

## Literature and Art.

Mr. EDWARD JENKINS, M. P., author of *Gina's Baby* is writing a new story.

BRET HARTE has been engaged to write for the London *Figaro*, and what he writes hereafter will first appear in that periodical.

A. MINER GRISWOLD ("the Fat Contributor"), of the Cincinnati *Saturday Night*, is on the war-path again with *Injun Meal*, which contains a "grist" of new jokes and puns, every one of which is warranted to go right to the spot where the laugh is located.

The well-known Munich artist Von PILDT has resigned the position of Director of the Royal Academy of that city. The reasons for this step are not published. The painter's new colossal picture, "The History of Munich," is received with extraordinary favor.

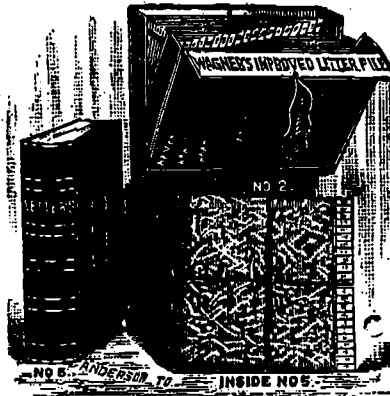
So great has been the demand for the November issue of *Scribner's Monthly* (the "Agricultural number") containing the opening chapters of GEO. W. CABLE's new novel, *The Grandissimes* that the first edition of 100,000, was exhausted within two weeks. A new edition will soon be ready. Of the December number of *Scribner*, 103,000 will be printed.

The correspondent of a Swiss paper warns collectors of antiquities to beware of fabricated specimens of articles purporting to belong to the age of bronze and to have been found among the remains of lake dwellings and in the beds of rivers. He says there is a regular manufactory of these things near the Lake of Bienné, and that bronze swords are being offered for 100 francs each, which are not worth as many centimes.

Mlle. ADELE LEMAITRE, the accomplished organist of St. PATRICK'S Church, of this city, gave a highly interesting and successful pianoforte recital at the new concert room of Messrs OCTAVIUS NEWCOMBE & Co., on Saturday afternoon. The programme was made up exclusively of classical music, and was performed in such a manner as to thoroughly please the large and cultivated audience present. We hope Mlle. LEMAITRE may make a more public appearance before long.

VICTOR HUGO at a supper recently given to celebrate the 10th representation of *Notre Dame de Paris*, said, rather picturesquely: "It is literature that makes nations great. It is by HOMER and ÆSHYLUS that Athens exists; it is by TACITUS and JUVENAL that Rome dominates; it is by RABELAIS, MOLIÈRE and VOLTAIRE that France resigns. Three cities in history deserve the name of urbs, which seems to sum up at a given moment the whole of humor and intelligence. Those three cities are Athens, Rome and Paris. The whole of Italy is expressed in the word DANTE; the whole of England in the word SHAKESPEARE."

A contemporary says that Mr. EMERSON is fortunate in being surrounded with a sympathetic household. His only son is already a prominent physician in Concord, one of his daughters is married, his grand-children are around, his wife and another daughter remain with him, and among his neighbors are relatives of the family. Taste, refinement, and culture pervade this unostentatious home. The library is not vast; but it contains most good books and none other. Among these books are found a large number sent to him by their authors from various parts of the world, some of which possibly might never have been written if EMERSON had not lived. On the walls are some rare engravings and a fine copy in oils of MICHAEL ANGELO'S *Parca*.

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## Stage Whispers.

At the Grand Opera House the engagement of the great tragedian BANDMANN and his company proved one of the events of the season: The usual Saturday matinee will be given to-day, when Mr. BANDMANN will appear in *Narcisse*, a play in which his performance is especially fine. C. L. GRAVES' combination comes next week to present the new and popular play entitled *Queen's Evidence*.

Large audiences were attracted to the Royal Opera House on Tuesday and Wednesday evenings by BARLOW, WILSON, PRIMROSE and WEST'S Minstrels, who gave refined and highly entertaining performances. For the remainder of the week it will be the abode of the mystic art, as illustrated by the clever magician, Prof. GIRARD. In addition to a first rate performance the Professor adopts the popular custom of giving presents.

DONN PLATT, in the *Capital*, admits that he made a dramatic mistake. He says: "We committed a grave error by selecting, in this realistic age, so remote a period as that of EDWARD IV. for the subject of a drama. We intend to correct this by dramatizing the loose-jointed TALMAGE, and securing Monsieur le Comte JOANNES to perform the leading role—that of the right leg. To win success in any line one must consult the tastes of the hour."

At the Fifth Avenue theatre, New York, recently, a new play with the title of *The Picture*, was presented. The play is called *The Picture* because its hero is an artist who has painted a picture upon which the wild and turgid story of the drama hangs. This work of art is shown in the last act. It is from the pen of a Mr. ION PERDICARIS, and it is a romantic and idyllic poem, conceived upon a highly spiritual plan. The audience was not large, but fashionable and artistic, including a generous sprinkling from the studios. Much praise is due to the chief actors for their earnest efforts to give an interest to the play, which of itself it did not possess, and nothing but the good nature of the friendly audience could have persuaded so many to sit out its entire length.

Among the latest "distinguished arrivals" are the parents of *Pinafore*. All things considered they have been pretty well received. Instead of being pitched headlong from the ship into the dock by an outraged community that can't hear itself think on account of *Pinafore* gags and airs, they were allowed to go to a hotel, where they were immediately besieged by reporters, each with pencil and note book ready for business. GILBERT expressed amazement at the popularity of *Pinafore* in this country (it was running at eight different places in and about New York the day of his arrival), but out of courtesy to the American people refrained from expressing any opinion about their being a lot of idiots to take up with this piece of silliness in the way they have. He considers *Pinafore* as poor a bit of work as he has done, and that may seem to be saying a good deal. SULLIVAN has a pretty fair opinion of the whole thing (naturally enough, considering that he made it), but would think better of the whole thing if the American managers who have made heaps of money out of *Pinafore* had divided with the authors. They have received only a few hundred dollars, while the managers have made—oh ever so many millions.—*Corr. Detroit Free Press.*