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MONTREAL

Session 1908-1909

Course in Arts, Applied Science, (Architecture, Chemistry, Metallurgy, Theory and Practice of Railways, and Civil, Electrical, Mechanical and Mining Engineering) Law, Medicine, and Commerce.

Matriculation Examinations will commence on June 15th and September 10th and Examinations for Second Year Exhibitions and Third Year Scholarships, will commence on September 10th.

Lectures in Arts, Applied Science, and Commerce, will begin on September 21st; in Law on September 15th; in Medicine on September 16th.

Particulars regarding examinations, entrance requirements, courses of study, fees, etc., can be obtained on application to

J. A. NICHOLSON, M. A.

Registrar.

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KINGSTON, ONTARIO

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A residential hall for the women students of McGill University. Situated on Sherbrooke Street, in close proximity to the University Buildings and Laboratories. Students of the College are admitted to the courses in Arts of McGill University on identical terms with men, but mainly in separate classes. In addition to the lectures given by the Professors and Lecturers of the University, students are assisted by resident tutors. Gymnasium, skating rink, tennis courts, etc. Scholarships and Exhibitions awarded annually.

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LITERARY NOTES**THE RIDDLE OF PERSONALITY**

ONE of the books which have received unusual attention this spring is *The Riddle of Personality*, by H. Addington Bruce, which sums up clearly and dispassionately the observations and experiments of those who have indulged in this department of psychical research. Even the uninformed will find this volume quite comprehensible and will not discover anything too theoretical in its treatment of the subject. As Mr. Kerfoot, the reviewer of *New York Life*, remarks: "It is safely balanced—head up, face forward, but feet to the ground." Mr. Bruce, who has made this contribution towards a summary of the psychic investigation, which is of poignant interest to the modern scientific world, is a Canadian by birth.

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Mrs. Leonidas Hubbard, the Canadian woman who has written "A Woman's Way Through Unknown Labrador."

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STARTLING SONNETS.

UNDER the alliterative title, *Sour Sonnets of a Sorehead and Other Songs of the Street*, there is published this month by the Hunter-Rose Company of Toronto a book which is entirely in keeping with the baseball season, although its philosophy goes somewhat deeper than the "fans" would be prepared to follow. The author, Mr. James P. Haverson of Toronto, is a young journalist of decided originality, who manages to write dainty ballades and villanelles as well as such unconventional lines as compose the "Sour Sonnets." These productions first appeared in the columns of *Toronto Saturday Night* and have elicited much favourable comment. The grumblings of the "Sorehead" who finds the time so sadly out-of-joint express the discontent of many sons of Adam and yet the mournful sonneteer is only pretending to be a Jeremiah. The book is illustrated with characteristic and realistic sketches by Mr. Fergus Kyle. It will be published in the United States by H. M. Caldwell and Company, Boston.

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OIDA ON WOMEN.

THAT remarkable novelist, Louise de la Ramee, more familiarly known as "Ouida," whose death in poverty was the subject of many melancholy paragraphs last year, has not left herself without witness. The Editor of *Lippincott's Magazine* tells the following interesting tale in the June number of that publication.

"Twenty-five years ago Ouida sold to *Lippincott's Magazine* two intensely interesting manuscripts setting forth her original and startling views on two of the gravest problems of

womankind. The publishers' explicit agreement with Ouida was that these papers must not be published until after her death. For more than a quarter of a century the manuscripts, in the author's strongly individual chirography, have lain in the magazine safe, passing unharmed through the great fire of 1899; but now that this brilliant and singularly original writer has passed away, we are at liberty to produce these unique articles."

Ouida's opinions of men were not flattering and her heart-to-heart talks with her own sex will prove highly interesting. But talk about the secrets of diplomacy! They are poor stuff in comparison with what a magazine editor carries about in his heart. For a quarter-of-a-century the editor of that Philadelphia monthly has known Ouida's opinion of her sister woman and has not yet divulged it.

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THE CANADIAN MAGAZINE.

THE June issue of the *Canadian Magazine* is of unusual interest, the initial article being *Cobalt: A Mistaken Idol*, by Frederic Robson. The writer has a Kipling-like fashion of jumping into his theme and makes his subject glitteringly attractive. Most of the recent articles on this mining region would send anyone but a speculator to sleep; but every paragraph of Mr. Robson's account is so vigorously alive that Miss Wilkins' New England spinster would feel like buying a ticket for Cobalt after reading about the railway contractors who blasted through silver-veined rocks. Dr. Logan has an admirable analysis: *The Psychology of Gossip*—only we do not admit that Mrs. Poyser is a harmless or amiable gossip. Mr. W. M. Boulton contributes a finely-illustrated article on *Edmund Morris, Painter*, which sums up this artist's relation to his native land in these words: "Mr. Edmund Morris has felt the fascination of this country, its vitality, the grimness of its large spaces, the mystery of its waterways and forests and has deliberately, knowing the cost, determined to make his lifework in his own country." *The Story of a Lutheran Madonna* by Lucy Creighton is a delightful historic sketch, while George Herbert Clarke's *The Last Lullaby* is a poem which sets itself to music.

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FRANCOIS COPPEE.

THE death of Francois Coppee, says Mr. Sidney G. P. Coryn, has robbed France of one of her most distinguished literary figures. He was the poet, the novelist, and the dramatist of Paris, but Coppee's Paris was not that of the boulevards, it had but little of the tinsel and glitter which form so large a part of the average knowledge of the French capital. Coppee's supreme gift, a gift gravely undervalued by the writers of to-day, was the power to recognise beauty and the pathos of the commonplace, and this is a power only to be acquired by sympathy and kindness. For this reason, perhaps, it is so rare. Coppee's poetry does not readily lend itself to translation, but those who wish to know something of the charm that he exercised over the best aspects of the French mind should read *The Wooden Shoes of Little Wolf*, *My Friend Meutrier*, or *The Two Clowns*. Francois Coppee was a good Frenchman, but he was more than that. He belonged to the dwindling family of writers whose pens are guided by conscience and who recognise the moral responsibility associated with authorship.

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