

MR. JAMES CAPPON, M.A.,

was educated at the High school of Dundee and afterwards at the University of Glasgow, and is 31 years of age. For an account of his college career he furnishes abundant testimonials, but we may particularly mention, amongst other prizes and honors which he gained, the Buchanan prize, the first prize in Moral Philosophy, and the Jaffrey-Ferguson bursary in Philosophy and English Literature. After completing the curriculum of arts in 1879, he was occupied for the two following years as a teacher of English Literature and tutor for University Passes in Philosophy and Literature. During these years he also held the appointment from the senate of Glasgow university of examiner in General Education (preliminary examinations, passes in general knowledge in medical departments, etc.) for the subjects of English language and Literature, Logic, and Moral Philosophy. In 1882 he accepted, chiefly for the sake of extending his studies in modern literatures, the post of teacher of English in an English school in Genoa, and gave, while there, besides the ordinary English teaching, a regular course of public lectures on English writers. On his return to Scotland in 1885, his work on Victor Hugo, containing a critical account of that author's life and writings, was published by Blackwood & Son. In the same year he was appointed local examiner for English literature in Glasgow University; a tutor and lecturer in connection with Queen Margaret College, Glasgow, and professed courses of lectures on Anglo-Saxon history and literature and on English writers of the nineteenth century; and in May last, on the organization of the new university extension scheme in connection with Glasgow University, he was appointed a lecturer in English literature. Mr. Cappon's book on Victor Hugo, written during his work as a teacher, proves him to be a master of English style, as well as a vigorous and instructive critic. With Mr. Cappon criticism is not altogether a question concerning qualities of diction, the coherence of metaphors, the fitness of sentiments—in other words, Mr. Cappon has not the English patchwork idea of criticism. While he considers this very essential, he says it is only dealing with the garment of poetry. The true critic, while he interests himself in the study of the body thinks it to be of much greater importance to get at the soul the life of a poem. The teacher of English must do more than to find fault or even than to point out remarkable harmoniousness of diction he must have the seeing eye and the faculty of inspiring his students with a love for the deeper qualities of literature. For this work Mr. Cappon's philosophical training, and his study of German literature eminently fit him. Professor Caird says of him: "In my own class he was decidedly the first man of his year. His essays and exercises showed powers of thought and expression as well as a knowledge of literature and philosophy very uncommon among students of his standing. I consider him to be one of the ablest men who has been educated in Glasgow within the last ten years; and I know none

who is more zealous to exercise and develop his power and extend his knowledge. His teaching would therefore, I believe, be no mere routine, but a living influence." We really cannot find space for more than a brief reference to Mr. Cappon's many testimonials. Among others he has testimonials from Edward Caird, professor of philosophy, Glasgow, and Prof. Nichol, English literature, Glasgow, besides favorable reviews of his work on Victor Hugo by such prominent reviewers as those of the Saturday Review, the Spectator, the Times, the Morning Post and several others of less importance. Queen's college, as well as that large section of the Dominion which has experienced the revivifying influence of her broad and catholic culture, is to be congratulated on these two appointments.

✻ LITERARY. ✻

MISQUOTATION.

With just enough of learning to misquote—BYRON.

IN conversation the weakness of memory leads to many verbal errors in poetical quotation; in printed books, however, accuracy is expected, since publication is a deliberate act, and an author has abundant opportunities of verifying his words. Yet the frequency of gross and palpable blunders of this kind strikes an attentive reader with surprise; indeed, one might be pardoned for concluding at times that accurate quotations are the exception. In the desultory reading of a brief period I have noted a few examples which may prove interesting.

The first shall be taken from "The Complete Home," by Mrs. Julia McNair Wright, a book which, notwithstanding that it is composed of trite prudential maxims, pinchbeck sentiment, and washy piety, with "elegant extracts" interspersed, has been sold in quantities in the United States and Canada. On page 206 the authoress, who is discussing "literature in the home," says: "Take up a book while you wait, and spend your time in reading. Perhaps your book is a blue and gold Tennyson; and in that waiting space you have laid up a jewel in memory's treasures."

"I hold it truth with him who sings
To one *sweet* harp of divers tones,
That men may rise on stepping stones
Of their dead selves to higher things."

It is easy to believe that this lady's acquaintance with "In Memoriam" was formed in waiting moments; otherwise she could scarcely have crowded three mistakes into two lines. The blue and gold may have dazzled her eyes.

A book of somewhat similar popularity and worth, a banquet of scraps, is entitled "Milestones," and has, I am sure, proven the fortune of many a book agent. On page 92 of this instructive work Pope is made to speak as follows:

"Vice is a monster of *such fearful* mien
That to be hated needs but to be seen;