

dark brown. Light admitted from the right hand side." The other additions by purchase include nine or ten models in plaster by the late Sir J. E. Boehm, R.A. These seem to have been taken as a job lot when the studio was cleared, as in no case was more than £7 given for one of the models. The models are of the Queen, Archbishop Tait, the Earl of Beaconsfield, the first Earl of Iddesleigh, the Earl of Shaftesbury, Lord Napier of Magdala, General Gordon, Sir Henry Cole, John Leech, the caricaturist, Dean Stanley and the late John Bright.—*Manchester Examiner*.

## MUSIC AND THE DRAMA.

### THE SAENGERFEST.

THE musical event of last week was the holding of the eleventh Peninsular Saengerfest in Hamilton. For weeks previous to the great gathering the people of that city, without distinction, vied with each other in their determination to make it a success. Every thing that enlightened forethought could suggest seems to have been attended to in order to render the music-loving visitors thoroughly at home during their brief stay in the ambitious city. Männerchors, Saengerbunds, Liederkrantz, Liedertafels, Orpheus and Germania clubs were one and all welcomed with a cordiality that speaks well for Hamilton's hospitality. The musically inclined Teutons took them at their word, and made themselves thoroughly at home. Neither was there any stint of King Gambrinus' liquid favours; the good citizens they everywhere prove themselves to be, was manifested on this occasion, and there was no disorder, all passing off in a most satisfactory manner, to the mutual delight of entertainers and entertained. The Reception Concert auspiciously opened the grand series. The first number was performed by the Thirteenth Battalion Band, under the masterly direction of its accomplished and widely esteemed band-master, George Robinson. The selection was the overture from the "Zaubersflöte," by Mozart, and was rendered with excellent taste and finish. The Hamilton Germania Club sang with fine effect the "Social Greeting." The powerful Hamilton chorus, great in numbers and in the effectiveness of their singing, acquitted themselves with distinction. Their first number was the Bridal Chorus from the "Rose Maiden," charmingly rendered. No less enchanting was their rendition of "The Hunting Song," and "You Stole My Love," while the concluding number of the programme afforded a fine test of their capability in the interpretation of the grand and majestic. It was the chorus, "Fixed in His Everlasting Seat," from Handel's oratorio of Samson. Without invidiousness it may be said that the gems of the evening were the part songs "Fahrender Scholar" and "Spinn, Spinn," by the Buffalo Orpheus Club. The soloists of the evening were Miss Schumafer and Mr. George Fox. The first named sang with exquisite sweetness, fine taste and true expression, "O schöne Zeit, O selige Zeit," for which she was rapturously encored, responding with "Sonnenschein." With equal success she acquitted herself in her rendition of "Ernani Involami." Mr. Fox is a violinist of splendid accomplishment and rare promise. No wonder that a general desire was expressed for a repetition of the Reception Concert—a desire that would have been gratified this week but for the military exigencies that made the drill hall unavailable. The Wednesday concerts were undoubtedly the grandest ever heard in Hamilton. They were under the spirited and competent direction of Professor John Lund, of Buffalo, whose presence is an inspiration. So high was the general standard of efficiency displayed that it may suffice to say that perhaps the most impressive and rousing was Professor Lund's own composition "Germanenzug," with its fiery patriotism rendered by the entire force of the assembled musicians. On Wednesday the distinguished individual performers were Miss Nora Clench and Miss Ida Klein. Miss Clench has attained remarkable perfection in her control of the violin, making it respond to her dextrous and delicate touch with power and beauty. Miss Klein as a gifted singer won golden opinions. The study and practice of music, not among Germans alone, but generally, have received a strong impulse from the meeting of the Saengerfest in Hamilton. It is to be hoped that for the next Saengerfest Toronto may be selected. It can supply all the conditions required for a most successful musical demonstration.

MARIE ROZE is living in luxury in London and contemplates bringing an opera company to America before long. She thinks "Carmen" is her favourite opera; and she has a special admiration for Auber, who was the first to develop her talent.

THE Royal Museum of musical instruments in Berlin has been enriched by a gift from Mme. la Baronne van Korff, daughter of Meyerbeer. The acquisition comprises a large number of things formerly belonging to the author of "The Huguenots," whose centenary will be celebrated on the 5th September next. Amongst the objects is a magnificent portrait-painting in oils, representing Meyerbeer at the age of seventy, seated at the piano he took about with him on his travels, and made by Messrs. Pleyel.

CARL HAUPT, the Nestor of German organ composers, is dead. Carl Haupt, whose reputation as an organist extended far beyond the boundaries of Germany, was born in the little town of Cunau, Silesia, August 25, 1810.

He was a pupil of A. W. Bach, Klein and Dehn, and afterward of the two Schneiders. When twenty-two years old Haupt obtained his first organ at the French convent in Berlin, from which he gradually rose to preside at that in the parish church in the city, succeeding Thiele in 1849. So great was Haupt's reputation forty years ago that Professor Donaldson, Ouseley and Willis in 1854 consulted him in regard to the great organ in the Crystal Palace at Sydenham. In 1870 he succeeded his old master, Bach, as director of the Koenigliche Kirchenmusik Institut at Berlin, which position he held until his death.

TAUSIG's father, who was himself a music-master, took him to Liszt when he was fourteen years old, hoping that Liszt would receive the little marvel as a pupil and protégé. But Liszt would not even hear the boy play. "I have had," he declared positively, "enough of child prodigies. They never come to much." Tausig's father apparently acquiesced in the reply; but while he and Liszt were drinking wine and smoking together, he managed to smuggle the child on to the piano-stool behind Liszt, and signed to him to begin to play. The little Tausig plunged into Chopin's A flat Polonaise with such fire and boldness, that Liszt turned his eagle head, and after a few bars cried, "I take him!" I heard Liszt say once that he could not endure child prodigies. "I have no time," said he, "for these artists die werden sollen (that are to be)!"—*Friend's Music and Drama*.

## OUR LIBRARY TABLE.

TALES OF THREE CENTURIES: Consisting of "An Evening on the Hopyor," "The Three Suitors," and "Kuzma Roschin." Translated from the Russian of Michael Zagosin by Jeremiah Curtin. Boston: Little, Brown and Company, 254 Washington Street.

The able translator of these interesting narratives, Mr. Jeremiah Curtin, acquired his extensive knowledge of Russ during his long residence in the land of the Tzar, where he was, indeed, at one time, Secretary of the United States Legation; and his well-known literary abilities shine forth in almost every line of the small volume. The typical robber of three centuries, from the age when physical force took what it wished for to the present time, when a resort to apparently invisible modes of annexing property is adopted, is cleverly characterized. Those who revel in ghost stories will find their tastes amply gratified by a perusal of "An evening on the Hopyor"; and the story of "The Three Suitors" may be described as a comedy novelette, whose witty and amusing dialogue furnishes a striking contrast to the other stories and suggests a fitness for stage purposes. We predict an extensive sale for the book.

OUR COMMON BIRDS AND HOW TO KNOW THEM. By John B. Grant, with sixty four plates. New York: Charles Scribner's Sons.

Mr. Grant has sought in this capital little handbook "to make some suggestions, particularly looking toward the economy of time and labour, which will be of value to the beginner in the art of observing birds." The writer has not attempted to present an elaborate treatise to his readers, but simply to describe in terse and simple terms the name, description and habits of such of the common birds of America as he has observed on Long Island, near Flushing, and at various points upon the Hudson River between New York City and Peekskill. Ninety specimens are described, and the descriptions are accompanied by sixty-four illustrations beginning with "The Acaidian Owl" and ending with "The American Robin." Some pithy and very sensible rules are stated in the introduction for the guidance of intending students of that captivating branch of science, Ornithology. A most interesting and instructive chapter begins the volume, which contains with other matter a bird calendar, classification and nomenclature. Then follow the special descriptions and the illustrations already referred to. Though the plates are not coloured they are very clear photographic representations in characteristic poses of the excellent specimens of a skilful taxidermist. At the end of the book there is a helpful classified alphabetical index. The letter press, paper and binding are in admirable keeping with the subject matter of this excellent handbook.

GREY DAYS AND GOLD. By William Winter. New York: Macmillan and Company. Toronto: Williamson and Company.

One of the most graceful essayists of the present day is the author of this compact and pleasing little volume of essays and poems. Mr. Winter had no need of apologetic reference to Washington Irving in his preface. It is true that no one of literary taste who has felt the spell of Irving's genius can ever forget the exquisite grace and captivating charm of his pen. Each new generation, however, has its new world of readers who are always ready to welcome the gifted writers of their day. Shakespeare, Milton, Dante, do not return to earth it is true, but the touch of divine genius is not withheld from men. The greater orbs have sunk beneath the horizon, but the heavens are still glowing with many a lesser luminary. Mr. Winter deals in his essays with many literary and historic scenes and subjects which were of interest to him in the British Isles, such as "Classic Shrines;" "Old York;"

"The Haunts of Moore;" "The Lakes and Fells of Wordsworth;" "Shakespeare's Town;" "Bosworth Field;" "Highland Beauties;" "Sir Walter Scott." Each essay gives abundant evidence of a refined and cultured taste, of unusual literary ability, of rare descriptive power, and of a thorough appreciation of the great memories, events, scenes and personages of our Mother Land. It is no idle statement to say that Mr. Winter's style and treatment of his subjects, revives the memory of Irving. What a lovely sylvan picture is this from "Up and down the Avon." "The scene around Hampton Lucy is not one to be quickly left. There the meadows are rich and green and fragrant. There the large trees give grateful shade and make sweet music in the summer wind. There from the ruddy village, thin spires of blue smoke curl upwards through the leaves and seem to tell of comfort and content beneath. At a little distance the grey tower of the noble church—an edifice of peculiar and distinctive majesty, and one well worthy of the exceptional beauty enshrined within it—rears itself among the elms. Close by, the sleek and indolent cattle are couched upon the cool sod, looking up at you with large, quiet, lustrous, indifferent eyes. The waterfall sings on, with its low and melancholy plaint, while sometimes the silver foam of it is caught up and whirled away by the breeze. The waves sparkle on the running stream, and the wild flowers, in gay myriads, glance and glimmer on the velvet shore. And so, as the sun is setting and the rooks begin to fly homeward, you breathe the fragrant air from Scarbank and look upon the veritable place that Shakespeare had in mind when he wrote his line of endless melody:—

I know a bank where the wild thyme grows."

Of the all too few poems of the volume, we repeat the last:—

### UNWRITTEN POEMS.

Fairy spirits of the breeze—  
Frailer nothing is than these.  
Fancies born we know not where—  
In the heart or in the air.  
Wandering echoes blown unsought  
From far crystal peaks of thought.  
Shadows, fading at the dawn,  
Ghosts of feeling dead and gone.  
Alas! are all fair things that live  
Still lovely and still fugitive.

PROBABLY the most popular article of the *Nineteenth Century* for August is Archibald Forbes' "A War Correspondent's Reminiscences," which we shall further notice. The growing interest in the colonies is shown in Howard Willoughby's "The Seamy side of Australia." Other able contributions make up a strong number of this deservedly popular and ably conducted review. Not the least interesting being the last two: "Identification by Finger Tips," by Francis Galton, F.R.S., and "Frontiers and Protectorates," by Sir Alfred Lyall, K.C.B., K.C.I.E.

THE *Fortnightly* for August opens with an interesting article on "The Future of Portugal," in which Oswald Crawford, C.M.G., in few words gives a clear picture of the present condition and foreshadows the possible future of that country. The literary contributions of Professor Dowden on "Goethe's friendship with Schiller," and Professor Symonds "Painter's 'Palace of Pleasure,' and the 'English Romantic Drama,'" and Grant Allen's "Note on a New Post," are of unusual interest. It also has other able articles as well such as Professor Smart's, "The Old Economy and The New," and "The Labour Movement in Australia," by Francis Adams.

THE *New England Magazine* for August opens with an account by Colonel Albert Clarke, the Secretary of the Home Market Club of Boston, of "the State of Vermont," past and present, accompanied by pen pictures of all the leading men of the State, a State that was, at one time, very nearly becoming part of Canada; and a good thing for Canada it would have been if it had. It has been said that there is to-day more pure Anglo-Saxon blood to be found in the State of Vermont than in any county in England, and the writer, from his experience, is prepared to endorse the statement. Though one of the smallest States in the Union it was represented in a recent congress by more native sons than any other State. Vermonters are everywhere to be found, usually at the front; and where capability and brains are required, in New York and others of the large cities, the men from Vermont stand out prominently. "A Side Issue of the Campaign" is a story by Mary E. Brush, touching the trials of a country editor and his wife. "The Harvard Commencement Essays" are really valuable literary productions. The paper headed "Hannibal Hamlin" consists of a short sketch of Paris, Maine. "The Literature of the White Mountains" is an illustrated article by William Howe Downes. Eliza Orne White is the author of the story of "Commonplace Carrie." The timely article in view of the coming celebration in Switzerland, entitled "The Rise of the Swiss Confederation," is by W. D. McCrackan. E. A. Start contributes a good paper, entitled "Bennington and its Battle."

WE see flowers of good blooming in foul places, as, in the most lofty and splendid fortunes, flaws of vice and meanness, and stains of evil.—*Thackeray*.

IN mankind the will appears without its mask only in the affections and the passions. And that is the reason why passion, when it speaks, always wins credence, no matter what the passion may be; and rightly so.—*Schopenhauer*.