

provide by law that other people shall not drink Davenport's wine, and insist that Davenport is not a fit man for Governor of New York. Macaulay said that the Puritans prohibited bear-baiting not so much because of the pain it gave the bear as on account of the pleasure it afforded the spectators. In a tyrannical spirit not unlike this the Prohibitionists would deprive other people of an enjoyment that does not agree with their stomachic tastes. But they will hardly make much headway in this aquarian campaign against Davenport in New York.—*Philadelphia Record*.

ALTHOUGH Canada is a good long journey from England, she possesses, in THE WEEK, of Toronto, a gazette which would be a credit to Fleet Street.—*The Art Union*, New York.

PROFESSOR FISK P. BREWER, of Grinnell, Iowa, writes to the *New Englander* for September on prohibition. Professor Brewer was one of the advocates of prohibition in Iowa, and has become well acquainted with the effects of the law. He now says that prohibitory legislation is useless for the accomplishment of ultimate good. He also thinks that it has a tendency to encourage "a disregard of fundamental social rights." He says prohibition regulates the diet of individuals, an interference calculated to do more harm than good. He finds that Iowa statistics show that forty-five out of every one hundred citizens use liquor, but not one-tenth of the forty-five use it in such a way as to justify putting them under restraint by prohibition. The difficulty of enforcing a prohibitory law is plainly pointed out.

COPYRIGHT in Canada is a perplexity of perplexities. A work copyrighted in the United Kingdom is copyright in Canada, but a Canadian copyright holds only for Canada. The "Foreign Reprints Act," passed by the British Parliament in 1847, authorized the suspension, under local colonial laws, of the prohibition of the importation of foreign reprints of English works. In pursuance of this, the Canadian Legislature passed a law admitting American reprints, subject to a customs duty of twelve and one-half per cent., to be finally paid over to the British author. The returns were ridiculously small—only £1,084 in the ten years ending in 1876. In 1875 the Dominion Legislature passed a Copyright Act, which, under a permissive Act of Parliament of the same year, was approved by the Queen, but with a proviso against the importation of Canadian reprints into the United Kingdom. This law makes it possible to issue in Canada cheap reprints of English works without interfering with the more costly English editions.—*Publishers' Weekly*.

THERE is something significant in the remarkable change that has taken place in the principal cities of the Dominion of Canada during the past few years in discussing the affairs of the British Provinces. Not long ago the mere intimation on the part of a Canadian paper, or an individual citizen, that there might be some advantage to them in being annexed to the United States was looked upon as rank treason. Now the question is as freely discussed as is any problem connected with their own business affairs. By the tone of several of the influential papers, one is naturally led to the conclusion that either annexation to this country or absolute independence is inevitable. A gentleman from the States who recently spent a few weeks in Montreal says that annexation was freely talked of there as though it was a settled fact very soon to be consummated. Would Uncle Sam welcome the British Provinces into his community of States, or would he prefer that they should set up independently for themselves? Under any circumstances the bonds of sympathy and fraternity are yearly becoming stronger between the United States and her northern neighbours, and they will in the future form an alliance of mutual aid and protection.—*Boston Home Journal*.

MUSIC.

THE MONDAY POPULAR CONCERTS.

THE directors of the Monday Popular Concerts of Toronto have completed their plans for the carrying out of their scheme, and announce that the opening concert of the season will take place in the Pavilion of the Horticultural Gardens on the evening of Monday, October 19th. The initial concert will be awaited with great interest, as it will be the first practical step in an undertaking of great magnitude, and the first musical concert of the season. The objects the directors had in view in establishing these concerts may be summarized as follow: 1. To form a string quartette club of resident professional musicians. 2. To give lovers of good music opportunities of hearing frequently the best compositions of the great masters in the domain of chamber music. 3. To arrange for the appearance of eminent pianists and concert vocalists from the United States. 4. To give the public the privilege of subscribing either for the whole series of concerts, or for single concerts, on the lowest possible terms.

The above scheme, which was most fully explained in a circular issued by the directors in May last, must have strongly commended itself to our amateurs and to musicians; for, in less than a month, subscriptions had been received for two hundred and fifty season tickets, while, by the 9th of September, when the list closed, that number had been doubled. The undertaking has so far been carried out in good faith, and with a surprising amount of energy and enterprise. The string quartette club has been formed by the engagement for the season of Messrs. Jacobsen, Bayley, Arthur Fisher and Herr Ludwig Corell, the last named artist—a solo violoncellist—having been specially sent for from Germany. The second object has been secured by fixing the number of concerts at twelve, one to be given fortnightly throughout the season. The third feature of the scheme has been provided for by the engagement of Miss Emma Juch, Miss Emma Thursby, Miss Rose Braniff and other solo vocalists of

acknowledged excellence, and of Mr. William H. Sherwood, the world-renowned piano virtuoso, for the early concerts. The promise to adopt a moderate scale of charges has been fulfilled by fixing the subscription price of season tickets for the whole series of concerts at five dollars each, and for single concerts with star artists at one dollar and fifty cents each. These tickets entitle the purchaser to a choice of seats in the best part of the concert-room. The price of seats in other parts of the auditorium will range from one dollar to fifty cents for single concerts, and, on special occasions, will be made as low as twenty-five cents.

The directors, although they have carried out their promises in so liberal a spirit, are not yet satisfied with their work, and they propose to introduce at these concerts compositions which, being of an exceptional character, require for their performance solo artists on other instruments than those provided by their quartette club. Two celebrated examples of such works may be cited in Mozart's beautiful clarinet quintette and Beethoven's incomparable septette for wind and string instruments. In order to present such works in an artistic manner, the expense will have to be incurred of bringing over from New York or Boston solo performers on the bassoon, French horn, clarinet and double-bass.

The arrangements so far made for these concerts have not been brought about without the expenditure of considerable time and trouble, and the directors have found their office no sinecure. One of the most difficult and vexatious questions with which they had to deal was that of the allotment of seats. Experience had shown that the plan of dispensing with reserved seats was attended with such serious disadvantages as to more than counterbalance any benefits derived from it. It has therefore been finally decided to issue for each concert certificates entitling the holder to select reserved seats on the opening of the plan, and this method has been approved of by the majority of the subscribers. At the first concert, on the 19th inst., Mr. Goldwin Smith will deliver a short address *à propos* to the occasion. The artists who will then appear are Miss Emma Juch, the *prima donna* soprano with Theodore Thomas's orchestra, and formerly *prima donna* of Her Majesty's Italian Opera Company; Mr. William H. Sherwood, solo pianist; Herr Ludwig Corell, solo violoncellist; and the quartette club. At the second concert, on November 2nd, Miss Rose Braniff, the Canadian soprano, will make her *début*; and at the third concert, Miss Emma Thursby will be the solo vocalist.—*Clef*.

THE musical season has opened in Hamilton. The Philharmonic Society, under F. H. Torrington, has begun rehearsing Mackenzie's "Rose of Sharon" for the first of two concerts to be given this winter. Handel's "Samson" is to be the second work. It is probable that in the spring the conductor will ask the members to join his forces in Toronto in a festival at which "Israel in Egypt" will be the principal work for chorus and orchestra. No official announcement of this has as yet been made; but Philharmonic affairs have been quietly managed for some time past with this end in view. The festival, if it is held, will perhaps be a fine thing for the Toronto Society. What good will it do the Hamilton Philharmonic to participate?—Mr. R. T. Steele, teacher of singing and director of the Hamilton Musical Union, has announced that his society will at once begin the study of the comic opera "The Sorcerer," and will, if possible, perform this work, and also "The Mikado," during the season. The soloists so far announced are: Mrs. McCulloch and Mrs. Hamilton, sopranos; Mrs. F. Mackelcan, contralto; Messrs. T. D. Beddoe and B. Wild, tenors; and J. H. Stuart and F. Warrington, basses. With the exception of the last named these vocalists are all residents of this city. Mr. D. B. MacDuff is to be leader of the orchestra. He will work hard to secure a more efficient band than he was able to organize for the last concert of this society. It is part of Mr. Steele's scheme to have an operatic and a choral branch of this society, the latter to study cantatas, part songs, etc.—Mr. Aldans, organist of the Central Presbyterian Church, has organized an orchestra for the performance of chamber music, and greater works if the necessary skill and excellence of *ensemble* can be obtained this season. It is a good scheme, and with such an able and unselfish artist at the head the orchestra will be likely to succeed and benefit the cause of music in the city.—Mr. Newman, organist of St. Thomas's Church, has been giving a series of organ recitals weekly, and has received good support from the members of the congregation.—*C. Major*.

THE PERIODICALS.

THE *Century* has now completed the fifteenth year of its whole career—the fourth under the present name. The average circulation, we are informed, during the past year has been over two hundred thousand per month—a magnificent result, largely due, no doubt, to the "War Papers." Other departments have also been exceptionally strong, notably those of fiction and travel, whilst from an artistic standpoint the premier illustrated monthly has completely out-rivalled itself. During the coming year the War Papers are to be continued, Mr. Howells will have a new novel, Mary Hallock Foote will follow suit, Henry James will bring "The Bostonians" to an end, G. W. Cable will contribute a novelette and a series of sketches of Creole slave-songs and song-dances, Mrs. Elizabeth Pennell and Mr. Pennell will describe a "Tricycle Pilgrimage to Rome," short stories will appear by Frank Stockton and a host of equally popular writers, and other departments "too numerous to mention" will receive treatment at the hands of able pens and pencils. Of the ultimate number it is only possible here to say that Canadians will naturally turn first to Principal Grant's paper on the "Canada (!) Pacific Railway,"—only, we fear, to finish its perusal with some misgivings. Three papers give reminiscences of Grant, which assist to make yet more lurid the light thrown upon the soldier-statesman. There are numerous other articles, several serial or complete stories, memoranda on the Civil War, open letters, poetry, and the usual editorial departments.