

Authors, Artists & Journalists.

The Editor will be pleased to receive Canadian items of interest for this column.

Our calling him "Guller" instead of "Fuller," last week, was not intended as an insinuation against the author of H. M. S. Parliament. It was an eccentricity of the compositor.

The Montreal *Spectator* appears with a handsome new heading, and Brother Bray wields as trenchant a pen as ever. He would do well, however, to "sit upon" some of his heavy contributors.

Mr. Charles Belford, formerly of the Toronto *Leader* and *Mail*, but lately of Ottawa, died at the latter place on Sunday evening, of consumption. He was a vigorous writer and rendered valuable service to the Conservative party.

Scribner's Magazine has attained the marvelous circulation of 125,000 copies monthly. This is unprecedented in the history of magazines, but then there never was a magazine before whose literary and artistic merits struck the world so forcibly.

"The Coming of the Princess," a volume of poems, by Mrs. Kate Ferguson Maclean, of Kingston, is published this week by Hunter, Rose, & Co. The poems are lyrical in form, and are of high excellence, their sweetness of melody and originality are such as to add a valuable contribution to Canadian literature.

Puck's Annual for 1881 is now on the counters of our book-stores, and certainly no holiday book is calculated to give the readers so much genuine amusement—excepting, of course, *Gair's Almanac*. The *Annual* is profusely illustrated by Koppler, Wales, Oppen and others, and contains literary contributions from many excellent writers.

GRIP is very happy in his hits this week. The cartoon represents a Christmas tree, with Sir Charles Tupper as the good mother loading it with rich presents "For the dear little boys of the C. P. Ry. Syndicate." Mr. Mackenzie stands behind in an attitude of expostulation, while Sir John Macdonald shakes his fist at Mr. Blake, who is advancing as if to prevent the giving away of too many good things. The recent fracas in the House is amusingly depicted, but the best hit of all is the sketch of a large grasshopper labelled "Railway Monopoly," under which is the legend, "The new scourge of the North-West, now in process of hatching at Ottawa."—*Ottawa Free Press*.

The London *Free Press* is evidently out of stock of its edition of Fanning's Etiquette. It describes Bishop Sweatman as "His Honour the Lord Bishop of Toronto." The good Bishop is neither a Police Magistrate nor a bogus peer. To give sham titles that claim undue preeminence for any one Church is not only illegal, but a great breach of good manners. Such titles as "Lord Bishop" are titles of discourtesy.

A year's subscription to the *St. Nicholas* is a holiday gift the influence and the joy of which are felt twelve times a year. The *North American* recently declared, "It would puzzle any one to say in what respect *St. Nicholas* could be improved." Subscriptions beginning with the beautiful Christmas (December) number will commence the two serial stories. Price, \$3.00 a year. The Christmas number is for sale everywhere for 30 cents. Published by Scribner & Co., 743 Broadway, New York.

The Christmas number of the *Yankees Statesman* was a masterpiece of literary and typographical beauty. We heartily congratulate brother quill on his enterprise and success.

\$10 Outfit furnished free with full instructions for conducting the most profitable business that anyone can engage in. The business is so easy to learn, and our instructions are so simple and plain, that any one can make great profits from the very start. No one can fail who is willing to work. Women are as successful as men. Boys and girls can earn large sums. Many have made at the business over one hundred dollars in a single week. Nothing like it ever known before. All who engage are surprised at the ease and rapidity with which they are able to make money. You can engage in the business during your spare time at great profit. You do not have to invest capital in it. We take all the risk. Those who need ready money should write to us at once. All furnished free. Address: **TRUS & Co., Augusta, Maine.**

1881 1881
THE MAYORALTY

To the Electors of the City of Toronto.

Your vote and influence at the coming Election are kindly requested for

JAMES BRITTON,
FOR MAYOR.

THE ELECTION TAKES PLACE
MONDAY, JANUARY 3rd, 1881

GOOD SAVE THE QUEEN.

A GENTLEMAN four years pastor French Protestant Church, New York, wishes to form classes. Address Rev. J. Beaubien, 20 Alexander St., Toronto.

15 SCROLL SAW designs sent to any address on receipt of 25 cents. No two alike. Address, **J. MALCOLM, Parkdale P.O.**

ST. THOMAS' WARD.
YOUR VOTE AND INFLUENCE

Are Respectfully Solicited on Behalf of

HARRY SYMONS,
As School Trustee for 1881-2.

Election on Wednesday, 5th Jan. 1881

ST. GEORGE'S WARD.
YOUR VOTE & INFLUENCE

Are respectfully solicited for the election of

EDWARD RYAN,
99 KING ST., WEST,
AS ALDERMAN FOR 1881.

The Election will take place on Monday, January 3rd 1881.

1881.
ALD. W. B. MCMURRICH
FOR MAYOR.

**Economy, Reduced Taxation,
Improved Roadways, Better
Water Supply, Strict
Supervision.**

Actors, Orators and Musicians.

The Editor will be pleased to receive Canadian items of interest for this column.

Mr. C. W. A. Dedrickson, a well known newspaper man of this city, has become a member of Chas. Drew's "Opera Mad" Company.

Mr. Gus Williams renewed his old triumphs at the Grand in the early part of this week, and at present the attraction is Mrs Howard's "Uncle Tom's Cabin" Company. This is to be followed by a brief engagement of the famous Emma Abbott's English Opera Company, who will present four very attractive works. Signor Brignoli is with Miss Abbott.

Miss Emma Verne & Co. hold the boards of the Royal Opera House this week, with their musical comedy in two acts, entitled "Fun on the Rail." Miss Verne is a most charming actress, and the comedy is replete with wit, pathos and music. Altogether "Fun on the Rail" is one of the most enjoyable things that has been put on the boards this season. Next week commencing January 3rd, comes Harry Webber in the Comedy Drama of "Nip and Tuck," which is most highly spoken of by the American press. The *Cincinnati Commercial*, speaking of it, says: "The play possesses all the qualifications of a great dramatic success, and the performance was without blemish."

ISABEL WALTZES.

As this is the first piece of music we have received since we gave notice of our intention to review music sent to us for that purpose, we wish to remark, before proceeding to do so in this instance, that our motto shall be strict impartiality and justice according to our view of the merits of the productions, but nothing in malice. By this means we hope to benefit all concerned; not only in letting young aspirants to musical composition know where they fail, and in bringing talent into public notice when found, but also in acting as a guide to the public in their selections of new music.

We will now proceed with our review of the above waltzes. The first thing necessary in a composition is correctness. No matter how pleasing the melody may be, if badly harmonized it is worthless in the eyes of all who understand the science of music. The above waltzes are literally full of such faults, and as space will not permit of our pointing out every one of them we will only refer to a few of the most glaring. In the second last chord of the introduction the D flat should be C sharp, resolving to the D above. It is hardly worth while noticing the unnatural accent on the quarter after the triplet in the same. In the fourth last bar of the same waltz, what musician could say what this chord is? Although the sound would be the same, the B in the rap should be C flat and the F's sharp should be G's flat. The same faulty writing occurs in fifth bar of the second waltz. We are not great sticklers about consecutive fifths and eighths, but in Waltz three, first part, second last bar, there is a progression of eighths too strong for us to listen to or even to look at. In the Finale the resolution of the last chord preceding the subsequent second figure is of course inadmissible. We notice several pauses introduced in the Waltzes. As we presume they are intended to be danced, a pause might prove very awkward if the dancers happened to be on one foot only. The best advice we can give the composer is not to sell a single copy until he has put them in the hands of some one competent to put them into proper shape, since he evidently cannot do so himself. We shall then be happy to say what we think of them as Waltzes. This must not be accepted as a specimen of our future reviews, as they will be confined to a very few words or sentences, still sufficient to express our opinion.

SHARE SIXTH.

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