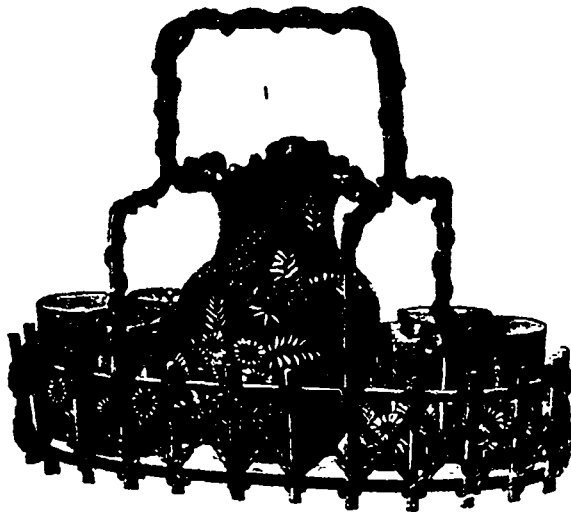


a thin sheet of manilla paper is pasted in a peculiar manner so that by simply giving it a quick snap in the air the report of a small shot gun is produced. This is bound to take with the small boy, who will have something new to defend one's ears with.

Another taking line which the firm are offering is a series of optical illusion cards on the style of those which adorn the pages of the English magazines. It is no case of the quickness of the hand deceiving the eye in this card for the eye deceives itself. The firm are also offering a multitude of new puzzles, a series of booklets and handy calculators, and a lot of grotesque advertising cards of the Punch and Judy order.

There was a big run during the month on the Duke of York wedding numbers of the London Illustrated papers. The



Montreal News Co. had to order a second lot of each to meet the demand, and these are already all gone.

Messrs. J. C. Wilson & Co. have been appointed sole agents for Canada for the Novelty Counter Check Book, which is said to have several advantages, a notable one being that it combines in one book what formerly required several styles to accomplish.

The Champion Counter Paper Holders and cutters are meeting a brisk enquiry as all the stores are getting them in. Messrs. J. C. Wilson & Co., who are handling the contrivance, have them in all sizes from those which will take a six inch wide roll of paper to a forty-inch roll.

Perhaps the largest shipment of jute stock ever received in Montreal came in last month. It was a consignment of 31 cars to Messrs. J. C. Wilson & Co., the well-known paper bag makers. It aggregated 250,000 tons, and already some of it is being turned into manilla bags at the Lachute mills of the firm.

Take a vacation—it will save you doctor's bills and prevent cobwebs.

TAPPEEN FLOWER VASES.

THE newest thing in the line of fancy glassware is the Tappeen Flower Vase. Nerlich & Co. show a great range of these tall, thin, tapering, multi-colored vases, which are catching the decorative eye of the housewife and the artistic taste of the maiden who delights to fill a room with the scent of summer's buds and blossoms. Expensive flower holders, with large base bowls, delicate decorations and handsome fittings, are quoted at low prices, while the less expensive class includes a number of varieties which can be retailed at the popular quarter. The shaded rims and delicate tints of the latter give them a very taking appearance.

Besides this new line many other classes of fancy goods worthy of mention are to be seen in the spacious showrooms of

justified in making sweeping assertions for or against a work. And, sad to say, this is only too common to-day in Canada. A reader may be struck with the beauty of a bit of verse by a certain writer, but it should not lead him to bar out all other writers, after the fashion of a critic in Arcadia, who, in a late review of a poem by a Canadian poet, said: "Only one other Canadian poet could produce such a fine bit of work." Such an assertion shows a rashness unworthy of a critic. How does he know what Canadian poets can do? Probably his knowledge of Canadian poetical literature is limited to his adopted idols. The only fair and legitimate use of a review is to show that the book in question has merits worthy of the attention of the public. The mere disparaging of literature that is so common in contemporary so-called criticism seems to be more the output of bitterness and spleen than anything else. No book of verse ever published in Canada or anywhere else has been devoid of faults. And the duty of the reviewer is not to hunt up the faults which all sensible men know do exist, but to point out that the book has an original keynote of its own, which marks it out from the literature around it. If the book does not show such a keynote then it were best to leave it alone.

In Mr. Brown's book I recognize a distinct note that marks his work out from that of others. Though not as intense a lover of nature as some of our poets, he has the true poetical sympathy for external nature in her great moods. He appreciates the external beauty ever present in the universe. But his muse loves to ponder most on the great drama of mankind, with a special interest in freedom or liberation of human society. In this he is akin to Shelley, whom he calls:

"A prisoned soul, now-thrilled with life's desire;
All tears, all smiles, despairs and eager yearning."

Anyone who has read Mr. Brown's book in a thoughtful manner, as the true critic should, will observe that he has made a faithful study of many of the great poets, and that he has consciously or unconsciously learned much from them. In his dramatic work we see a knowledge and love of Shakespeare, and in his other works we get an appreciation of Omar, Browning, and Walt Whitman. But Mr. Brown is not a mere imitator. He has a soul which is intense in its discernment and its love of the lofty and wise. What he has read he has digested well, and has made it his own. I think that among Canadian poets he is distinctly the poet of humanity and its problems are approached from a philosophical standpoint, and in this sense he is the most thoughtful of all our poets. He is decidedly lacking on the side of creative imagination, or at least he has given us no sign of it in his book. But he has gained on the side of philosophical meditation. At least this is as far as my understanding of his work would teach me. I have no right to say what others might find in his work. I do not think that Mr. Brown's book has had that proper consideration that it deserves at the hands of those who take upon them to introduce our authors to the Canadian people. —*Albion*.

J. H. BROWN'S POEMS.

AMONG recent volumes of Canadian verse, one of the most worthy is "Poems, Lyric and Dramatic," by Mr. J. H. Brown. It is not our intention to criticize the work more than to point out some of its qualities in passing. It is rarely that the reviewer is