, and with so stern an air of conviction, that the two Misses Briarton, who were of a timorous and fearful nature, dropped their buttered muffins (it was at one of the tea-parties which were Slowbridge's only dissipation), and shuddered hysterically, feeling that their fate was sealed, and that they might, any night, find three masculine mill-hands secreted under their beds, with bludgeons. But as no massacres took place, and the mill-hands were pretty regular in their habits, and even went so far as to send their children to Lady Theobald's free school, and accepted the tracts left weekly at their doors, whether they could read or not, Slowbridge gradually recovered from the shock of finding itself forced to exist in close proximity to mills, and was just settling itself to sleep--the sleep of the just--again, when, as I have said, it was shaken to its foundations.

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