

OUR LIBRARY TABLE.

**KHALED: A TALE OF ARABIA.** By F. Marion Crawford. Price \$1.125. London and New York: Macmillan; Toronto: Williamson and Company. 1891.

It is hardly necessary to say that this story is admirably written. Mr. Crawford's literary capacity is so generally recognized that we expect nothing but good work at his hands, and we have it here. We are never tempted to skip, a very sure test of the best kind of fiction. As regards the story, it is, as the title page declares, a tale of Arabia; and is saturated with the atmosphere of the East and of the Koran. It could hardly be more redolent of the clime if it were a translation from the Arabic. The story, too, is a very interesting one. The hero was one of the "believing" genii, who desired to become human, not merely that he might enter into the eternal life of the saved, but that he might marry a princess of excellent beauty, the only child of a king. As a preliminary he killed a candidate for her hand who was an unbeliever, and who sought to obtain possession of the princess by pretending to become a Mahomedan, and by holding out hopes of his people also being converted to the true faith. In consequence of this act of homicide, his request was not wholly granted at first. He obtained a human body, and in that he married the princess, but his possession of a human soul was made conditional, upon his obtaining her affection. The plot is wrought out with an easy skill which makes a charming story. There are just those difficulties in the way which might naturally occur; and the end is reached ingeniously and naturally. This story will take a high place among Mr. Crawford's creations.

**A TRIP TO ENGLAND.** By Goldwin Smith, D.C.L. Second edition. Price 50 cents. Toronto: Williamson and Company. 1891.

This is practically the third edition of Mr. Goldwin Smith's most charming account of his latest trip to England. Its first appearance was in the columns of *THE WEEK*, from which it was afterwards reprinted. But there was a very general feeling and desire that it should appear in a form more convenient for ordinary use, for lying on a drawing-room table or standing upon a bookshelf. This has been done in the very pretty volume of 140 pages, duodecimo size, which is now lying before us. We have renewed our acquaintance with these most graceful and sympathetic sketches, with no ordinary pleasure, and have found them as fresh and delightful as when they first came from the author's pen. Most of us on this side hope, some day, to see England. We could not possibly make a better preparation for that experience than by putting ourselves under the guidance of Professor Smith. With the enthusiasm of an Englishman, who was once an Eton boy, and who is one of the most distinguished graduates of the University of Oxford, and yet with the calm, critical spirit of one who lives apart from England and its life, and can discern its weaknesses as well as rejoice in its greatness, Mr. Smith gives us just that view of the much-loved native land, which Englishmen and foreigners must alike acknowledge to be just. We should like to go with him and our readers through the ages of England and pass in review churches and abbeys, and castles and cities, and schools and universities. We have done so not for the first or the second time; and we are sure that our readers will make haste to do the like.

**THE CENTURY DICTIONARY: An Encyclopedic Lexicon of the English Language.** Prepared under the Superintendence of Wm. Dwight Whitney, Ph.D., LL.D. New York: The Century Co. Vol. II.; Cono—Fz.

In our prefatory notice of this work, published on the receipt of the first volume, want of space precluded a discussion of particular characteristics. These, therefore, we now touch upon without limiting our view to the second volume only.

First then as regards pronunciation. Although it is a "dictionary of the English language," this work of the Century Company sets out to be an authority on that language as spoken and written in the New World. With this, of course, one cannot quarrel, much as one may secretly regret it. The distinctions made by this dictionary may be chiefly noticed in many words containing the letters *a* or *r*, as in *ask*, *can't*, *command*, *hurt*, *harm*, *hair*, etc. For ourselves, we think a dictionary should lead, not be led, in the matter of pronunciation, and should emphatically lead in the path of greater accuracy and distinctness of enunciation. There is a fashion in pronunciation as there is in everything else, and if a good dictionary were resolutely to set its face against fashion, and would decry such inelegancies as the burred *r*, the elided final *g*, the slurring of vowels, and the wholesale "skipping" of syllables, it would receive the thanks, not only of purists (not that their gratitude would be of very high value) but of scholars. But upon a continent where by about point nine recurring of native-born readers solid is called *solud*, poem pome, Friday Fridy, stomach stomach, calm cam, accident acc'ent, elm elum, God gard, and home hoom, even a little purism would do no harm.

In the matter of philology, so many and so easy of access are now the sources of information that the Century Company's dictionary could not well go astray. We notice that it quite properly adopts the modern etymology of many

its revival in its present form by the late Dr. Bloxam. His venerable figure is seen a little to the right of the picture standing with the Parsee and the Principal of the College on his left, and Dr. Bramley, Dr. Stainer, and Dr. Burton Sanderson on his right. Mr. Hunt's little son and Dr. Stainer's son are in the immediate foreground. Behind the group of boys on the left may also be seen the preceptor and one of the masters. Away in the distance are the Bramley Woods, below, an intermingling of trees and housetops. The frame is of Toynbee Hall workmanship, and made of hammered copper after the artist's own design.—*The Literary World*.

MUSIC AND THE DRAMA.

HALVÉY'S "L'Eclair" has been revived with brilliant success at Cologne.

MYRON W. WHITNEY, the famous basso, is an indefatigable devotee to the line and rod.

MME. HOPEKIRK will return to America next season, and will be under the management of Mr. C. C. Parkyn.

ANTON RUBINSTEIN was decorated by the Czar on Easter Sunday with the Order of Stanislaus of the first class with a star pendant.

*Le Menestrel* takes advantage of the 100th performance of Delibes' "Lakmé" to deliver a panegyric on this charming work, one of the pleasantest the modern French school has produced since "Mignon" and "Carmen."

WILSON BARRETT has not made a success with his London revival of "Belphegor" under the title "The Acrobat," according to the critics. Yet the piece is running well. Barrett likes to play "Hamlet," in which he is at least original.

MRS. AGNES BOOTH at the close of the present season will bring her engagement with Mr. Palmer to an end. She will visit Europe during the summer, playing in French in Paris, and on her return will be under the management of Abbey, Schoeffel and Grau.

MISS JULIA MARLOW is to take a long rest. It is rumoured that she is to pass the summer in Europe. Miss Marlowe has relatives on her mother's side in the north of England whom she has not seen since she was five years old, and part of her vacation will be spent in revisiting the scenes of her babyhood.

T. P. THORNE'S romantic comic opera, "The Puritan's Daughter," will be heard next season, with Lilian Russell and Carl Streitman in the cast, at the Garden Theatre. The opera will be put on the stage in the most elaborate manner. The libretto is by Green.

MME. BERNHARDT is capricious as regards hotels, and also exacting. Indeed, a famous French writer once revealed a legend handed on from hotel to hotel by every Boniface who had had the distinguished honour of entertaining the famous French actress. "A hotel that can please Mme. Bernhardt can win the admiration of a monarch."

THE idea of forming musical colleges and academies, with which we are so familiar, is, of course, not modern, though such institutions are comparatively of recent date. The first suggestion of such a music school would appear to have been formulated by Dr. Burney about 1796, in a treatise entitled "A Plan for a Public Music School."

THE Earl of Dysart gave on the 22nd May, and the birthday of Richard Wagner, at his castle near Richmond, a concert in commemoration of that event. A full orchestra and prominent soloists were engaged to participate in the performance of a Wagner programme, and the concert was conducted by Carl Armbruster, one of the Bayreuth chorus masters.

PATTI is in London in excellent health and spirits. She gave a great concert at Albert Hall recently. She has two new songs, one called "Only," by Gounod, and a vocal waltz called "Rosebuds," by Arditi. The event of the opera season was the appearance at Covent Garden of Van Dyck, the new Belgian tenor, as "Faust," in which rôle he completely captured Vienna.

THE vocal recital given by pupils of Mr. W. E. Haslam in the Toronto College of Music, on the evening of June 2nd, was most enjoyable. That an entire programme of vocal music should be listened to by a large audience with marked interest and evident approval is in itself complimentary to both performers and instructor. The programme was varied and served to show that the individual voices are being carefully trained. In the rendering of each number artistic results were achieved, which can only be accomplished by intelligent and well guided study.

LOTTA is one of the richest actresses in America to-day—a gratifying result which she owes to her own histrionic abilities and the sound business judgment of her mother, Mrs. Crabtree. The latter has complete control of the actress' financial investments in theatres, business blocks and real estate, and, in fact, for many years she practically has been the business manager of her daughter. Lotta's career has been singularly successful, and it has in it a large measure of encouragement for ambitious and unknown members of her profession. She began her theatrical life at the bottom.

misleading. The Canadian Government has frequently granted this privilege at various points to facilitate the transit of grain from the West to the coast, and of goods from the East to the West, but not in violation of coasting laws.

One recent writer represents many ill-informed critics in the United States press when he says: "For six months of the year the merchants of Canada have no access to the ocean ports except by the way of the United States." He may, if he visits Canada, discover that he can at any time of the year travel from the Pacific to the Atlantic over two of the best built and best equipped railroads in the world without leaving Canadian territory for a moment. He will on this journey find many reasons to confirm the verdict of the people in the late election, for not fearing commercial hostility on the part of the United States, much as we would regret it. On the Atlantic he will find in Nova Scotia the finest ocean port in the world, open all the year round, where a larger tonnage enters and clears than in any United States port outside of New York on the Atlantic coast.

This list of charges is sometimes added to by pointing out our interference between England and the United States in the matter of the Behring Sea troubles, and between Newfoundland and the United States in connection with a proposed treaty whereby injury was threatened to Canadian fishermen and Canadian Commerce. If this interference constitutes "enmity," then the charge is well proved. Every Government in Canada will be found. I trust, ready and prompt to interfere when the rights of the people of this country are threatened from any source, and so long as our present connection with the Mother Country is preserved, we may expect in such cases that our interference will be successful.

No opportunity should be lost—none has been—to improve our relations in trade and other matters with the people of the United States, but it will be well, in my opinion, when Canadians give more of their attention to our own country and our own interests, and less to the country and business of the United States. There is no thoughtful politician of standing in the United States who is not fully aware that Canada's only fault, if fault it be, in her relations with that country, is a strong determination to protect her interests as effectually as the United States have protected the interests of that great country.—Hon. Charles H. Tupper, in the "Canadian Gazette."

ART NOTES.

THE exhibit of the French artists in the "new Salon," which split off from the old organization under Meissonier, opened recently in Paris. The space occupied this year is much larger than that of 1890, and the exhibit is said to excel even that remarkable showing of contemporary art in the rival collection in the Palais de l'Industrie.

DESPATCHES from London state that Hogarth's celebrated picture, "The Roast Beef of Old England," which is better known under the title of "The Gate of Calais," is once more in the market. This picture, apart from its intrinsic merit as being a splendid specimen of this master's art, acquires a distinct interest by reason of the fact that one of the faces in it is a likeness of the painter, as he himself acknowledged, and a good likeness too. A very strong effort is being made in order that it may be purchased for the nation and added to the collection in the National Gallery.

THERE is much consternation in artistic circles in Paris owing to the circumstance that President Bonnat, of the Palais de l'Industrie Salon, has taken upon himself to "raise the standard" of that institution. To effect this result, pictures, including those of many prominent American artists, have been rejected by the score, and the number of paintings to be exhibited is 850 less than last year. As Bonnat is out of town he has thus escaped temporarily the wrath of the French artists who have received medals and honourable mention at previous exhibitions; but they declare that unless more of their paintings are accepted on revision, there will soon be a "third Salon" in Paris.

MR. FRANK D. MILLET and Mr. Poultney Bigelow are to go up the Danube together this summer, and the artistic and literary results of this holiday jaunt will doubtless, in due season, redound to the advantage of the public. Mr. F. Hopkinson Smith hopes to return to Venice, with which paradise of painters he is even more infatuated than he was, in turn, with Mexico, Holland and Spain. "It is the only place in the world for an artist," he declares. Remembering the rapidity with which he sold all the pictures he made there last summer one cannot doubt his sincerity. He will stop for a while in Paris, of course, and it will be interesting to see what the critics there will say about his rather unique handling of the water-colour medium.—"Montezuma" in *The Art Amateur*.

MR. HOLMAN HUNT'S "May Morning on Magdalene Tower" is now on view at the Gainsborough Gallery, Bond Street. The ceremony it records, no doubt had its origin in Druidical forms of worship, the first reliable allusion to it being made by Anthony Wood, 1632—1695, in his History of Oxford. In 1749, instrumental music was also introduced, the ceremony being concluded with ringing of bells. The *Hymnus Eucharisticus* took the place of the "merry catches," probably in the latter half of the last century; but the custom afterwards languished, till