

artists, in the direction of illustrations. Mrs. Harrison, together with her brother, Mr. Clarence Cary, and the members of the wealthy Potter family of New York, to whom she is related by marriage, has spent the larger part of her summers at Bar Harbor, and her story will at least have the one distinct advantage of being written by one who is thoroughly conversant with the scenes she has introduced into her book.

FOR some weeks past the report has been current of a new literary religious weekly to be started by the *Century* Company. This weekly was to have its special claim for public support upon its illustrations, which were to be of the highest character and in every respect on a par with those printed in the *Century Magazine*. Careful inquiry into the report, however, discloses but little foundation for the story, and if the *Century* people have such a project in view, it is not one that will reach early culmination. Although their resources are large, one should judge that the proprietors of the *Century* had about all that they can comfortably take care of in a business way. With a magazine of over 200,000 circulation, another magazine for boys and girls following not far behind, several hymnals, their coming war book, and a dictionary on which over \$200,000 has been spent before the first letter in the alphabet is through with, one should judge that the *Century* people do not find time hanging heavily on their hands, or allow of much room for a weekly periodical enterprise.

IF authorship to some means only a bare livelihood, and even that secured only after a struggle, to others it certainly has a brighter and more lucrative significance. I was authoritatively informed a few days since that the manuscript of the new story by Miss Marietta Holley ("Josiah Allen's Wife"), entitled "Samantha at Saratoga," brought that author the very comfortable sum of \$11,000—this sum representing only the remuneration for right of exclusive publication. In addition to this, the author is yet to receive a generous royalty on all copies of the book sold beyond a stated number. For the manuscript of another story of similar character, only one-third of which is yet written, Miss Holley has two offers of \$5,000 each. The author of this remunerative work is a lady of middle age, with almost her whole career before her. At present she is occupying the most comfortable quarters in one of New York's fashionable hotels. In a few days she will go to her summer home in Jefferson County, N. Y., and next year will make her permanent home either in New York City or in Washington. In appearance she is not striking yet pleasing. Her height is medium, her features regular, her hair of a dark-brown shade, her large gray eyes being perhaps the most striking part of her appearance. All her work is done by her own hand, and she employs neither copyist nor stenographer. Her stories come freely, and are written rapidly and easily. Miss Holley is a farmer's daughter, and from her early associations she gathered much of the quaint material that is found in her books. Her stories all enjoy a remarkable popularity, and thousands of copies are printed for a first edition.

A CORRESPONDENT writes as follows of "The Sand Banks," the Prince Edward County summer resort to which reference was made in an article published in *THE WEEK* during the winter: "Already the Lake Shore House is filling up with its usual quota of summer visitors, as the regular tide of curious investigators sets in the direction of these locally famous Banks. I think *THE WEEK* will agree with me that the phenomenon they present should be more widely known to Canadians generally than it is. They have attracted scientific visitors from various parts of the United States, and have been widely talked of and written about there, yet hundreds of our own countrymen may be found who have never even heard of them. Notwithstanding the interest which they have excited, all attempts to solve satisfactorily the curious movement of the banks have thus far failed. They are crescent-shaped, concavely toward the lake, two miles long and from 600 to 3,000 or 4,000 feet wide, with an elevation in some places of nearly 150 feet. Vegetation is luxuriant up to the very base of the moving pile that steadily encroaches on it. Pastures stretch away from its foot, and wild flowers and ferns grow among the cedars, condemned to be strangled next year. The sand is of the finest quality, and a delicate saffron colour. It will no more adhere to anything than will quicksilver; and the favourite pastime of extreme youth is rolling down the slopes. Youth slightly more advanced climbs up them on moonlight nights, and views the prospect o'er with the usual enchantment of a highly romantic situation. Snow and ice is to be found upon blazing summer days by digging a few feet into the sand, and all sorts of pathetic traces of the dead-and-gone forest are constantly turning up. Apart from the interest of the Banks, the place has many advantages which should commend it to the thousands who every year seek change and recreation farther from home. The scenery is varied and lovely, the bathing unsurpassed, the air cool and invigorating, the hotel accommodations of the most comfortable kind, and vastly improved within the last year. Moreover, one can live here very cheaply, and the place is so pleasantly removed from town, that everybody is comfortable in his or her own way, without extreme regard to the requirements of conventionality."

THE twentieth year of the New England Conservatory of Music, Boston, which has just drawn to a close, has been the most successful in the history of that phenomenally successful institution. Nearly 2,300 pupils have received instruction in its several schools of music, art, oratory, languages, literature, piano and organ tuning, physical culture, etc. Every State and Territory, and many other countries, have been represented in its halls. The ablest artists and teachers are in its faculty, and yearly additions are made from American and European sources.

## CANADA AT THE COLONIAL.

THE following extract from Sir Charles Tupper's official report will doubtless prove of interest to many readers of *THE WEEK*:

To the Honourable John Carling, Minister of Agriculture:

SIR,—I have the honour to submit to you my report upon the part taken by the Dominion of Canada in the Exhibition of the Colonies and India of 1886.

\* \* \* \* \* Among the many exhibits which distinguish Canada among the colonies, none did so in a more marked degree than those of musical instruments, in which she might be said to stand quite alone, the exhibits from other colonies being limited to a very few.

\* \* \* \* \* The exhibit of pianos was most important. That of Messrs. Mason & Risch, of Toronto, comprised nine instruments of different styles, including the "Princess Model," with its case of Canadian cherry, finished in olive-green and gold. This beautiful instrument was selected for Her Majesty the Queen, and now fills a place of honour in Windsor Castle. All these instruments received the highest praise from competent critics. Dr. W. C. Selee, Organist in Ordinary to Her Majesty at Hampton Court Palace, admired them in every respect, but chiefly for their perfect damping power, which he had met with in no other instruments. Mr. C. S. Jekyll, Organist of Her Majesty's Chapels-Royal, also paid a high tribute to the Pianos of this exhibit, classing them among the finest instruments in the world. But, far above the testimony of even these authorities, we must place that of a Master lately passed away, with whose name anything once associated will not be forgotten. The handsome canopy of Messrs. Mason & Risch, contained an attraction which stood quite alone in the whole exhibition, and drew to the spot all those whom Music could touch and whom Art could delight. This was a life-size portrait of the late Abbé Franz Liszt, painted by Baron Joukovsky at the Master's request, especially for presentation to Messrs. Mason & Risch, in acknowledgment of the excellence of a piano-forte sent to him at Weimar by those gentlemen. The portrait was accompanied by a most flattering autograph letter, which I have seen, and which I introduce here:

(Translation.)

VERY HONOURED GENTLEMEN,—The Mason & Risch Grand Piano you forwarded to me is excellent, magnificent, unequalled (*ist vortrafflich, prächtig, musterhaft*). Artists, judges and the public will certainly be of the same opinion.

With my sincerest regards I desire to send you my portrait. It has been painted for you by Baron Joukovsky, son of the renowned Russian author, and personal friend and instructor of the Emperor Alexander II.

But now this Liszt portrait has turned out to be so remarkably successful, that people here wished to have a second similar one from Joukovsky for the Museum. The painter kindly complied with the request, by which a delay of two or three months is necessitated in my forwarding the first portrait to Toronto.

Baron Joukovsky made the original sketches for the "Parsifal" scenes at Bayreuth, which were so successfully carried out.

Excuse, very honoured gentlemen, the delay, and accept the assurance of my highest regard.

10th November, 1882, Weimar.

F. LISZT.

Messrs. Mason & Risch did not exhibit with a view to doing business in Europe, but several gentlemen who did so succeeded in introducing their instrument at good prices, and established agencies in London.

\* \* \* \* \* I regard our fine display of musical instruments as being of very great value. As I have already said, Canada is the only colony exhibiting them to any extent worthy of notice, and they therefore afford very conspicuous evidence of our advanced position. Their high qualities are a valuable proof that Canada can already afford to devote much thought and ingenuity to matters concerned with æsthetic culture and social refinement. The extent of the business already done in them proves that they afford a field for the employment of skilled labour of a very high class. I would therefore remark especially upon the value of these exhibits, in distinction from those of staples in which Canada's standing is so well known, and in which her pre-eminence might naturally be looked for. That Canadian manufacturers of musical instruments should compel such high praise from the highest authorities, and should introduce their instruments into countries which have for ages been the sources of music to the rest of the world, is a triumph of which she may well be proud.

I have the honour to be, Sir,

Your obedient servant,

CHARLES TUPPER,

Executive Commissioner of Canada.