

defence of such a bad Government, and I thought that you would give a place to my letter.

Now, I must tell you that I am a young lady, though you can't expect me to tell you my age, but that does not matter. I was very well brought up, for my papa was very well off before the hard times began, and I heard him once say to a wealthy young gentleman that he had spent more than five thousand dollars on my education since I was fourteen. Indeed I was at school in England and Germany for more than two years; and I learnt German and French and music, of course, besides botany and geology and all that sort of thing. It would not be becoming for me to say anything about my personal appearance, though I don't think it is vanity to say that if I am not the prettiest girl here, I am as good-looking as the most. Now, sir, with all these recommendations in my favour, it is not wonderful that I have had a good many admirers, especially as it was understood that my papa was wealthy, and I was his only daughter. There were three gentlemen especially who paid me a great deal of attention; they were all very nice, and I believe they were all making a good deal of money for young men, and I think mamma and papa would have been pleased if I had married any one of them. I'm sure, too, that at different times they were all very near proposing, though I was always so nervous that I cannot sit still, but always move away, whenever I feel that any gentleman is going to come to the point, though I am sorry now that I have not a little more courage. But, would you believe it? All the three gentlemen I refer to are married—married to *foreigners*! One of them was taken with a Scotch girl who was spending the winter here with some friends. Another married a Yankee; and the third has gone home to England to marry a young lady there, and I hear that he and his bride are in Paris at the Exhibition.

Now, Mr. Editor, does not this show that we need protection against foreigners as much as the manufacturers? I am sure that my case is one of a thousand in this Canada of ours. And I think if a law could be made to protect the "matrimonial market" against foreign competition, it would encourage parents to spend money on the education of their daughters, and thus improve the country very much. I hope, therefore, you will insert this letter, and thereby oblige one who is sorry to subscribe herself

AN UNPROTECTED FEMALE.

Maidenham, 31st Aug., 1878.

"THE PROTESTANT PULPIT OF MONTREAL."

To the Editor of the CANADIAN SPECTATOR:

DEAR SIR,—*Quien Sabe* prefaces his answer to my communication of the 24th ult., with some very humorous remarks, which, however amusing they may be in themselves, have no direct bearing upon the point at issue. "Those who ought to know" have *certainly* misinformed him if they have led him to suppose that the "portrait" of the reverend gentleman therein mentioned was "drawn by himself." If "*Quien Sabe*" sees "Ritualism" and "Sacerdotalism" in the great Church Revival, but *fails* to discern the "Protestantism," may not the reason be that "we others" possess so "flabby an imitation of the real article" that "we" do not recognise genuine "Protestantism" when "we" see it?

From the tone of his communications, and particularly from the *paternal* manner in which he seems to overlook the "Protestant Pulpit of Montreal," I have little doubt but what he is a "preacher of the Gospel," but whether he be a disciple of Calvin, Browne or Wesley, who can tell?

The "tractates" issued by the Church Association of Toronto do *certainly* contain *most wholesome* doctrine, and if "*Quien Sabe*" will only read the *whole* series, "it may do him good." And if he is a spiritual teacher, why not distribute them among his parishioners?

I am well aware that Roman writers have made some such statements concerning "Ritualism" as "*Quien Sabe*" quotes, but I also believe they are in the habit of considering Protestants in *general* as *little better* than infidels. If "*Quien Sabe*" quotes them as authority regarding a *portion* of the Protestant world, I presume he will have *no objection* in accepting their statements concerning Protestantism in *general*!

Satire is very entertaining, but why not go direct to the works of the "immortal Boz" instead of wasting time over a "flabby imitation of the real article" *dished up* to the reading public in various forms by the author of "Haverholme"?

September and, 1878.

RITUALIST.

ON BAIL.

To the Editor of the CANADIAN SPECTATOR:

SIR,—It would be both interesting and useful if the public could be favoured with an exposition of the manners and customs which are observed in our Law Courts in reference to the important question of admission to bail. The subject presses for some explanation at the present time, because, to the uninitiated, the grossest inequalities prevail; and certainly there is an air of mystery about the matter which should be dispersed.

Quite recently a person charged with forgery and embezzlement, involving upwards of \$100,000, was released on bail. Another, committed to take his trial at the Court of Queen's Bench on a charge of misappropriating some \$20,000, had no difficulty in obtaining the advantage of bail. A third person, committed for trial on a more serious charge than either of the foregoing, was instantly bailed out. But the ex-Manager of the Type Foundry, after an imprisonment of *four months*, is not allowed the opportunity of getting out to consult his lawyer and prepare his defence.

The imprisonment of a man for five months previous to trial is a *cruel outrage*, but to withhold from him the privileges which are extended to other persons whose alleged offences are not less serious, is unmitigated injustice and tyranny.

According to the newspapers the refusal to grant bail in the last mentioned case is attributable solely to the Crown Prosecutor. But this must be nothing less than a libel; for any one acquainted with Mr. Archambault knows full well that he is far too honourable to lend the influence of his position to anything

that is arbitrary and unfair. A Crown Prosecutor would simply exhibit an utter unfitness for his responsible office were he to sanction the punishment of any individual previous to prosecuting him.

When the Judge and the Prosecutors have no objection to a release on bail, and when the Crown Prosecutor could not, without exposing himself to a charge of injustice, resist an application, how is it that the general custom of granting bail is departed from in the case of a man who, when at large and undergoing his examination before the Magistrate, never gave the slightest evidence of an intention to avoid a public trial? We are supposed to have equal rights—at least in our Law Courts. Who is it that violates them? An exposure of the individual would gratify many

A CITIZEN.

Montreal, August 29, 1878.

AGRI-HORTICULTURAL DEPARTMENT.

THRIP.—In every part of the town the thrip has destroyed the foliage of the Virginia creeper, the wild grape-convolvulus, and even grape vines. This pest is easily destroyed by tobacco smoke, or what is more certain watering with a solution of phosphorous soap; a tablespoonful of this soap, mixed with one gallon of water, is sufficient.

AUTUMN LEAVES.—Leaves should be pressed between the pages of a book immediately after they are gathered. A warm, flat iron passed over the paper, between which leaves are placed, will hasten the drying. The leaves may be varnished with spirit Damar varnish or with Canada balsam and turpentine varnish.

WHOOPIING COUGH.—This distressing complaint may be relieved, and in many cases cured by the use of a very simple remedy, viz.:—Take of nitric acid, purified, $\frac{1}{4}$ ounce; syrup of orange, or maple syrup, two ounces; pure water, one pint. Take a teaspoonful when required. The dose may be doubled.

MUSICAL.

In our contemporary the *Daily Star* we notice a letter in which we are accused of making "cynical remarks" concerning Dr. MacLagan's Organ Recital. We have from the commencement determined to take a firm stand in favour of music of a high class character for the people. Hence in our critique we wrote the following: "These recitals might be made a means of education for the masses, if, instead of the florid and meaningless variations of Batiste and Wely, we had some of the *music* of Beethoven and Mendelssohn. True, we were treated to two fugues, one by Bach and the other by Hesse, but fugues are calculated more to show dexterity of the performer than to move the hearts of an audience, which, we take it, is the true office of the musical artist."

Nothing in our article was directed personally against the Doctor. On the contrary, we did, and do praise him for endeavouring—and for that matter succeeding—to draw a large number of people to hear him at the Monday Evening Concerts; but we shall continue freely, notwithstanding anything that may said, to state what is our opinion, and to call a spade a spade.

For our part, we fail to see how the performance of Bach's Toccata in F is calculated to either entertain or elevate the average listener, though it may serve to shew the dexterity of the organist. We do not wish to frighten the Doctor into abandoning his profession as an organist, and joining "the critics who have failed in literature and art," all of whom seem—according to the correspondent above referred to—to have settled in Montreal and thus caused "the present miserable condition of musical matters here."

SINGING.

Singing may be defined to be the delivery or the sounding of musical notes with the voice in conjunction with words—not syllables without meaning, but words which clothe ideas conceived and sentiments felt. Nothing less is singing. The utterance of unconceived ideas and unfelt sentiments, however musically good the utterance, does not constitute singing. Three things, therefore, are included,—musical correctness of tone, an intelligent delivery of words, and an expression of feeling. Voice, mind, and heart are needed. Each of these requires culture. The last two display themselves in the words sung; the first (voice) should exhibit its own training and the cultivated mind and heart of the singer. Thus between the tone of the voice and the words uttered there ought to be sympathy. The words convey a meaning; so should the tones. The ideas and the sentiments ought to be expressed by the tones, even as they are by the words. But as music does not speak with the same unmistakable voice as ordinary language, it gives but a very indefinite idea of the meaning intended to be conveyed. For this reason words are set to melodies, and sentimental verses have melodies set to them, and these melodies ought to help to enforce the character of the poetry. In this way we get song. Song, then, is composed of verse and music. Each reflects the other. The two should wed from affection and sympathy, and ought not to illustrate a marriage of *convenience*, as the French would say.

THURSBY.

Of Miss Thursby's second appearance at the concerts of the London Philharmonic Society, the *Daily News* says:—

"At the seventh concert of the present series, Miss Emma C. Thursby made her second appearance here, with a repetition of the great success which she achieved at the preceding concert, when she sang for the first time in Europe. This young lady, who comes from America, possesses a soprano voice of fine quality and very exceptional range, commanding with ease the E flat above the lines. Her brilliant and florid vocalization was specially manifested on Wednesday evening in the execution of Mozart's scena and aria, 'Ma, che vi fece, o stelle,' and 'Sperai vicino il lido,' a bravura piece of extreme difficulty, and one of those detached works which the composer threw off with such ready facility, and of many of which little is known as to the circumstances that called them forth. The scena now referred to is a setting of words from Matasias's *Demofonte*, and was composed in 1781, the year in which *Idomeneo* (his earliest important opera) was produced, and ten years previous to the death of Mozart, all of whose greatest works were products of this interval. The grandeur and beauty of the scena are therefore somewhat remarkable; and it produced a very marked impression, finely rendered as it was by Miss Thursby."

The *London Times* says, in reference to her singing at Leslie's concert:—

"Miss Emma Thursby, in Mendelssohn's hymn, 'Oh! hear my prayer,' proved that the florid style is not the only mode of expression at her command, the touching appeal, 'Oh! for the wings of a dove,' being especially remarkable for its tenderness of feeling."

THE ACCIDENT INSURANCE CO. OF CANADA is now issuing Policies and Permits for Travel, covering all accidents by land or water—fatal or non-fatal—at the same rate which had hitherto been charged for Insurances covering *accidental death only* when beyond the limits of Canada. An Insurance of \$5,000 if killed, or \$25 a week if injured, for a three months' trip to Europe, costs now only \$25 in this Company. The Head Offices at 123 St. Francois Xavier Street.—EDWARD RAWLINGS, Manager.—Adv.