

## NEW BOOKS

THE FORGOTTEN ALLY. By Pierre Van Paassen. Dial Press, New York. 1943. \$2.75.

It is Mr. Van Paassen's purpose, in this fierce indictment, to bring home to countries other than those whose open outrages have shocked all mankind how grave was their own complicity at times when they could have acted with such wholesome effect. Particularly in the matter of the Jews, for whom the fair promise of the *Balfour Declaration* was so soon and so tragically overclouded.

The story is retold. Everyone with even a moderately tenacious recollection of the nineteen-twenties and early nineteen-thirties will recall much of the encouragement, open or faintly disguised, which was then given elsewhere to the anti-Semitism that has become such a horror in Germany. It should come back in thought to not a few, British and American and Canadian, how, with no idea of the results which such racial hatred was capable of producing, too much countenance was lent in their own countries to Hitler's expectation of an indulgent, if not an applauding, world when he should decide on a pogrom. With Teutonic stupidity the Fuehrer did not realize how quick would be the reaction when his designs were understood. But no such risk with Teutonic stupidity, at the expense of a persecuted race, should ever have been run.

Mr. Van Paassen's argument goes far beyond reproach for national thoughtlessness. He does not suspect the British and American public, but he has his bitter suspicion of politicians by whom the public in these countries were misled. The whole story of the Jewish-Arab conflict is rehearsed, and the pretence that failure to fulfil the promise of the *Balfour Declaration* was due to proper concern for Arab rights is subjected to a mordant analysis. What gives the book its name is the section on the part taken by Jews in the present war. Mr. Van Paassen's account of our immense debt to their efforts in the Middle East is a crushing reply to those who persistently allege (in defiance of all the facts) that Jews have left it to others to face risks in their interest.

Will there be another wretched appeasement project at the close of this war? An appeasement in general, of which the compromise on the Jewish National Home was a sample? Mr. Van Paassen's paragraph puts it well:

Nowhere does there seem to have been sufficient moral strength and clarity of vision to appreciate the true nature of the powers of chaos. On the contrary, there was again and again a diligent search for a *modus vivendi* with these powers. All sorts of excuses and justifications for their appearance and growth were discovered and advanced. They were approached for possible collaboration. They were offered compromise after compromise. They were offered one sacrifice after another.

May that shame never be witnessed again. It is books such as this which help to prevent it, by opportune though painful reminder.

H. L. S.

**CANADA AFTER THE WAR.** Edited by Alexander Brady and F. R. Scott. Issued under the auspices of The Canadian Institute of International Affairs. Toronto, The Macmillan Company of Canada, Limited, 1943. Pp. 342.

This is not a book of prophecy, as a first glance might indicate, but a book of essays on Canada as it might be after the war if the ideals set forth therein could be realized. It is written by ten social scientists, who deal independently with their special subjects and, with the exception of the first, make no attempt to integrate these aspects of national life for the benefit of those statesmen who might be inclined to seek their advice. The purpose of the collection seems rather to evoke and assist general discussion on present and post-war problems, so that an enlightened public may stimulate their representatives in the parliaments of the future and make it impossible for them to lapse into inactivity for lack of ideas or policies. Thus all the well-known and major problems, constitutional, social, agricultural, industrial, are set forth, analyzed, and given a tentative solution in order that no intelligent reader may lack a basis for further discussion or a starting-point for independent thinking.

The first article, by Professor Keirstead on "National Policy", provides the justification for the entire series, and affords a convincing reply both to those who discourage thinking about "after-the-war" until victory is won, and to those who are content with the facile promises of unpractical dreamers. "Clearly", he argues, "if we are not now to take thought of the future, we can expect nothing but backsliding to the bad old ways of the inter-war period." Moreover, the pattern of the future is being formed in these hard years of war and, if we are to achieve the Promised Land, we must, like the Israelites of old, set ourselves "a definite goal" and accept "a rigorous code of social and personal ethics." The whole volume deserves wide circulation and careful reading.

D. C. H.

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**CANADIAN ART 1820-1940.** By William Colgate. The Ryerson Press, Toronto. \$5.00

It is a pleasure to take up this book, so well bound, printed and illustrated, and to note that the work is entirely done in Canada. The publication reflects much credit upon the Ryerson Press.

The purpose of the author is to furnish a comprehensive story of the progress of the Fine Arts in Canada during the period 1820-1940, and to supply a carefully selected number of illustrations of early and contemporary paintings and engravings. It may come as a surprise to those who read this book to find how varied and fascinating is this history of Canadian artistic achievement. Mr. Colgate has evidently read widely, as we learn from the lengthy bibliography at the end of the book, and he has sought to distribute his attention impartially among the different provinces. The volume is a valuable compendium of the painters of the Dominion, and will be welcomed as a useful book of

reference. It will naturally have its place on the shelves of our public libraries, and will find, also, a wider public of general readers.

Attention should be called to the fact that the tenth chapter, "Early Artists of Nova Scotia", depends almost entirely on the very careful and arduous piece of original work done by the late Harry Piers, printed in Vol. XVIII of the *Collections of the Nova Scotia Historical Society*. Sentence after sentence, sometimes almost whole pages are reproduced verbatim, with no acknowledgment; while the entire treatment follows the plan of Mr. Piers's article. There is scarcely a single original contribution in this entire section. Yet only once in this chapter does the author mention the name of Mr. Piers, and that quite casually. On p. 156 he writes, "The day will surely come", says Harry Piers in his excellent essay on the artists of Nova Scotia, "when Halifax will be pleased to erect a befitting monument over his (William Valentine's) last resting place in God's Aere". This is an altogether inadequate recognition of Mr. Colgate's indebtedness to the late Curator of the Museum of Nova Scotia.

I regret to have to call attention to this serious flaw in a book that contains so much that is of real value to all who are concerned for the artistic developments in Canada.

J. W. FALCONER

AT THE LONG SAULT, AND OTHER NEW POEMS. By Archibald Lampman. Ryerson Press. Pp. xxix 45. \$2.00.

THE CLOSED BOOK. By Wilmot B. Lane. Macmillans in Canada. Pp. 42. \$1.50.

FIVE POEMS. By Arthur S. Bourinot. Privately Printed.

It seems strange that such good poems as these by Lampman should have been allowed to remain unpublished for so many years. The gratitude of all lovers of Canadian literature should be showered on Dr. Duncan Campbell Scott and Professor E. K. Brown for giving us this winnowing from Lampman's notebooks. Professor Brown has contributed a very interesting essay on Lampman as poet. The title poem is, in the opinion of the present reviewer, the finest poem that Lampman ever wrote; in his Nature poems, Lampman showed keen observation and some powers of reflection, but lacked, for one reader at least, vigour, but in this poem Lampman's quietness is combined with strength so that one feels a masculine brooding on the deeper significance of Daulac's fight at the Long Sault Rapids. The epic simile of the moose brought to bay by the hungry wolves is magnificently conceived and executed. The closing lines of the poem are a beautiful example of "all passion spent". Other poems in the volume reveal Lampman as a mordant critic of certain acquisitive traits in our society, and still others show us Lampman as moved by a great love for a woman. The sub-title on the jacket is right: "The literary discovery of the year."

Have you read and enjoyed Chaucer's *Monk's Tale*, Lydgate's *The Fall of Princes* or the Elizabethan *Mirror for Magistrates*? Then you will enjoy *The Closed Door*, in which we have a parade of all the penitent, and some not so penitent, people who have longed for another chance, which, alas, is not granted to mortals; there is, however, a note of consolation at the end: out of suffering comes development; and after the Cross comes the Crown. Sometimes Mr. Lane writes vigorously, but too often he overwrites: alliteration, heavy adjectives, and heavy heaping of rhymes at inappropriate places weary the reader. Nor is one impressed by such lines as "Charles the First came caput under arm" and "Commodus, saint-sired, malodorous garbage can." The more the pity, for what Mr. Lane hates, most right-minded people hate, too. When one recalls the blessing of Italian troops by Italian bishops, one can appreciate couplets like these:

They [the Ethiopians] sensed how deep was modern Christian grace  
Blazoned in blasted city, shrapelled face,  
How Christian bombs and evangelic tanks  
Sprayed pious mercy on their ravaged ranks.

Unfortunately the prevailing turgidity, gloom, and slow pace of the poem detract from the search for such gems.

Mr. Bourinot has brought together in a slight pamphlet five recent and topical poems. All were well worth preserving, for thought and artistry. Mr. Bourinot reminds the reviewer of a witticism at the expense of Canadian poetry: it is either awfully simple or simply awful. He has the simplicity that makes great art, and he has never shown it to better advantage than in these very simple, but deeply moving poems.

B. M.

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CANADIAN-AMERICAN RELATIONS, 1875-1911. By Charles Callan Tansill. New Haven: Yale University Press, 1943. Pp. xvi, 507.

This volume takes up the story of Canadian-American relations where Prof. Shippee left off, and covers the period of commercial depression in Canada in the last quarter of the 19th century as well as the first decade of the 20th century, when brighter conditions led Sir Wilfrid Laurier to say that the 20th century was ours. In the first period Canada was constrained to seek freer entry to American markets under conditions which gave her little bargaining power; but in the later period the opening of markets in Europe improved her economic position so that she could take a stronger stand in negotiations for reciprocity. In discussing the whole period Prof. Tansill adopts the topical method, which enables him to deal with the "high-lights" of diplomatic history in greater detail and to touch very lightly upon internal developments in both countries, which affected their attitude in each crisis: even so he has required a very large volume to cover the negotiations over the fisheries, boundaries and commercial relations, all of which problems were solved by peaceful methods and ultimately

led to a greater reciprocity of the spirit or neighborliness. Perhaps it is because of this method of dealing with international problems that their history is so long: since a war of words is bound to be more prolonged though less spectacular than a war of guns and high explosives. In any event Prof. Tansill has examined carefully an amazing mass of public documents and private correspondence as well as secondary sources on both sides of "the long imaginary line", analyzed these thoroughly and produced a very comprehensive study of the period, marked by admirable detachment and freedom from facile generalization or wishful thinking. Both Canadians and Americans will find this a useful antidote to some of the poisonous conceptions that have hitherto vitiated the spirit of neighborliness.

D. C. H.

**THE INDIAN SPEAKS.** By Marius Barbeau and Grace Melvin.  
Macmillans in Canada. Pp. 117. \$3.00.

M. Barbeau conceived the happy idea of letting us learn about the Indian from the aborigine himself and not according to any theories of anthropologists. So, in this delightful book we have a number of Indian legends and poems gathered from Quebec to the Pacific Coast. Some of the legends show the contact of Indians with Christianity; these are interesting and instructive, as they reveal the way Christian material is adapted to native patterns of thought. Other pieces are love poems and, what will probably be new to many readers, poems to Nature. Stories like those of the Creation and the Great Flood show no contact with our myths and so serve to emphasize the far-flung nature of such stories. Here is an Indian lullaby from Northern British Columbia:

A Helpless Babe

Now my child is a helpless babe,  
A son in need of his mother's care.  
Soon he will grow to manhood and test his strength,  
Spearing the fish and hunting the bear.  
Let him ever remember his mother Toutel!

Here is a song combining Nature and love; it comes from the Yukon:

The Buds of Spring

Let the old leaves fall and new ones grow in their stead,  
The autumn of year must give way to the buds of spring.  
My yearning is great.  
Pray, come to me, O my beloved!

Miss Grace Melvin, of the Vancouver Art School, has illustrated the volume most lavishly with woodcuts. Every illustration calls for careful study, so admirably has the artist caught the spirit of the tales and songs. This is a volume that every Canadian should know.

B. M.

**THE UNITED STATES.** An Historical Sketch. By E. A. Benians, Master of St. John's College, Cambridge. At the University Press, Cambridge, 1943. Pp. 110.

This slender volume is an expansion of four lectures delivered to a Cambridge audience and now published as a book of five chapters for the benefit of a wider reading public. The first chapter deals with the establishment of American independence and the organization of the new nation, the second with westward expansion and settlement, the third with the origins and purpose of the Civil War, the fourth with immigration and industrial expansion, and the last with developments of the present century.

All the chapters essentially deal in a summary fashion with large subjects, and they can hardly be expected to add to the information of one who has read at all widely in the history of the United States; but Mr. Benians has the gift of discerning generalization, and has presented a competent picture in broad outlines of the evolution of the United States, especially in regard to its attitude towards Europe and world affairs. While sympathizing with the reasons which led her statesmen to the recurrent adoption of a policy of isolation, he makes a strong plea for future collaboration in world affairs. In fact, he suggests that the true mission of the United States, implicit in its history from the beginning, is, in the words of President Roosevelt, "to cleanse the world of ancient evils, ancient ills."

D. C. H.

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**GREATER POEMS OF THE BIBLE.** By Wilson MacDonald. Macmillans in Canada. Pp. 277. \$4.00.

**STILL LIFE AND OTHER VERSE.** By E. J. Pratt. Macmillans in Canada. Pp. 40. \$1.25.

**THE TRIUMPH OF LIFE: POEMS OF CONSOLATION.** Edited by Horace Gregory. Macmillans in Canada. Pp. 602.

**THE SWORD OF THE LIONHEART.** By Vincent Massey. Ryerson Press. Pp. 117. \$2.00.

The classics have gone from our culture; the Bible is fast following. The much maligned younger generation are not wholly to blame for this latter loss. Who really wants to read a book with an ugly binding, small, ugly type, two columns, and a whole series of uninteresting cross references down the middle of the page? Moreover, despite our lip service to the "noblest monument of English prose", there are many dreary stretches in the complete Bible; think of the jewels in St. Paul's epistles buried under heaps of theological rubble. To overcome these defects and to restore the Bible to its place in our literary culture, Mr. Wilson MacDonald has made a very fine selection, and Macmillans have played their part with beautiful type, paper, and binding. Where the language of the Bible is not only matchless, but highly poetical, Mr.

MacDonald has made no changes; where he has felt, from the practical experience of reading Bible passages to school children, that a metrical arrangement would be advantageous, he has not hesitated to make the change of form. In the reviewer's youth every parlor table was adorned with a large family Bible, usually covered with a doily; it is to be hoped that in the very near future, every living-room table will have a copy of Mr. MacDonald's book, without the encumbering and accusing doily. Such a change would mean much for our literary background.

In this slim volume, *Still Life and Other Verse*, Prof. Pratt has brought together his recent verse, published in various magazines. The best poems are the shorter ones, like *Still Life* and *Missing; Believed Dead; Returned*. When a poem goes beyond twenty lines, the demons of verbosity, banality and flatness try to throttle Prof. Pratt's gift for poetry. His poetry does tend to lack thought; words and lines follow one another in a ceaseless and meaningless flow. It is dangerous to-day to criticize Prof. Pratt with all the adulation Upper Canadian critics offer him, but let us take the following passage:

"Sire

The stuff is not amenable to fire.  
 Nothing but their own kind can overturn them.  
 The chemists have sent back the same old story—  
 With our extreme gelatinous apology.  
 We beg to inform your Imperial Majesty,  
 Unto whom be dominion and power and glory,  
 There still remains that strange precipitate  
 Which has the quality to resist  
 Our oldest and most trusted catalyst.  
 It is a substance we cannot cremate  
 By temperatures known to our Laboratory."

Can one say that verse like that really sends a shiver of delight along one's spine? It lacks the concentration of good ethical verse or of good comedy. (We suggest both, for we are not sure in which mood this passage on man was conceived.) Place it beside the great passages in prose or poetry, about man, and see how flat and ineffective it is. One feels that there was no moulding thought, and wonders why it did not jog along for hundreds of lines more. To turn from that sort of versifying to the title poem of the volume, with its gripping indignation, veiled in almost savage irony, and its tense economy, is to pass into a different world of poetic inspiration and execution. It was said of Wordsworth's Muse that she needed the straitjacket of the sonnet; perhaps the same might be said of Prof. Pratt's.

In his anthology *The Triumph of Life*, Mr. Gregory has succeeded in dropping many of the old chestnuts of anthologies and in adding others that have long been crying for inclusion. An anthology really defies reviewing; one must turn its leaves frequently oneself to see whether it is what one wants. All we can say is that this anthology deserves very careful examination and should prove a boon in these dark days. It is of convenient pocket-size, has a sturdy cover and thin paper, and so should prove very adaptable to kitbag or pocket.

*The Sword of Lionheart*, which should have been reviewed a year ago, is a collection of speeches made by Canada's High Commissioner since the outbreak of war. Although none may be described as brilliant, thought and style are on a consistently high level. Mr. Massey has tried to interpret Canada and her war effort to Britain, and has also had the task of letting Canadians see the permanent qualities of England and Englishmen, sometimes obscured as they are by the excitement of war. The essays are stamped by a mind that is cultivated and sympathetic; perhaps after the war, these essays will seem to give us a truer picture of wartime England than do more garish journalistic attempts.

B. M.

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LAKE HURON: by Fred Landon. The Bobbs-Merrill Company, Indianapolis. New York, 1944. Pp. 398, 29 illustrations.

This volume in *The American Lakes Series*, edited by Milo M. Quaife, has set a high standard for those to follow, and is a model study in the humanistic geography of a region. As the author points out, "A lake has no history, apart from that which the geologist may provide, until men come into some relation to it." It is, therefore, chiefly the relations of men with this region that Professor Landon describes and interprets, and, in doing so, he gives the region a composite personality of great interest, as it reacts to the contacts of Indian, missionary, explorer, fur-trader, merchant, traveller, artist, farmer, industrialist and artisan, all of whom have made it a channel of communication or industry, have fought on its shores as individuals or nations, have exploited its varied resources in rapid succession and have left traces of their contacts in wood or stone, on canvas or the printed page. Mr. Landon has a comprehensive view of history, including in its range not only the written word but also the records won for knowledge by the spade; not only the accounts of contemporary travellers, but also the pictures of contemporary artists. To him, "the painter's task was in a way complementary to that of the historian"; and, inasmuch as the early artists tried to anticipate photography in reproducing nature as accurately as possible, such pictures as those of Paul Kane are a valuable supplement to the written page. Moreover, Professor Landon is personally familiar with most of the sites or places which he describes, has kept in touch with recent developments in this region, and, therefore, is able to compare the present relations of man in each place with conditions in the past, as described by the various authors whom he quotes. Written in a straight-forward style, filled with vivid descriptions of many travellers at different times, adequately illustrated, this volume is one of the most readable of its type that has yet been published.

D. C. H.



SUFFICIENT WISDOM. By Arthur MacGillivray, S. J. Ryerson Press (For Bruce Humphries, Boston). Pp. 86. \$3.00.

There seems no reason why this volume should have been printed in these days of labour and paper shortage, or in any other days. Father MacGillivray is not a poet, not even a good versifier. The very occasional good lines only serve to emphasize the shockingly low level of the rest of the writing. We can, however, let the book speak for itself. This is from *Ballad of Mary, Queen of Apostles*:

Then up we sprang together  
With the Holy, Holy Ghost,  
And Mary, Queen of all the World  
Was filled with Him the most.

Set that dog-trot beside a good ballad like *Edward, Edward*, and judge for yourself. Here are the closing lines of *High Priests*:

They seek a country unexplored,  
Whose President is Christ our Lord,

And in His cabinet they will sit,  
Senators of the Infinite.

The echo of *Epistle to the Hebrews* has probably saved the first line from the republican bathos of the rest of the quotation. *Summer Solstice* begins excellently with an atmosphere of hushed awe, only to fall flat very quickly:

Everything is stopped  
On this timeless night:  
The trees are so polite  
Not a leaf is dropped.

The volume was published "cum permissu superiorum"—presumably not aesthetic superiors.

B. M.

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THE GREEK READER. Compiled and edited by A. L. Whall, M.A. Doubleday, Doran & Co. Inc., Garden City, New York. McClelland and Stewart, Toronto.

This is a very complete and comprehensive anthology of all the literature of ancient Greece from some of the best translations that have been done of the different authors by the best English scholars.

According to the editor it is meant for the general reader, to enable him to make first-hand acquaintance with the famous literature of Greece in a reasonable compass, and so to lay a firm foundation for a knowledge of European culture, of which Greece is our fountain head.

Such a purpose, of course, is most laudable; but, naturally, it is beset by many difficulties. Reading the masterpieces of Greek in a foreign language is one trouble. Their charm has largely disappeared

in translation. Reading them in short extracts is another difficulty. It is hard to catch the flavour and meaning of authors unless one reads a certain bulk of their work. Reading them without explanatory notes or commentary is also not easy. So one suspects that the general reader will make rather slow work of this book. One who is bright and quick will get much out of it. The average reader will find it strange and bewildering.

The purpose that the book will best serve seems to be that of a text-book for courses given entirely in the English language about Greek literature and civilization. With the aid of a competent lecturer who knows his authors in the original, the student can get a great deal from it; for the selections on the whole are good, carefully-selected and well-balanced. Such courses are given in many universities, and for them this Reader may be recommended as a text book.

A. K. GRIFFIN

MIND THE STOP. By G. V. Carey, Cambridge University Press England. 1939.

This is a delightful treatise on punctuation, written for proof-readers, students, teachers and, as the author puts it, "those ordinary folk—I have met plenty—who remark somewhat vaguely, 'I know nothing about punctuation.'" The *London Times Literary Supplement* did this book the honor of reviewing it in an editorial.

Mr. Carey's style is refreshing and accurate. He explains the derivation of his principles by saying: "In so far, then, as I shall lay down the law, I shall base it on standards that I find in the best type of newspaper, such as *The Times*, modified occasionally by my own sense of what is fitting and reasonable." From a university man this is significant tribute to newspaper English.

Since "of all that is written and printed only a small fraction is read aloud," Mr. Carey holds "that the main function of punctuation is to make perfectly clear (through the eye) the construction of the written words." It is true, of course, that the majority of books and periodicals, written for some utilitarian purpose, are destined for the eye alone; but it is also true that the minority, written to please as well as to inform, are intended for the living voice. Literature is written for the ear, I think. That is manifestly the case with drama and poetry, and less obviously so with the essay. Even novels (so often devoured by the eye at a sitting), the best of them, charm the ear by word cadence and sentence rhythm.

Mr. Carey enumerates and illuminates the following stops: comma, semi-colon, full stop, curved brackets, angular brackets, single dash, double dash, hyphen, capitals, double quotation marks, single quotation marks, italics, exclamation mark, and question mark. His definition of punctuation will include three others also: the apostrophe and the caret as making clear "the construction of the written words," and the asterisk as indicating the completion of an idea. This brings the number to eighteen. The Greeks had originally but five to point their meaning: the period and the comma, which they used much

as we do; a dot above the line which did duty as both semi-colon and colon; the semi-colon, which was their question mark; and capitals.

Punctuation may on occasion be a subtle art; but it does no more, after all, than bring out the fine points of sentence structure. It is an adjunct. Also, both sentence structure and punctuation serve the idea.

SISTER MAURA

**THE READER OVER YOUR SHOULDER.** By Robert Graves and Alan Hodge. Jonathan Cape, London, 1943, 18s.

This book makes abundantly clear the need for a more lucid style of writing. The authors, Oxonians both, judge that the vogue of James Joyce and Gertrude Stein is well over, and that the time has come for the average writer to make his meaning clear to the average reader. A sentence from their chapter on *Present Confusion of English Prose* explains the title: "We suggest that whenever anyone sits down to write, he should imagine a crowd of his prospective readers (rather than a grammarian in cap and gown) looking over his shoulder." The book had a full column editorial review in the *London Times Literary Supplement*.

Mr. Graves and Mr. Hodge first discuss the English language and its present state in four acute chapters; in the five following, they give a critical history of its prose from the days of King Alfred to those of George the Sixth nobly reigning; then they set forth twenty-five well illustrated "principles of clear statement" and sixteen, equally well illustrated, of "the graces of prose." Not yet satisfied, they have the courage to add an anthology of faulty passages, culled from popular writings of the day, critically examined, and corrected to conform with their principles. G. B. Shaw, H. G. Wells, Bertrand Russell, J. B. Priestley, Daphne Du Maurier, and forty-nine others are represented here. Beloe is cited earlier for offending against one of the principles; but Chesterton goes scatheless, probably because his prose is uniformly good. G. K. C. "thinks in his heart," and this gives the right balance and co-ordination of reason and emotion.

Like Aristotle, the authors have formulated their principles only after studying "a great mass of writing." In examining it, "whenever they found their reading pace checked by some difficulty of expression, they noted the cause," and from these causes they deduced their principles. Anyone who writes might well use this method of testing his own composition.

In an introduction to the "principles of clear statement," occurs this enlightening paragraph: "The ancient Greeks, in working out their principles for prose, found that they could not confine themselves to Orthography (a study of the proper formation of words), Accidence (a study of the grammatical relation of words) and Syntax (a study of the grammatical relation of phrases and sentences); they had to include Logic, which is the study of the proper relation of ideas. We have



found the same. Logic concerns the secure conveyance of information; information containing a contradiction or an absurdity is as puzzling to the recipient as one from which relevant facts are omitted or in which ambiguities or grammatical faults occur."

This paragraph indicates the scope of the book. It concerns itself with correctness rather than effectiveness; with language as an utterance of the mind, not of the heart. And obviously, from the host of mistakes corrected, in modern writing emotion too often guides the pen.

SISTER MAURA



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