

espouse concentration and condensation, another recent publication of Ward and Downey's may be cited, "A Bag of Diamonds," which getting lost or mislaid in correct and approved fashion, turns up in the last chapter but one, to the delight of the owners, two sweet girls and a simple-hearted physician, who creates the tale by a strange mistake in administering a drug from a jar wrongly labelled. The tale is ingenious and not too long, and quite worth reading.

As a perfect contrast to the sensational manner of Manville Fenn, lovers of the natural in fiction will read with delight "Little Tu'penny," from the pen of the Rev. S. Baring Gould, author of "John Herring," "Mehalah," etc. "Little Tu'penny" is so sweet and simple a story, so true to English traditions of thought and humour, so full of a fine moral elevation and dignity of motive that we could wish its one hundred and seventy pages twice as many. There is heart in this little volume, and sincerity, and pathos, and if the honest Joe Miller and the vulgar Mrs. Redfern and the swell mobsman, Mr. Beaufort, be not startlingly original creations, yet one must, perforce, follow the fortunes of the poor little battered Tu'penny, sore defaced, that comes back to be melted and milled and moulded again, since they are delineated with so much power and purity of suggestion.

"THE CHILCOTES" (Leslie Keith) is an excellent specimen of the intellectual society novel. Laid chiefly in a couple of drawing-rooms, a studio and the Riviera, it presents cleverly contrasted pictures of two widows, a Scotch artist and a young man of unparalleled selfishness and lack of principle. The philosophy is sound, the art high, the *morale* irreproachable, and the dialogue particularly well kept up and natural. Leslie Keith, (which sounds much like a *nom de plume*) has produced a novel of actual value and interest, but which is deficient in any trace of mannerism or style native to the author to distinguish it from hosts of other novels quite as good.

SAID Sydney Smith to Thomas Walker in 1835, "I wish you all the success of the *Spectator*, *Tatler*, and the *Guardian*. What does not society owe to the man who, after protecting her laws for eight hours a day, gives up the residue of his time to the amelioration of politics and morals?"

Thomas Walker was the son of a distinguished Manchester merchant. Born in 1784, he was called to the Bar at the Inner Temple in 1812, and finally became a Police Magistrate at the Lambeth Police Office.

He is, however, chiefly known as the author of "The Original," a series of quaint and interesting essays on all kinds of men, manners, and things, which appeared in the form of a threepenny weekly periodical during 1835 and 1836. The subjects vary from "Praise of Wine," "Prize Fights," and "Punctuality" to "Roasted Apples" and "Romeo and Juliet;" while "Sick Wives" and "Suppers," "Hot Water," and "Hand Loom Weavers," "The Twopenny Post" and "Tea and Coffee," follow each other in amusing succession, according to the alphabetical order of the new edition. One essay on the "Poor Laws of Ireland" will probably be read with much curiosity at the present day. But the work, as a whole, is heavy, and unrelieved by either the almost feminine airiness of the touch with which Leigh Hunt lightened his more enduring work, or the irresistible humour with which the gentle Elia promoted the otherwise doubtful success of his mistful and obscure thought. The essay which, in our opinion, most deserves the term *original* is the one on the "Art of Dining." The following is Mr. Walker's suggestion as to improvement in the matter of invitations to dinner. Instead of the conventional formal note, he would desire to write in this fashion:

"Can you dine with me to-morrow? I shall have herrings, hashed mutton, and cranberry tart. My fishmonger sends me word herrings are just in perfection, and I have some delicious mutton, in hashing which I shall direct my cook to exercise all her art.

"I intend the party not to exceed six, and observe we shall sit down to table at half-past seven. I am asking as follows."

### MUSIC.

THE Toronto Vocal Society scored an undoubted success at the concert given last week in the Pavilion. The part-songs, though uninteresting as compositions, could hardly have been better given, while, in vouchsafing an obstinate *encore* to Gounod's Motett, "Come unto Him," the audience showed unusual appreciation of first-class choral work. As a rule, audiences are more apt to *encore* the solos and slight the chorus numbers.

Mr. Gustave Thalberg contributed a couple of tenor songs, displaying a good voice and fair method. Miss Arthurs can hardly be said to have received at the hands of her audience that reception which her friends had naturally looked for, owing to a combination of circumstances. Miss Arthurs has been accustomed to sing only in the very largest buildings and with the best of orchestras, so that her appearance in her native town can only be fraught with shortcomings, inseparable from a mere piano accompaniment and a limited auditorium.

Mrs. Corlett-Thomson fairly won the hearts of the large and enthusiastic audience, which listened with delight to her rendering of Italian, English, and Scotch selections. A little more spontaneity and fire in the "Somnambula" number was all that was required to make her interpretation entirely satisfactory.

THE Toronto Tonic-Sol-Fa Society and its friends assembled on Thursday last in Shaftesbury Hall, the programme being an excellent one, though rather too long. The part-singing of the Society is claimed as something very wonderful; and, doubtless, could the President's opening remarks

have but been clearly heard and understood, we might be better informed as to the aims and intentions of the Society. The glees were certainly given with much expression and spirit, with the exception of the male voice selection. Ubiquitous Mr. Schuch contributed three solos, remarkably well sung. Miss Elwell is evidently an established favourite already in Toronto, while Miss Howden as usual gave her captivating songs in her own charming manner, displaying much neatness of execution in the "Leggiero Invisible," and a perfect command of the *cantabile* school of singing. Mr. A. Thom Cringan conducted very ably, but the accompanist was too loud, or else the piano somewhat harsh.

Of church concerts there is no end, and it is quite impossible for the critic to do justice to them all. Mr. Doward announces one for April 26, which promises to be very attractive, with a dash of Jubilee celebration about it.

THE Strakosch Company played and sang to large houses. Madame Norman is a fine contralto, and appeared to carry off the honours.

Two long recitals are announced for the middle of May, in Montreal, by the Henschels. Mr. and Mrs. Henschel are supposed to sing everything that has ever been done—Italian, German, Scotch, English, Russian, and Swedish selections, lieder, folksongs, operatic, playful, classic, and sacred songs.

A COURSE of Sunday Concerts has been going on at the South Place Institute, Finsbury. Let it be noticed that the scheme, although compiled for a "popular" audience, contained none but classical numbers. The object of the projectors of these capital concerts is to provide æsthetical and intellectual entertainments on the dull English Sunday, so as at once to afford rational recreation, and to offer counter-attractions from the objectionable pot-houses, at some of which, in the city, the hosts are too refined to allow the use of pewter or Britannia metal. What would Torontonians say to that? And should any innocent person, ignorant of the frightful fate of excommunication awaiting him, start a similar series here, how should we get to them? Have they Sunday "busses" in London? It looks like it.

An interesting Jubilee number will be the revival of an old trio by John Savile (circa 1670), "Vivat Regina," arranged by Sir Herbert Oakeley.

### TORONTO CONSERVATORY OF MUSIC.

It may be assumed from the general prominence of the gentlemen interested in the Toronto Conservatory of Music, and from the amount of the company's capital (\$50,000), that the introduction of this particular and extensive scheme for the cultivation of Music as an Art is the result of matured and careful consideration. The extraordinary success of Conservatories in England, Germany, and the United States is well known. The reasons are easily apparent, and they are admirably expressed in the following opinion of so eminent an authority as Dr. Felix Mendelssohn Bartholdy: "An institution such as the Conservatory, whose object it is to give its pupils an opportunity of making themselves acquainted with all those branches of study, the knowledge of which is necessary and indispensable to the educated musician, and to educate them theoretically and practically in the same, has this advantage over the private instruction of the individual; that by the participation of several in the same lesson and in the same studies, a true musical feeling is awakened and kept fresh among the pupils; that it promotes industry, and spurs on to emulation; and that it is a preservative from one-sidedness of education and taste—a tendency against which every artist, even in student years, should be upon his guard." For the benefit of those residing elsewhere, who desire to come to Toronto and study in the Conservatory, a *graded* list of boarding places, carefully selected among private families, will be supplied to the student upon personal application. A large pamphlet prospectus is now being prepared. It will contain details regarding methods of instruction, classes, tuition fees, list of the faculty, branches of study, and general information. This can shortly be forwarded *free* upon written application to Edward Fisher, Esq., Musical Director, 12 Wilton Crescent, Toronto.

DR. DAVIES, of Ottawa, gave an organ recital in Ruse's Temple of Music on Saturday afternoon last. A programme of eight numbers was executed, and in addition Bach's Concert fugue in D major, which, owing to its rapid pedal passages, tests the skill of the best artist on the largest pipe organs. Dr. Davies, however, demonstrated that the Dominion reed organs are perfectly competent to pedal practice, and he asserts that they are the only reed organ so adapted.

### THE QUEEN'S JUBILEE.

#### Notice to Canadian Writers.

A PRIZE of one hundred dollars will be given for the best POEM on the Queen's Jubilee, to be competed for by Canadian writers, under the following conditions:—(1) The poem not to exceed one hundred lines; (2) To be delivered at THE WEEK office not later than May 1st next.

A similar prize of one hundred dollars will be given for the best ORATION on the Queen's Jubilee, to be competed for similarly by Canadian writers, under the following conditions:—(1) The oration not to exceed three thousand words; (2) To be delivered at THE WEEK office not later than May 1st next.

The right of publication of both poem and oration to be reserved to THE WEEK. The competing poems and orations must bear on them a motto, and be accompanied by a sealed envelope marked with this motto and the words QUEEN'S JUBILEE PRIZE COMPETITION, and enclosing the name and address of the writer.

THE WEEK will award the prizes and will be judge of the fulfilment of the conditions.