

eral communications in reference to the subject, which will be duly attended to. We would now only remark that our article last month has been generally misunderstood, in some quarters, and that

the force of the Reports of High School Inspectors has been considerably modified by a communication from Dr. McLellan in the *Daily Globe*.

### BOOK REVIEWS.

PEN PHOTOGRAPHS, TALES, SKETCHES, ETC., BY DANIEL CLARK, M. D., PRINCETON.

We have received a copy of this new work by a Canadian author, and regret very much for the credit of the work that it does not appear in a more attractive garb.

As regards the *literary* merits of the work, we can give it a hearty welcome. It is fresh, sparkling, and attractive. Many of its word pictures, both of men and things, are vivid, displaying considerable grasp of mind and range of imagination. The author's sketch of Dr. Guthrie's style of preaching is particularly excellent. He says: "He carries you away among the ivy-covered relics of by-gone glories—where tempests howl on cold hearthstones—where weird snowflakes dance a fairy reel round dismantled towers—through sloping loop-holes, in dark and winding passages, where wept the solitary prisoner, and where his moans echoed in unison with the booming waves, of his sea-girt prison, or where the banquet was spread for the mailed warrior grim, and stern, or for the gay bridal cortege, gladsome in melody and song. With the master hand, by word picturing he takes you among the most sublime objects of nature—by the roaring cataract—on the rugged mountains—into wonders of the great extinct, straitened, and petrified, in the rocks of the primal ages. His magic wand, like Arabian wizard, transports you to celestial scenes, and starry wonders, and through sidereal zones, whose stars have never yet been numerically distinguished."

The sketch of Dr. Punshon is also truthful, and we believe a truer measure of his talents than any we have yet seen. He admits Punshon to be an orator, but such, more because of his rhetoric than his reason—more because of his happy climaxes, than his originality of thought. He styles him an orator that charms more than stimulates. Let us give his own words. "Punshon has a style which is cumulative, and abounds in figurative language. \* \* \* His eloquence is that of a minor Cicero, not so much stirring as pleasing, not the heroic, but the charming, not the rousing, but musical, and not the thrilling and soul-harrowing, but the soothing anodyne, which does not so much stimulate to acts of noble daring, as allay the maddening and guilty

fears of awakened consciences, by pointing out a way of escape."

Perhaps the best scenic description in the whole work is "Waterloo." The author's description of the various points in the battle-ground—his panoramic sketches of the battle, as the contest centred first at one point then another—as the British troops fell back—then advanced—till the great struggle finally culminated in the attack of the "guards," and their crushing defeat, is grand. Though not designed to be of the same historical value as Alison's description of the same contest, it is equally vivid, and stamps the author as capable of comprehending the magnitude of a struggle that involved in its issue the fate of a whole continent.

Passing over the other sketches, all of which are quite readable, we might say, without in the least degree depreciating this very creditable effort of Canadian talent, that occasionally something like pedantry crops out in many of the sketches. Latin and French quotations abound where plain Anglo Saxon would serve the purpose equally well. There is also an apparent lowering of the Queen's English which is somewhat offensive to a refined taste, and which no author of high literary culture should tolerate for one moment. Nor will any of the readers of "Pen Photographs" accept the very *peculiar* apology offered by the Author in his Preface, "should the reader find anything to dislike, to tolerate it as one of those articles which the author has been obliged to write for readers of less refined taste." Such an apology will not be accepted by the critical public. Nor should any author court applause which those might give, whose standard of refinement is not such as he would like his productions to be estimated by. One of the great designs of authorship should be to raise the reader to his own standard, not to win his applause by descending to the possible level of his uncultivated appreciation.

We would cheerfully recommend this little volume to our readers, in the hope that its author may again favor a Canadian public with other productions from his brilliant pen.

Reviews of some other works received are deferred till a future issue.