

It may be that music will become a universal language when the majority will cease to regard that art solely as a means to tickle the ear or to set the foot in motion; when men will study musical science, and thus see analogies between great musicians and other great thinkers—between Dante and Bach, Shakespeare and Beethoven—high-priests whose sublime hymns shook the intellectual world with its medieval lethargy. Then, perhaps, instead of being thought a frivolous amusement, this language will be valued as the highest metaphysical manifestation of mankind.

O Chopin, immortal poet! how few hear thy ecstatic songs! how few soar upon the wings of thy ineffable harmonies into the heavenly spheres born of thy dreams!—Louis Lombard, in the *American Art Journal*.

The Chinese have some extraordinary superstitions relating to music. According to their queer notions the Creator of the Universe hid eight sounds in the earth for the express purpose of compelling man to find them out.

According to the Celestial idea the eight primitive sounds are hidden in stones, silks, woods of various kinds, the bamboo plant, pumpkins, in the skins of animals, in certain earths, and in the air itself. Any one who has ever had the pleasure (?) of seeing and listening to a Chinese orchestra, will remember that their musical instruments were made of all these materials except the last, and that the combined efforts of the other seven seemed better calculated to drive the ethereal sound away than to coax it from the air, which is really the object of all Chinese musical efforts. When the band plays, the naive credulity of the people, both old and young, hears in the thuds of the gongs and the whistling of the pipes the tones of the eternal sounds of Nature that were originally deposited in the various animate and inanimate objects by the all-wise Father.

The London *Globe* brings forward, among other musical anecdotes, the following story of a "musical dinner service, the first set of which is said to have been recently presented to a German lady on her marriage. Each of these plates, so we read, has a musical box concealed in its interior, playing tunes suitable to that stage of the repast for which they are used. Thus, the soup plates are furnished with marches, while those for dessert gave forth gay and cheerful melodies attuned to the spirit of exhilaration which by that time is supposed to animate the guests." The music thus provided would be of a quieter type than that of a military band. Douglas Jerrold, who was fond of talking and of being listened to, consequently hardly in a position to offer an unbiased opinion, declared he hated to dine amidst the strains of a military band; he could taste the brass in his soup. The story of the musical dinner does not sound like a novelty, and many curious tricks have been contrived by means of musical boxes. As regards details, the story, for which, says the *Globe*, a Berlin paper is answerable, is obviously at fault. Plates large enough to conceal musical boxes of a size capable of producing such a selection, would be too ponderous for the dinner table. Then, are we to assume all the plates play the same pieces at the same time or alternately? Of course they would be tuned to the same pitch, the French pitch being surely the only one recognized by those who delight in artistic cookery.

The idea of accompanying dinner with music is not new, says the *Musical News*, and a mechanical contrivance such as that suggested above does not justify any artistic pride. We aim at what is luxurious and *recherche*, but in spite of our glory in the advantages of the nineteenth century, it may be doubted if the rich people who lived four or five centuries ago, did not in some respects know how to enjoy life better than the rich of to-day.

From the various pictorial representations which have come down to us, it would appear to have been a common thing in the Middle Ages to accompany a dinner with music. The following passage from the "Cronica del Conde Don Pedro Nino," written in the fourteenth century, gives a delightful view of the contemporary customs:—"As long as the dinner lasted, he who was a good talker, and knew how to be honest and modest, spoke with all his cunning both of love and arms. And he was sure of finding a ready ear and a quick tongue to reply. Nor were there wanting *jongleurs*, who played on pleasing instruments. When the Benedicite had been said and the cloths removed, the minstrels came, and the hostess danced with Pedro Nino, and each of the knights with a lady; this lasted about an hour."

#### LIBRARY TABLE.

THE UNIVERSAL NAME, or One Hundred Songs to Mary. Selected and arranged by Mrs. E. Vale Blake. Buffalo: Charles Wells Moulton.

Why the songs addressed to, or in which the name "Mary" appears, should be collected and printed in a volume we cannot understand. It is certainly not a literary, nor from any other point of view, a praiseworthy achievement. However, here they are—good, bad and indifferent; and too, we observe, that the text of some of the best are altered from the originals—verses omitted and some lines altered. This is unpardonable.

REPORT ON NORTH-WESTERN MANITOBA. By J. B. Tyrrell, M.A., B.Sc., F.G.S. Ottawa: Printed by S. C. Dawson, Queen's Printer. 1892.

This is not only a valuable, but a most interesting and instructive book, and should have a wide circulation both in Canada and in Great Britain. It is a report to the Geological Survey of Canada by Mr. Tyrrell on North-western Manitoba and portions of the adjacent districts of Assiniboia and Saskatchewan, accompanied by two copies of a map on the scale of eight miles to one inch, one showing the geology of the region, and the other the distribution and character of the forests. Some excellent photographs adorn the volume.

THE STATISTICAL YEAR-BOOK OF CANADA FOR 1893. Issued by the Department of Agriculture. Ottawa: Government Printing Bureau. 1894.

Mr. George Johnson, F.S.S., the Dominion statistician, is to be congratulated on the many improvements and enlargements noticeable in the Year-book for 1893. It is a much more complete publication this year than formerly, the whole work having been remodelled and a large number of new features added. It is divided into two parts, the Record and the Abstract; the former containing historical matter, the latter a digest of the Blue-books issued by the several departments. There is a statistical summary of Dominion matters from Confederation to date, folded into the front of the volume, that is of great value. The census returns have been made to yield a vast deal of interesting information and it has been put in convenient form for reference. The last pages contain a short report of the sessions of the

Colonial Conference, and even a sketch of the Liberal Convention of June last is given a place. The whole makes a very valuable handbook for the student of Canadian affairs.

#### PERIODICALS.

The July issue of *The Edinburgh Review* is replete with able and scholarly articles, including "Lives of Dr. Pusey and Dean Stanley"; "Old Dorsey"; "Memoirs of an Internuncio"; "The Verdict of the Monuments"; "Marcella" and half a dozen others.

The August issue of the *Magazine of Poetry* contains possibly some pretty verses as distinct from "poetry," but our appreciation of even these is for the most part modified by the unconscious mockery contained in the introductions. As an example of this we quote: "His family, though not blessed with an abundance of this world's goods, was notable for strong intellect and high ideals. . . . As a poet, Mr. O'Connor is destined to enduring fame. There is a loftiness, a truth and a glory in his words that cannot die." In reference to Alexander Macaulay we find the following: "At school he was noted for his scholarly mathematical productions and also excelled in algebra." All this, we need hardly observe, is very interesting, but why is this journal called the *Magazine of Poetry*?

S. C. Griggs opens the August number of *Music* with a paper on the "Metropolitan College of Music." Edward Dickinson discusses "The Problem of Church Music," and concludes with these forcible words: "It is surely worth the care of the churches to search it out and enforce it rigidly and consistently, that they may be no longer deceived and corrupted by those strains which, however good in their proper sphere, enter the sanctuary only for sacrilege." Professor Waldo S. Pratt's address, delivered at Cornell University, appears in this issue under the title of "Music as a University Study." Giovanni Terbalchini contributes a second article on "Gugonod as an Author of Sacred Music." There is much more of interest in this number than space will permit us to mention.

Robert Louis Stevenson opens the current issue of *The Idler* with an account of "My First Book." Very many readers of all ages and of both sexes will be glad to find out how and why "Treasure Island" was written. Anthony Hope follows with a particularly well written and amusing short story called "Promising"—the irony suggested in this title is apparently perennial. "Killarney's Lakes and Dells" are discussed with some degree of humour by no less a person than The Victim. Justin Amos is the author of a curious contribution on "The Real Treasure Island Mutiny." "Hopkin's Safe" is a good story from the pen of W. L. Alden. Amongst other good things in this issue we would call attention to "The Doctor of the Southern Cross," by Harry Lander and "A Worldly Young Woman," by G. K. S.

The Rev. Walter Walsh opens the August *Westminster* with a paper entitled "Religion and Reform." "The Genius of Christianity," says Mr. Walsh, "is for reform as distinguished from revolution. Without being an Anarchist it is an innovator seeking to accomplish by persuasion and peaceful evolution that which the revolutionary would snatch prematurely and by force of arms." W. L. Stobart is the author of "A Plea for Peace." D. F. Hannigan writes a paper, at once sensible and narrow, on "Mr. Swinburne as a Critic." "Men and Marriage" is the title of a paper by W. J. K. W. J. Corbet writes a thoughtful article on that terrible subject so often blindly and even flippantly discussed, "How Insanity is Propagated." Every reader of this issue should notice the brief sketch by Elizabeth Mercer on "Carlyle and the 'Blumine' of Sartor Resartus." Amongst other papers of interest we must mention that of Thomas Bradfield on "The Romances of Nathaniel Hawthorne."

The *Chap-Book* for August commences with two poems entitled, "The Enchanted City," by George Frederick Munn, and "The Night