A CONFERENCE OF TORIE

whole country on action, who tookshis bitters was called to account for taking too much. His defence was: "Herechterin, four tiriting too much. His defence was: "Herechterin, four tiriting because I like the taste of my bittors, but I drink for the good feeling it, drive me. "When San Jones was saked," the into cut of it; but replict." It is not to the control of it; but replict. "The process of the control of the control

with all the force of inspiration, against the win vices of American displication—whisky and tobacco.

The better, portion of humanity are the women, and women in all ranks of virtuous life, except a few antiquated old women with their pipes, and a few besolted and disguisting youngs ones with their dippling arrangements, are apposed to tobacco. With million the history of the country with conscioutious and this country at the process of the country and any and the country and any and the country and any and

hains of this "lampooning" I will the text at the head of these cold began the fight.

St. Louis, Mo., Oct. 25, 1886.

Along our paths the woods are bold,
And glow with rife desire;
The yellow chestnut showers its gold,
The sumacs spread their fire;
The breates feel as criep as steel,
The buckwheat tops are red;
Thes down the lane, love, scurry again,
And over the stubble tread!

Ho! killy he! heigh O!
Hilly ho!
In the clear October marning.

—Edmund Clarence Stedman.



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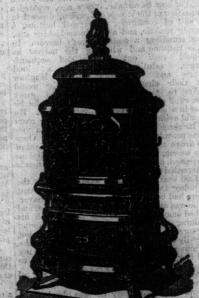
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Further Monors at the Colonial

As an indication of how thoroughly the MASON & RISCH PIANOS have elicited the admiration and praise of the most cultured art circles in Great Britain, by their sympathetic tone quality, perfect mechanism, and beauty and novelty of designs, and a little we call attention to the following articles from the

London Illustrated News and Graphic.

which, along with a beautiful full page illustration of their whole exhibit, appeared in the August 14th number of the News, and an equally handsome illustration of one of their Grand Pianos, in the August 21st number of the Graphic.

This recognition by the two great illustrated journals of the world, is an honor of more than ordinary significance, as well as further testimony to the superiority of the Mason & Risch Piano.

The Mason & Risch (Toronto) Exhibit.

THE excellence of the exhibit of Pianos in the Canadian Section of the Colonial Exhibition has undoubtedly come as a surprise upon a large section of the English public, Canada was hardly credited with such a rapid advance in everything connected with the Musical Art as has been indicated by some of the pianos on view, and one result moreover of the removal of this misapprehension will certainly be that Toronto will, in the opinion of Englishmen, rank in future on the same footing with New York and Boston in regard to the manufacture of musical instruments of the highest class. The pianos exhibited by Messrs. Mason & Risch, of Toronto, one of which is illustrated above, have largely contributed towards the enlightment of visitors to the Exhibition upon this point, for they are especially noteworthy for their excellence, in respect of tone-quality and touch, the two points to which the true musician rightly attaches the most importance. No less an authority than Liszt has declared that the Mason & Risch Pianos are "excellence, magnificent, models of perfection," and the opinion of the great master, whose recent death has left se serious a gap in the musical world, has been fully confirmed

during the past few months by many of the best English critics. The above illusiration shows one of the two Grands exhibited by the firm, the case of which is in solid Cuban Mahogany, treated after a free Renassance character. Its compass is 7 1-3 octaves, and by its rich, mellow singing quality of tone, establishes its position to rank in the highest class. The other Grand, finished in Brazilian Rosewood, is equally excellent. Two Upright Grands—one in obvergen and gold, and one in subdued sea-green and gold, and one in subdued sea-green and silver—also attract well-merited attention. Apart from their musical towards the enlightment of visitors to the Exhibition upon this point, for they are especially noteworthy for their excellence. No less an authority than Liszt has declared that the Mason & Risch Pianos are "excellence o

Mason & Risch, of Toronto, in the Canadian Court, of which we give an Illustration on page 19s. The firm show in all nine instruments—seven uprights and two drawing-room grands—all of which present features entitling them to the general admiration that they have received. Two or three of the uprights, indeed, deserve special mension, if only by reason of the originality of their decoration. The case of one is treated in rich subdued elive times with mouldings and enrichments brought out in gold, and that of another in delicate sea-green tints

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