

Literature and Art.

E. G. STEADMAN, now in London, has been dining at Greenwich, visiting at Holland House, consorting with BROWNING, and occupying his leisure with literary work. He is much improved in health.

The best picture in the German department of the Munich Exhibition this year is Prof. WAGNER's latest work, "The Spanish Mail Coach." The coach drawn by eight horses comes rushing down a hill directly towards the spectator. At the left is a precipitous descent from which the road is only separated by a low wall. The occupants of the coach, the drivers and all seem to think that the pace has been too rapid, and that there is imminent danger of tumbling down the hill. This gives rise to excited endeavors to check the horses' course. The action of the horses, beaten back by the boys at their heads, or held back by the driver's rein, is admirable. The drawing throughout is good. There is no German artist who puts such motion and dash into his horses as WAGNER; as, for instance, in his *Chariot Race*, though others paint them more picturesquely. His great failing is in color, many of the shadows being produced, as in other well-known German works, by a dirty glaze of asphalt, a slouchy excuse for coping with a difficulty which they cannot honestly surmount.

A recent writer says of OLIVER WENDELL HOLMES: "But whether his poems are for class dinners or church dedications; whether they welcome the princes of Russia or France, China or Japan; whether they greet a political, military or mercantile hero; whether they overflow with rollicking fun or touch the most serious things in life; whether they eulogize the dead or inspire the living, they are always exquisitely adapted to the occasion. It is their fitness and their form that show the genius of the author. He never sacrifices the requirements of the "occasion;" he never writes for posterity when the verses are meant for a dinner party; and it is just this that gives to his lightest verses their great poetic value. They are perfectly fit and exquisitely done, with an artistic moderation and balance that are the final grace of poetry. With great variety of measure and equal ease in varied forms of verse, Dr. HOLMES is always clear, and prefers simplicity—using continually, without giving the least impression of weakness or limitation, the rhymes of one syllable.

The late COUNT DE NOE—the caricaturist "CHAM"—looked more English than French. He was a tall, carefully dressed and serious man, with a long, fair mustache and an erect carriage. He had an astonishing facility for work, and he worked without fussiness—anywhere and anyhow—without ever wasting a minute, and yet without intruding the fact of his being busy on the notice of others. He was always ready to receive visitors; and in his home circle he was the least tyrannical of men—one who never scolded or fretted, and one who was, in fact, so uniformly gentle as to be almost puzzling. He never spoke evil of anybody; his very drollest sayings were flavored with a mild kindness, yet he knew so many things, and the judgment of his facile pencil revealed such a depth of shrewdness, that one was often tempted to suppose that he held in his tongue with a bridle. The genius of CHAM was two-fold: he was an admirable caricaturist and he was a wit, for the letter-press under his sketches was always of his own writing.



Canadian Pacific Railway.

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SEALED TENDERS, addressed to the undersigned and endorsed "Tenders Pacific Railway," will be received at this office up to noon on MONDAY, the 17th day of NOVEMBER next, for certain works of construction required to be executed on the line from near Yale to Lake Kamloops, in the following sections, viz:

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Lytton to Junction Flat	28 1/2 miles
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No tender will be entertained unless on one of the printed forms and all the conditions are complied with.

By order,
F. BRAUN,
Secretary.

Department of Railways and Canals, }
Ottawa, October 3rd, 1879. } xiii-21-61.

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The fishing fever is abating.

A wise cork knoweth its own pop.

When a couple of Cree Indians marry it's a sort of cree-mating affair.

It appears that there are three different versions of the celebrated LABOUCHERE-LAWSON street fight. But surely there can be no doubt as to which of the three is correct when one of them appears in the pages of *Truth*.

Stage Whispers.

MISS ADELAIDE RANDALL and Miss ELLA MONTEJO are the leading artists of the TRACY TITUS Opera Company.

It is said that MARIE ROZE's voice is growing weak in its high notes, but that the *artiste* has gained in dramatic experience. She is one of the few *prime donne* who are ladies both on and off the stage.

Mr. ARTHUR SULLIVAN, it is said, intends to appear first in concert in this country, desiring to give four orchestral performances of his own music in Boston soon after his arrival. He says that he has thought of making the journey for the past three years and had on one occasion engaged passage.

There is a certain line in modern drama, the plot and substance of which is to a very great extent incidental to the "song and dance" front scenes thereof; the play as a whole being merely a vehicle to carry the favorite artists through the evening. Of this genus of play is "*Star, or Paste and Diamonds*" this week on the boards of the GRAND. Miss MATTIE VICKERS (*Star*) and Mr. C. S. ROGERS (*Dick Vinton*) sustain what may be called the leading parts very cleverly. The melodramatic portion of the play is well rendered by Mrs. GRACE CLAIR, (*Mrs. Dudley*) and Mr. H. W. MITCHELL (*John Stimson*). Synopsis of Play: *Mrs. Dudley*, wife of rich banker—gorgeous parlor—new "bunnet" brought by very slangy young person—Milliner's messenger by day, in evenings *Figurante* at Folly Theatre.—Banker's nephew sees young person—assumes too much "freshness" and gets "stand off," and moral lesson from girl.—He falls in love with her—good girl—only support of father, (drunken scallawag)—Girl has friend (plautic) *Dick Vinton*, attache of Theatre, and bill poster—Both he and she stage struck—"Leading Lady" of Folly Theatre resigns on account of default in payment of salary—Manager is made to hear young person and the attache in private rehearsal. Engages girl for "leading" parts. Banker's nephew fills the house with friends—Immense success of "*Star*"—*Dick* also becomes "an actor"—Drunken scallawag recognizes *Mrs. Dudley* as his wife, who thought him defunct (ha! ha!) likewise the mother of "*Star*," who he assures Mrs. D., when he calls on her, is dead—Mrs. D., when he calls on her, is dead—Mrs. D. bribes him to secrecy—He drinks the money and finally dies in *Star's* arms—Before dying divulges secret to "*Star*," and gives up marriage certificate and papers—"Come to my arms my daughter!"—*Tableau*—*Star* accepts nephew as husband—Bus, and Curtain. Query—Why are these plays produced? My dear boy, it is because they please the audience and fill the house.—Managers and actors must live. FRANK FRAYNE Combination from Monday to Wednesday evening—with matinee, last day.

Toronto has peculiar theatrical tastes. An aggregation of "burnt cork artists" with their time honored jokes will fill a theatre from pit to dome, yet some of the best actors and actresses have played here to almost empty benches. Mr. FREDERICK PAULDING, a very excellent young actor, has been giving the "legitimate" at the ROYAL this week. His company is good, their costumes correct, and the scenes well put on; nevertheless the audiences have not by any means been as large as the acting deserves. It is to be hoped the house will improve towards the end of the week. HANSTAW's Combination follows next week with a California play.