

the laudable desire of the Marquis of Lorne and the Princess Louise to stimulate a taste for art among the people; and it is a *very significant fact* that there are already *several cases of young men* who have embraced art as a profession, and have proceeded within a few months to the great schools of Europe to obtain that thorough artistic training which can *alone* be found among the master-pieces of modern and ancient painting and sculpture. *It is a significant fact*, which should be mentioned in this connection, that the value of the paintings and engravings of a good class annually brought into the country now amounts to over £100,000, all of which are imported free, with the view of affording as much encouragement as possible to so desirable an agency of culture. The foregoing facts are but a few among the evidences that can now be seen in Canada to prove the progress of art, literature and science in a country the greater portion of which, a half-century ago, *was a solitude of river and forest, with a population of less than a million.*"

Now what is meant by saying that Opera Houses are "*handsome in appearance.*" Handsome in appearance means that they are apparently handsome, and what is the meaning of saying a concrete object is apparently handsome? If it is handsome, it is handsome. I suppose Mr. Bourinot does not mean that the Opera Houses are like Mr. Bourinot, consummate frauds, handsome in appearance, but in reality ugly.

I shall have by and by to speak of the poverty of Mr. Bourinot's vocabulary. Note the cacophonous use of "*significant fact*" above. Perhaps you had better not. I wish you to reserve all your capacity of wonder for the last sentence. Try and take in the idea conveyed in the following words: "*a solitude of river and forest with a population of less than a million.*" ! ! !

When you have recovered from this you can note other rhetorical beauties.

Does the gentle reader think we shall find no more plums in this pudding? On page 22 our author writes:

"If there are any who wish to study the social characteristics of the Canadians, let them do something more than rush through the Dominion, and live *only* in hotels."

This word *only* makes him say the reverse of what he desires. He actually tells them that they must do something more than rush through the Dominion, and that they must live *only* in hotels, whereas what he desires to say, is that they must not live entirely in hotels, but must see something of that Canadian life which hotel society does not embrace.

I wish now to point out the extraordinary poverty of Mr. Bourinot's vocabulary. I will not take many cases. I will content myself with one. Take the verb "*to illustrate.*" This is used eleven times in the course of this short pamphlet, and the noun "*illustration*" three times,