

Literature and Art.

Judgment was given on Monday in the case of GEO. STEWART, Jr., vs. ROSE-BELFORD Publishing Co., in which the plaintiff claimed a royalty on the sale of a book he had written for that firm. The decision went against Mr. STEWART, on the ground that he had made no specific arrangement about remuneration, and that the work had been done in his capacity as editor of *Belford's Magazine*. This may be good law, but it is poor consolation to Mr. S., after all his hard work. GUP trusts that ROSE-BELFORD & Co., will have enough feeling to do the fair thing, notwithstanding their legal victory.

Mr. GLADSTONE has received the following message sent by the President of the Bulgarian Assembly: "In the darkest moments of our national life, in the moments of sufferings and neglect, all the Bulgarian nation with joy and enthusiasm heard from you a word of compassion, protection, and consolation. Not heeding the difficulties and the prejudices around, you defended bravely the just cause of an unfortunate nationality, the liberty of humanity now liberated. The Bulgarian nation, in the person of its full National Assembly, performs a great and very sacred duty in tendering its deepest and most heartfelt thanks to you and your noble colleagues for the sympathy you manifested and still manifest towards the Bulgarian nation in the work of its liberation."

The literary and biographical essays included in Mr. GLADSTONE's recently published "Gleanings" are of great interest, especially those on TENNYSON and MACAULAY. The former, published more than twenty years ago, is thoroughly appreciative and just; the latter is by far the best criticism of the great writer that has been written. Whilst eulogizing all MACAULAY's fineness of character and his enthusiasm and industry in political and literary matters, Mr. GLADSTONE does not forget to censure his reprehensible obstinacy in refusing to correct the numerous and elaborate misstatements and misrepresentations with which his "Essays" and "History" abound, notably in the cases of WILLIAM PENN and SIR ELIJAH IMPEY. The Essay on Bishop PATERSON was evidently a labour of love, and the reader of that on LEOPARDI will find that Mr. GLADSTONE's acquaintance with DANTE is hardly less profound than with HOMER.

ALMA TADEMA's pictures for the Royal Academy number among them one which is, perhaps, as strong as anything he has painted. It is called "Down to the River," and the scene is, of course, in ancient Rome. A Roman matron with her child and maid, about to take a boat across the Tiber, are descending the stairs with its balustrade of Sienna marble, to where two boatman—one a handsome Roman, the other a rich-colored blackamoor—are bidding eagerly for her custom. A splendid bridge crosses the picture full in the sunlight, and casting its yellow reflections into the dull, greenish-toned stream, above a strip of intense blue sky, gains yet greater value from the precious flock of vermilion which belongs to a figure in a chariot crossing the bridge. Mr. TADEMA's other pictures are the "Feast of Pomona," a wild dance round an apple-tree white with blossoms, and "A Hearty Welcome," where matron and little maiden greet each other in a garden full of sunflowers and bright with crimson pillars.

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Stage Whispers.

Mlle. EME ROSEAU, the "Baby Mine" singer, is Mrs. EMELINE REED, when she is at home.

HENRY IRVING is playing "Claude Melnotte," in London. The "Pauline" is Miss ELLEN TERRY.

It is said that JAMES O'NEIL, now of San Francisco, has had GEORGE ELIOT'S *Daniel Deronda* dramatized for him.—*Buffalo Every Saturday*. Ah, yes! Our literary staff is busily engaged in dramatizing the New York City Directory.—*Puck*.

Mrs. GEORGE MACDONALD, wife of the Scotch poet novelist, in 1877 arranged the second part of *Pilgrim's Progress*, and it was performed at a private entertainment in Lord DUNCE's dining hall, London, each part being taken by members of Mr. MACDONALD's family. Rev. EDWARD EGGLESTON says the performance was charmingly simple and wondrously affecting and effective.

A French correspondent writes as follows concerning Miss EMMA C. THURSBY: "A young American cantatrice of the highest promise has just appeared, to delight the concert-going public by her brilliant qualities. Miss EMMA THURSBY possesses a beautiful voice and she is evidently an accomplished musician. Her performance at M. PASDELLOP's concert last Sunday electrified the audience, the perfection of her method and her marvellous execution of the most florid passages revealing an artist for whom a very bright future is in store."

It is not correct as asserted by the *Gaulois*, that MARIO has gone mad. The fact is that under the protracted influence of disappointment and pecuniary difficulties the poor great artist has been lately laboring under softening of the brain. The disease having assumed a disquieting character, it has been found necessary by his friends to put him under medical supervision. There is nothing akin to madness in his case; he is always sober in temper and gentle in manners. But there is reason to fear lest he should linger long in a hopeless condition.

The two gentlemen that visited Toronto last week speak in the highest terms of praise of the attention showed them by the officers of the Philharmonic Society of Toronto. They were at the depot to meet them with a carriage; bespoke the best treatment for them at their hotel; wanted to pay their bills, gave them the best seats at hall for the oratorio of "Elijah," and introduced them to some of the best people. The next day the President, Mr. S. NORDHEIMER, placed his elegant carriage, horses and driver, at their disposal, and lunched them at the Toronto Club, and could not do enough for them.—*Buffalo Every Saturday*.

The dramatic critic of the *Buffalo Every Saturday*, thus speaks of the two principal actresses in *Evangeline*: "Miss VENIE CLANCY has greatly improved since last here, both in manner and in voice, and is certainly one of the brightest and prettiest young ladies on the stage. She received very gracefully an elegant basket of flowers on each night during the "Prison Scene," and was also encored in her song. Miss LIZZIE WEBSTER, who I hope will never leave the opera bouffe boards, as her future husband, Mr. NUNNEMACHER, assures me she intends doing this season, while not in such usual good voice, was very entertaining, and her wonderfully perfect little person was gotten up as gorgeously in outward apparel as the first butterfly of the summer."