

height of her powers at the concert under notice, but her rendering of her two programme pieces, the Mendelssohn concerto in E minor (two movements) and Ernst's "Hungarian Airs," convinced the critical that she has made enormous strides in her art. Her tone is now of a firmer, more penetrating and powerful character, her left hand technique has wonderfully developed, her management of the bow is graceful and unostentatious, following rigidly the principles of the modern German school. She is quite free from tricks, meretricious devices or mannerisms; her expression is pure and unstrained; her deportment singularly modest and unassuming. Her intonation, owing to causes already alluded to, was not altogether irreproachable, but the writer has heard her play the same compositions in London, England, with an absolutely faultless adjustment of the notes. When in good form she has great facility in producing the harmonic sounds, while her double-stopping is surprisingly correct. The young girl, in fact, gives promise of a brilliant future, and if nothing should occur to retard her artistic development the promise should be amply realized. Miss Clench, it is stated, will soon appear at a second concert in Toronto, and it may be expected that with a more favourable environment she will give an account of herself worthy of her exceptional talents. The associate artists were Mme. Bloomfield-Zeisler, pianist; Mme. Moran-Wyman, contralto; and Mr. Mockridge, tenor. The triumph of the evening was won by Mme. Bloomfield-Zeisler, who proved herself to be a most finished executant. Her playing of the Scarlatti-Tausig number was a marvel of dainty and finished work. In the Liszt Rhapsody she showed she possessed an amount of nervous force and energy which one would not have supposed, judging by her slight physique. Mr. Mockridge sang with his usual suavity, and Mrs. Wyman won favourable consideration.

CLEF.

OUR LIBRARY TABLE.

THE ROMANCE OF DOLLARD. By Mary Hartwell Catherwood. New York: The Century Co.

Readers of *The Century* will welcome in book form Mrs. Catherwood's picturesque and stirring romance. One's patriotism is called upon to take a back seat in this connection, it having fallen to the lot of an American writer to depict the story of Dollard, Sieur des Ormeaux. We have, however, in order to console ourselves, only to think of the "Chien D'Or," which, with all its faults, was the first attempt in the direction so happily followed by Mrs. Catherwood, and which is still a brilliant and durable bit of literary work. There is a fidelity to French Canada in Mrs. Catherwood's book very precious in itself, and while the tale is strictly an historical one, many of the peculiarities it embalms are characteristic of the present day. The illustrations are excellent and lend additional lustre to the work.

A COLLECTION OF LETTERS OF DICKENS. 1833-1870. New York: Charles Scribner's Sons. 1889.

The somewhat clumsy title of a delightful book reminds us that these "Letters" are not now published for the first time. About ten years ago three volumes of the lamented novelist's letters were issued in England, edited by his sister-in-law and his eldest daughter. Despite some of the American papers to the contrary, there is nothing in this publication of to-day that can give pain or create disappointment or reveal unpleasant and unexpected weaknesses or vices in the author's character. Clever of course they are—intensely, spontaneously, amazingly clever, and full of honest sentiment and worldly wisdom withal. That they are egotistical it is true—they could not very well be anything else, but selfishly egotistical or senselessly egotistical—never. The letters to Macready are crammed with all kinds of references to art, the drama, literature and life. Those to Wilkie Collins come next in interest and there is one markedly important note to Mrs. Winter in which he alludes to the spell which authorship had already cast over him in 1855, and which was at times so strong that he could do nothing else but yield to it. The two letters written to his sons, Henry Fielding and Edward Bulwer Lytton Dickens, are models of good sense, fatherly solicitude and genuine religion. As for the humour of these letters it is all the author's own—vivid, universal, genial, superb.

FLORENTIA. By Bella French Swisher. New York: John B. Alden.

This is a narrative in verse by a well-known American authoress. Its value, though not remarkable, is at least equal to that of many similar productions and the story itself a very human and powerful one. Mrs. Swisher dedicates her book to her husband, Col. John M. Swisher, whose interest in her day-dreams has inspired it.

THE STORY OF BOSTON: A STUDY OF INDEPENDENCY. By Arthur Gilman, M.A. New York and London: G. P. Putnam's Sons; Toronto: Williamson and Co.

The story of Boston deals with the doings of John Winthrop, Samuel Adams, John Hancock, Josiah Quincy, and the other resolute patriots who from 1644 onwards devoted themselves to the formation of a country and a constitution—the Fathers of New England. The city of Boston from 1629 or 1630 to the present day has played an important part in the development of typical American civilization, and Mr. Gilman's work is fully and vigorously entered upon and carried to a patriotic conclusion. Hand-

some maps adorn the volume, and the binding and letter-press are equal to the best in the popular "Story of the Nations" series, Knickerbocker Press.

Temple Bar has two finished little poems by J. E. Molloy and a story paper on "Thomas Poole," suggested by Mrs. Sandford's interesting life of a man who was very near to Coleridge's heart, the thinker who delivered "truths plucked as they were growing with the dew on them." The writer of the article, Cornelia A. H. Crosse, was well acquainted with John Kenyon, who died in 1857, a man of great culture and known to most of the literary and scientific people of his day and one of Southey's greatest friends. He knew Poole well, "who was never content to be your friend but must be your Saviour." Poole was also a great friend of a "young chemist—young everything, a first-rate—man, conversable on all subjects and learnable from"—afterwards Sir Humphrey Davy. The serials "Sir Charles Danvers," "Arminell," and "Paul's Sister" still hold sway, and the remaining items are all of first-class literary flavour.

LITERARY AND PERSONAL GOSSIP.

THE *Twentieth Century* is edited by Hugh O. Pentecost.

MRS. CHENEY'S "Life of Miss Alcott" has reached its seventh thousand.

THE *Journal of Pedagogy* entered upon its third volume in September last. Why such a pedantic name?

A STATUE of Louisa M. Alcott is being modelled by Frank E. Elwell, to be placed in the Free Public Library of Concord.

GEORGE BELL & SONS have in preparation the early diary of Frances Burney (Mme. d'Arblay), in two volumes, edited from the original MSS. by Annie Raine Ellis.

CHAPMAN AND HALL announce "Behind the Scenes of the Comédie Française, and other Recollections," by M. Arsène Houssaye, translated, with notes, by Mr. Albert D. Vandam.

MR. PHILEAS GAGNON, of Quebec, the industrious Canadian bibliophile, is editing a column in *L'Union Libérale*, under the heading "Antiquités Canadiennes," the last number of which relates to the first Canadian railway.

PROFESSOR EDWARD DOWDEN is well advanced with his "History of Modern English Literature" for Macmillan's four-volume work. Mr. Stopford Brook has made some progress with the first volume, but it will be the last of the four to appear.

Queries cannot, it appears, refrain from copying its book notices out of *THE WEEK*. The N. Y. *Independent* has also suffered in the same way, and Mr. Chas. W. Moulton writes to say that in his absence from the editorial desk these plums were inadvertently picked.

THERE are few people in Canada who do not see *Grip's Comic Almanac*. It has just made its appearance for the eleventh year; and in many respects the new book is ahead of any predecessor. The illustrations are abundant, and all of the contents are of a very amusing character.

MR. SAMUEL PLIMSOLL sends us the advance proof of a pamphlet to be published by him, entitled "Our Seamen: Another Appeal." It deals with rotten ships, the merchant sailor's larder, overloading, etc., and declares that "England drowns four times as many men as the average of Europe."

MR. GILBERT is reported to have said that the subject of the forthcoming Savoy Opera will be Venetian, the period 1750, and the chief characters two gondoliers and two contadinos; the principal parts being sustained by Messrs. Wyatt, Barrington, and Denny, Miss Jessie Bond, and Miss Ulmar.

MR. JOHN MURRAY announces—"Among Cannibals: An Account of Four Years spent in Queensland, partly among the Aborigines," by Mr. Carl Lumholtz, of Christiania; "A Naturalist in North Celebes: Zoological and Anthropological Researches during some Months' Residence," by Mr. Sydney J. Hickson, late Deputy-Professor of Comparative Anatomy at Oxford.

MISS ANNIE ROBERTSON MACFARLANE, who was married on the 30th ult. to Mr. J. E. Logan (Barry Dane), is a well known contributor to the press of the United States, and came to Montreal last summer to collect material for "The Story of Canada," which she is writing for Messrs. Putnam's Sons' "Stories of the Nations" Series. Thanks to this happy combination of circumstances, "The Story of Canada" will be written by a Montrealer.

TEN years ago, while passing through Stratford-on-Avon, Mr. Toole, the English comedian, saw a rustic sitting on a fence. "That's Shakespeare's house, isn't it?" he asked, pointing to the building. "Yes." "Ever been there?" "No." "How long has he been dead?" "Don't know." "Brought up here?" "Yes." "Did he write anything like the *Family Herald*, or anything of that sort?" "Oh, yes, he writ!" "What was it?" "Well," said the rustic, "I think he wrote for the Bible."

MESSRS. RICHARD BENTLEY AND SON announce—"The Life and Military Career of the Duke of Marlborough," with portraits and plans by Lord Wolseley; "The Life and Letters of Mary Wolstencraft Shelley," by Mrs. Julian Marshall, in two volumes, with portraits and fac-similes; Mr. G. A. Sala's "Autobiography"; a third volume of "Recollections," by Mr. Adolphus Trollope; and Mr. W. H. Mallock's account of his visit this year to Cyprus, entitled "In an Enchanted Island."

EMILE AUGIER, whose death you have already learned, was one of the strongest among the modern French playwrights. His comedies, the "Gendre de Monsieur Poivrier," the "Aventurière," "Philiberte," the "Effrontés," "Madame Caverlet," and the "Fourchambaults," to mention only these, are standard works at the Comédie-Française. "Augier's prose," says M. Sarcy, the eminent critic, "enables us to call him the first dramatist of the day without Dumas, Sardou, Meilhac, or any other author protesting. He is always healthy and vigorous; the metal is at once solid and brilliant. It is the purest wheat of the French language. Augier can certainly be counted among our classical writers. His dialogues are models that can be placed in the hands of pupils as we do those of Molière. No one has approached any nearer to the master of masters." M. Augier was elected a member of the French Academy in 1858. He was born in 1820.

THE *London Economist* (the leading financial journal in England) in its issue of October 12th prints a letter from the Duke of Argyll—who was a member of two of Mr. Gladstone's Cabinets—and who as a statesman, political economist, and author, is one of the ablest men in the British Parliament. The Duke referring to a proposal by "Fairplay Radical" (who also contributed two articles on "The French Revolution" in our issues for October 11th and 18th) as to a statesmanlike manner of fixing Irish rents,—which besides rendering justice to both sides, which is not the case at present—would lead tenants to be honest and landlords to be moderate—and which proposition appeared in the *Economist* for October 5th—says: "I have no hesitation in saying that the facts and principles contained in the letter of Fairplay Radical are by far the most valuable contribution to the subject that has appeared in all the innumerable speeches and articles of recent years." As the Duke is a critical writer and speaker, and chary of giving praise, it is encouraging to all who on this side seek to make a name in any department where mind is concerned.

THE *London Literary World* says: "Acadian Legends and Lyrics" is the title of a volume of graceful verses by Mr. Arthur Wentworth Eaton, dealing, as the name implies, chiefly with old Canadian legends and memories. The following verses describe the naming of the Gaspereau River by the original settlers:

These were days of dream and legends,
Continents were new;
Here the humble Norman peasants
Into poets grew;
From their roaming in the forest
Claude, René, and Theriot
Brought their comrades rapt descriptions
Of the vale of Gaspereau.
Then around the hemlock fire,
In the cabin rude,
With their stock of cheese and brown bread,
And their ale, home-brewed,
Gathered all the Norman peasants;
And at last René said, low:
"Let us name the new-found river
Gaspere-water, Gaspereau!"
Gaspere was the gentlest comrade
In their little band,
None so buoyant, none so eager
For the Acadian land;
But ere half the voyage was over,
In the wastes of summer seas,
Suddenly there crept beside him
Some old shadow of disease.

IN spite of the reproaches lately heaped on the Oxford University system, professors have not been idle since term began. The inaugural address of Professor Case is now a thing of the past, but it left nothing to be desired as a proof of the ability of the new lecturer to deal with his favourite subject, Aristotelianism. Dr. Parry, the choragus, delivered an admirable, because somewhat popular, lecture on harmony in the Sheldonian Theatre last week, his subject being "The Middle Age Theorists." This lecture is the beginning of an Oxford musical revival, which will leave its mark on the history of the university. Sir John Stainer, the professor of music, has gathered round himself a staff of seven lecturers, Mr. Hadow, Drs. Mee and Roberts, Mr. Lloyd, Mr. Taylor, Mr. Woods, and Mr. Frederick Smith. Each of these has a peculiar branch of music allotted to him, theoretical or practical, on which he will lecture at moderate fees in the course of term. Undergraduates, who must previously obtain leave from their college tutors, are thus enabled to study all the branches of musical education at small sacrifice of time and at very moderate expense. Such a revival cannot be too highly commended, and is attended by the good wishes of all. A musical degree at Oxford is already a thing of value and consideration, and it seems only right that the teaching power of the University should be impelled in this direction.

THOUGH engrossed in State affairs of a far more embarrassing kind than those which came before him at Rideau Hall, Lord Lansdowne has not forgotten those with whom he worked so cordially for five years in Canada. There arrived at Earncliffe the other day a package containing two silver bowls of native Hindoo workmanship, sent to the veteran Canadian Premier by Lord Lansdowne, to remind him and Lady Macdonald "of an absent friend who does not forget Canada." These bowls each weigh 40 ounces, are 10 inches in diameter and about 8 inches high, and are lined with gold. They were made by Lucknow artisans, and are probably the finest specimens of *repoussée* work in Dominion. The figures and characters engraved upon them represent hundreds of specimens of the animal and vegetable kingdom, and are beautifully delineated. These two works of art will doubtless be greatly treasured by Sir John and Lady Macdonald.—*Canadian Gazette*.