

BOOK NOTICES.

A Manual of Punctuation.—By JAMES P. TAYLOR. Demy, 16mo, 83 pp. Toronto, Grip Printing and Publishing Co.

This neat little work is admirably arranged and excellently adapted to serve the uses of any one desirous to learn how to prepare copy for the printer, or to punctuate proofs—a large class, it need scarcely be said. With each of the many rules given for punctuation are many examples, covering almost every conceivable form of expression. There are also furnished lists of abbreviations, and common foreign phrases used by English writers, and very copious instructions as to the preparation of “copy” and the various steps taken by the printer and proof-reader before the copy appears in print. With all the rules of the abundant punctuation favored by the author there will not be universal agreement. But the rules about which differences of opinion might exist are few. Not many writers can read this work without finding it suggestive and enlightening.

In Dreamland and other Poems.—By THOMAS O'HAGAN. 16mo. Royal, 84 pp. Toronto, The Williamson Book Co., Ltd.

This little volume is a welcome addition to the library of Canadian poetry. Beautifully printed on the best of paper, and tastefully arranged, its appearance is quite as prepossessing as that of any work issued from the Canadian press. The contents do not disappoint the reader. Mr. O'Hagan's poetry is full of tender, delicate feeling, and though the metre is sometimes imperfect, and the diction not always as lucid and finished as it might easily be, there are many lines of exquisite music, and not a few ideas of great poetic power and beauty. Amongst the gems in this volume are “November,” where the aspect of the season blends with corresponding emotions of the soul in short quatrains of singular beauty; a “Christmas Chant” rich in powerful metaphor and in melody; “Memor et Fidelis” rich in humor and kindness; “Ripened Fruit,” and “The Song my Mother Sings”—the last a poem of rare beauty, deserving to rank amongst the choicest poetical pro-

ductions of Canada. Of Mr. O'Hagan's capabilities in the way of delicate choice of sound to harmonize with sentiment, we have evidence in “The Funeral Knell,” and in “A Song of Canadian Rivers.” The latter, if set to music by a capable composer, would be one of the most popular of Canadian songs; in fact it is doubtful, if either in French or English, it has amongst Canadian poems its superior in natural melody. Throughout, Mr. O'Hagan's verses, while frequently touched with sadness, are not at all pessimistic: they are full of faith and hope.

Ontario's Parliament Buildings; or, a Century of Legislation.—By FRANK YEIGH. Illustrated. Demy octavo, 172 pp. Toronto, The Williamson Book Co. (Ltd.)

This volume is not only well written and full of interest, but is valuable to the historian, and an absolute necessity to the intelligent journalist or Ontarion politician. Beginning with the first parliament of Upper Canada, held at Newark in 1792, it touches graphically the chief scenes enacted in all the parliament buildings up to the present one, and even in connection with the new building the opening ceremonies, as befitting an historical event, are detailed for the benefit of the future historian. The interest attaching to the various buildings used for provincial legislation—the very sites of some of these buildings unknown to present occupants of the sites—have a charm, which none would imagine possible until perusal of this interesting volume. The value of Mr. Yeigh's work, however, does not end with mere interest; it shows throughout careful research, and an appreciation of the importance, to many, of the less interesting contents. For instance, there has been preserved—it might otherwise have been lost—a list of members of the Provincial Legislatures and the old ante-Confederation Parliaments of Canada, from 1792 to 1892. The volume, which is well illustrated, is very creditable to the author, and should be in the hands of every student of Ontarion or Canadian politics.

