

in accord with this sentiment. But *audi alteram partem*; writer, 'Forest Gate,' mentions that he has had all his girls taught the piano, and that, although none of them show any signs of genius, they are all able to take their part and help papa and mamma 'to pass many a happy, social, musical evening during the winter.' This is an independent testimony of distinct value in the matter. Some young people develop slowly, and until a fair trial has been made, it is impossible to say if they have any musical sensibility or not. Both parents and teachers might be more discriminating as to who it is worth while teaching; better than turning out a lot of indifferent pianoforte players, would be the inducing more young people to take up some of the orchestral, wind and string instruments. Concerted playing is easier, and on the whole gives a larger measure of enjoyment to the listeners."

"THE poetic muse has often been invoked at Stratford-on-Avon, but rarely to better purpose than when Mr. William Winter heard the church organ at night—

Can I forget—no, never while my soul
Lives to remember—that imperial night
When through the spectral church I heard them roll,
Those organ tones of glory, and my sight
Grew dim with tears, while ever new delight
Throbb'd in my heart, and through the shadowy dread
The pale ghosts wandered, and a deathly chill
Froze all my being—the mysterious thrill
That tells the awful presence of the dead!
Yet not the dead, but strayed from heavenly bowers,
Pure souls that live with other life than ours;
For sure I am that ecstasy of sound
Lured One Sweet Spirit from his holy ground,
Who dwells in God's perpetual land of flowers.

"Stratford-upon-Avon. WILLIAM WINTER."

"LAST year we had some correspondence in our columns as to the ignorance of novelists when they essay to write about music in their works. But authors are not the only sinners in this respect. Painters continually blunder in their representation of musical instruments, the way they are held and played, and the attitude of their performers. One wonders that such mistakes should be made, but the fact is that few of them take the trouble to study this particular part of their picture, and so they draw by imagination—as many novelists write; the result is often ludicrous to the initiated. Nor are the plastic artists any more careful. In the Royal Academy Exhibition just closed was a truly grotesque figure of a nude man playing in an impossible manner a sort of violoncello. A correspondent calls attention to a piece of sculpture, 'Saul throwing the javelin at David,' by that remarkable artist George Tinworth, now being exhibited at Bristol. The same scene is depicted in a large coloured picture published by the Religious Tract Society. Tinworth plays the harp on the psalmist's left arm, the Religious Tract Society puts the instrument on his right. One may well ask, which is correct? The matter furnishes yet another example of what indifference is shown to the representation of musical instruments in pictures and sculpture. By the way, it used to be said that a Cambridge undergraduate in for Divinity explained the instant of the javelin-throwing by the supposition, that on this occasion the harpist must have played so abominably, Saul felt impelled to go for him."

"AT the ninth Congress of Orientalists, recently held at Burlington House, under the Presidency of Professor Max Müller, Professor J. P. N. Land read a paper entitled 'Remarks on the earliest development of Arabic Music.' The Professor said under the Eastern Caliphs there flourished a style of musical art entirely secular in its character, patronized by the dominating Arabic aristocracy, and assiduously cultivated both by performers and theorists of note. Was this, as many believed, a mere continuation of the Persian music of the Sasanide Court? A careful examination of the little evidence we had showed, on the contrary, that we must consider it as an artistic development from the primitive popular song of the Arabs, although proverted and influenced by Persian and Syrian Greek examples. According to Professor Land, the Arabs had two native scales, each of but four intervals, and they had a stringed instrument of their own, the short-necked rudimentary lute; whereas the Persians used the full octave and the long-necked pandur, the same as the old Egyptian nefer and the tambur of later days. On its neck the intervals were marked by frets, which the Persians placed according to empirical rules, while the Greeks had scientific methods for dividing the string. We were distinctly informed that the earliest imitator of foreign song adapted his borrowings to the native scales, and was the founder of the entire school. Moreover, the music provided for the noble Arabs and their companions had always attained its national characteristics, visible in the tuning and fingering of the lute, while it was being constantly improved in detail. It came to a provisional conclusion in Al-Farabi, A. D. 950, who codified the best teaching of his day, and became the father of the whole tribe of mediæval writers on music in Arabic and Persian; some of this ancient writer's works had been printed, and copies existed in our European libraries."

THE Pope has determined that the Church shall have no entangling alliances. It is not to be identified with any form of government, with any race, or with any customs. It is to be free to accomplish its own purpose—to save souls. Accordingly he has insisted that the Catholic clergy of France shall accept the Republic. He has determined that the Bonapartists and Legitimists shall not use religion as a cloak under which to conspire against the powers that be.—*Catholic Review*.

OUR LIBRARY TABLE.

THE HANDBOOK OF UNIVERSITY EXTENSION. Edited by G. F. James, M. A. Philadelphia. 1892.

This is a very useful book for those who are in any way interested in the important question of University Extension. It consists of a series of papers published between July, 1891, and June, 1892, by the American Society for the Extension of University Teaching. The authors, however, are, in some cases, members of English universities. There are, of course, considerable differences of opinion on the subject of University Extension, and the arguments *pro* and *con* are not very far to seek. To extend to non-university students, as far as possible, the advantages of university education seems a perfectly reasonable undertaking, whilst it is urged by opponents of the scheme that there is a danger of fostering priggishness and make-believe. This volume contains nearly fifty papers on every aspect of the subject, and will be a very useful help to all who are desirous of understanding the bearings of the enterprise.

CRAWFORD. By Mrs. Gaskell. New York and London: G. P. Putnam's Sons; Toronto: The Williamson Book Company (limited). The Knickerbocker Press.

The publishers of this dainty series have done well to include in it this favourite and deservedly popular volume. Of the many excellent works which have made the name of Mrs. Gaskell famous, perhaps none appeals to a wider circle of sympathetic readers than does this. The familiar chronicle of the quaint old English village which gives its fictitious name to the volume; the kindly humour and touching pathos with which the homely lives of its inhabitants are portrayed in its pages; the gentle, yet graphic, touch which so vividly reveals their peculiarities of manner, their mode of life and even their habits of thought and speech; and the very human interest which the author weaves about her characters—all have contributed to save "Crawford" from oblivion. Dickens showed good taste and judgment when he founded "Household Words" in securing Mrs. Gaskell as one of its regular contributors. It may interest some of our readers to know that in its columns this charming narrative was first made public.

A DECADE IN THE HISTORY OF NEWSPAPER LIBEL. By John King, Q.C. Woodstock: The *Sentinel-Review* Book and Job Department.

Not only to the press but to the general public as well is the law of libel of interest. The pamphlet above mentioned consists of a paper read by its learned writer at the annual meeting of the Canadian Press Association held at Ottawa on the 6th and 7th of last March. Mr. King begins by directing attention to the "notable amendments" which were made in the law of libel in the year 1882 when "The Newspaper Libel Act" in Ontario was enacted. Then the definition of the word "newspaper" is treated and the "old state of the law" is discussed, and under various appropriate headings the bearing of the law upon the different phases of the subject of libel is adequately presented. Leading cases in our own and other courts are referred to, and at the end of the pamphlet some suggestions are offered with reference to the new Canadian criminal code. It almost goes without the saying that this pamphlet is one of more than ordinary interest and value. Mr. King's familiarity with the subject, his legal experience and literary ability all combine to enable him to present the subject in a manner most acceptable and beneficial to his auditors. This excellent treatise should be in the hands of not only every Canadian editor but of everyone who is connected with the journalistic calling in our country.

CHRISTIANITY AND INFALLIBILITY: BOTH OR NEITHER. By the Rev. Daniel Lyons. New York: Longmans. 1892.

This book lies a little outside our general field of work; yet it deserves some attention at our hands on various grounds. Mr. Lyons contends that we must take the Gospel with its infallible witness, the Church, the Pope, or we cannot have it at all. The greater part of the reasoning is purely *a priori*, and will be entirely satisfactory to those who already believe the dogma, but will probably produce little effect on those who doubt it. In some respects, the first chapter, which explains the meaning of infallibility, is the most useful, and should be carefully studied by any who may think of opposing the doctrine, so that they may not expose themselves to being refuted on side issues which really do not touch the main question. The principal argument, as we have said, refers to what we might expect, and is of absolutely no value to any who question the validity of its assumptions. The Scripture argument deals with the usual texts, "Thou art Peter," and the rest of them. The historical portion is the weakest. The writer does not really grapple with the objection that such an authority, if it had existed and been recognized, would have settled the early doctrinal controversies in the Church. The book has evidently been found acceptable among members of the author's communion, since it was published in the beginning of the present year, and a second edition has already been called for.

INDUCTION COILS: A Practical Manual for Amateur Coil Makers. By G. E. Bonney; illustrated. London and New York: Whittaker and Company. 1892.

Mr. Bonney has not only a well-grounded knowledge of his subject, but in this excellent manual shows that he can convey it clearly and concisely to others. One of the difficulties that besets the amateur worker is the lack of necessary information which would guide him successfully in his work. It is in anticipation of this need which is only partially met by technical journals that the present handbook has been written. The subject-matter is treated under eight headings, dealing respectively with "Inductive Theories and Experiments"; "How to Construct Intensity or Spark Coils"; "Accessories to Coils"; "Special Forms of Induction Coils"; "Some Famous Coils"; "Batteries for Coils"; "Repair of Batteries and Coils"; "Useful Notes on Coils." To these are added a "Table of Copper Wire Properties" and a "List of Conductors and Insulators." The volume is supplied with over one hundred illustrations. The author's methodical turn is shown in those very useful features, the "Index to Sections," giving number and page; the "List of Illustrations," giving figure and page, and the "Alphabetical Index" at the end of the volume. We are confident that this book will prove a boon to many an earnest amateur, as well perhaps as to some workers to whom the application of such knowledge as it contains means the better acquisition of "bread and butter."

THE cholera at Hamburg is dealt with in illustration and letter press in the *Illustrated News* of the 24th inst. Views of "The Gilbert Islands," the latest development of the British Empire, are given. A fine full-page portrait of "Professor Frederick Max Müller, LL.D.," greets the eye. In the representation of "A Lady Chorister in Gibraltar Cathedral Mixed Choir" there is an effect in posing which is not in keeping with the character sought portrayed. The picture after Emil Brack's "First Overtures" represents a hard-looking man, a soft-looking woman, and a medium pug as an intermediary. "In Yardley Chase" is the title of a jerky short story of short sentences and improbable incidents.

Two excellent short stories are contained in the September *Macmillan's Magazine*: "Faizullah" and "How Phœbe came Home." The former deals with Indian life, and the latter is an unusually strong presentment of English humble life, with the contrast between the wild fisher blood and the more stolid yet proud farmer class. "A School for Mirth" is an arraignment of the consequences of the innovations in English rural economy. "The Consolations of Poetry" is an article inspired by the feud between the *Spectator* and Mr. Augustine Birrell as to Matthew Arnold, but the writer does not take strong ground on either side. "The Stranger in the House" is an interesting parliamentary sketch.

AN unusually good number is the September issue of the *English Illustrated Magazine*. The frontispiece is a fine portrait of Mr. Gladstone, and Mr. Henry W. Lucy, well-known as a writer upon Parliamentary topics, contributes an appreciative note to the portrait. "The Work of Canadian Lumbermen," an illustrated article by Mr. Lee J. Vance, follows and is an interesting sketch of the life of an important and picturesque class of the community. "Vigilant," of the *Sportsman*, contributes a pleasant sketch of Doncaster and the glories of the St. Leger. "Jottings in Syria" and "The Parisian Police" are good descriptive articles. "Collaboration," by Henry James, is an excellent short story, while "A Royal Reception" is concluded. The final article is "The Times," by Edmund Vincent, and is an interesting and appreciative sketch of the greatest of all newspapers."

AN exceedingly angry paper by Frederic Harrison, "How to Drive Home-Rule Home," opens the September number of the *Fortnightly*. It is a passionate cry that the nation has irrevocably and completely decided for Home-Rule, and that it must come. A liberal use of Closure, the shutting off of debate, the limiting of the time for discussion, the refusal of amendments, and, if necessary, the "superannuation" of the House of Lords are among the means Mr. Harrison proposes. He wishes to see the measure carried by Easter, practically admitting that Mr. Gladstone's majority will not stand the wear and tear of a long-drawn fight, and can trust itself only to a policy of vigorous aggression to retain its *morale*. "If the majority is asked to lie down to be peppered like the French army at Sedan, it will lose stomach, discipline and self-confidence. There is but one winning chance for Home-Rule—and that is energy and a strong hand. If the Bill be not ready for the Lords by Easter, it will be in grievous strait." Another interesting feature of the article is Mr. Harrison's idea of what Home-Rule should be. The Irish Parliament should be as independent as those of Canada and Victoria. The Imperial Parliament is to have a power of legislation in Imperial matters, but hardly of absolute veto. Irish members are to be retained in the English Parliament, though possibly in reduced numbers. Incidentally Mr. Harrison uses a great deal of strong language. "Mars" is the subject of an interesting article by Sir Robert Ball, F.R.S. E. B. Lanin contributes another of his onslaughts upon things Russian, this time under the heading of "Cholera and Cleanliness in Russia." It avers the existence of a sufficiently loathsome indifference to cleanliness in that country. "August Strindberg" is a