

orator himself, the Chancellor affects the utmost contempt for parliamentary eloquence. If a speech be effective it must contain falsehood, he maintains. "A good speaker can but seldom be a safe statesman." Addressing the Reichstag he one time said: "Let me warn you against wasting so much time as heretofore upon exhibitions of eloquence in our parliamentary work. I repeat, that speeches are useful as a means of conveying information; but they must not be allowed to govern." This collection of Bismarckiana will be found capital reading. The translation has been done by Mr. William Beatty-Kingston.

SELF-RAISED: or, From the Depths. By Mrs. Emma D. E. N. Southworth. Philadelphia: T. B. Peterson and Brothers.

THE author of this novel considers it to be the best work she has ever written. In it, the hero rises from the depths of poverty, misery and humiliation, and to trace his progress, step by step, has been with her a labour of love. There is a curious blending of realism and romance in this work—the result, it may be, of the leading incidents having occurred in actual life. The leading female characters, Claudia and Beatrice, are drawn with a woman's delicate touches; but the hero stands above every other person in the tale. The interest is kept up and intensified by the dramatic positions throughout the whole work. It is a moral story, and one which addresses itself as giving an example of perseverance under difficulties, and ultimate success. It is, as Mrs. Southworth says, her best work, for it is strongly marked by all the merits of her style, is an exceedingly interesting and powerful story, and should be read by everybody. It is published in a large duodecimo volume of 658 pages, with a view of Prospect Cottage and its surroundings, the home of Mrs. Southworth, on the Potomac.

OLD SPOOKSES'S PASS, and other Poems. By Isabella Valancy Crawford. Toronto: James Bain and Son.

A little book of charming poems, some of them, including "Old Spookses's Pass," in dialect. The author tells her stories in quaint and simple language, and at once enlists the sympathies of her readers. The opening poem, after which the volume is named, is a marvellously graphic description of a midnight stampede in the Rockies, told with a dramatic power and pathos not unworthy of George A. Sims. "Old Spense," and "Farmer Stebbins' Opinions," though not possessed of the same excellence as "Old Spookses's Pass," are refreshing reading after the maudlin stuff that is now too commonly called poetry.

NUMBER ONE, and How to Take Care of Him. By Joseph J. Pope, M.R.C.S., L.S.A. New York: Funk and Wagnalls.

The contents of this useful volume are described by the author as a series of popular talks on social and sanitary science. There can be no question but Dr. Pope is right in the main, in the advice he gives, and that the world would be the better if each Number One would take care of himself in the manner described, just as the world will presumably be better in the millenium. But the thought must occur to many: Is life worth living at the price of numberless restrictions, manifold precautions, and continual anxiety about trifles?

THE POLITICAL BIOGRAPHY OF THE HON. SYLVESTER MACFINNIGAN. By Wess Elmore. New York: Brentano Bros. Vulgar, inane, absurd.

MUSIC AND DRAMA.

No city in the Dominion is better provided with entertainment at the present moment than Toronto. In addition to the attractions of the increasingly popular Fair, no fewer than five distinct performances are offered to the public in as many halls. "Michael Strogoff" holds the boards at the Opera House; "Giroflé Girofla" succeeds "Billee Taylor" at the Pavilion of the Horticultural Gardens; a mammoth itinerant circus advertises its manifold attractions on every hoarding; and minor performances of comic opera and extravaganza have their patrons in the Summer Pavilion and the People's Theatre.

THE "regular season" at the Opera House opened last week with Kiralfy Brothers' mimical dramatic ballet spectacle "Excelsior," which achieved so great a success at Niblo's Garden, New York. Despite oppressively hot weather and numerous counter-attractions, this extraordinary production drew very good audiences. As a display of mechanical effects, of brilliant costumes, and of novel ballet combinations, the performance was a very fine one. Capacious as is Mr. Sheppard's stage, it was all too small for the army who, in the language of motion—for not a word is spoken from start to finish—described the triumph of *Light* over *Darkness*: the author's idea being to give allegorical pictures of the struggle between the spirit of progress and the powers of ignorance. This original conception is so vividly conveyed that the progress of the pantomimic drama is plain to the dullest comprehension. On Monday last "Excelsior" was succeeded by "Michael Strogoff." This highly interesting drama is already installed as a popular favourite throughout the play-going world, and the representation given by Haverley's Company is in every sense worthy of patronage. The characters are well sustained; the costumes are rich and tasteful; the scenery is excellent, and the realistic effects are startlingly natural. *Michael Strogoff* is impersonated with considerable power by Mr. Haswin, whose *Silver King* won him golden opinions last

season. The rival newspaper correspondents were well represented by Messrs. Grover and Holst, though we think the former gentleman is ill-advised in departing from the author's idea, and changing an English into an Irish-American part, and further, in substituting Yankee "cheek" for English *sang froid*—a mistake he never could have made had he seen the late Mr. Byron play the part. A word of special praise must be given to Cecil Rush for her clever rendering of *Marfa Strogoff*.

"BILLEE TAYLOR," noticed in our last, ran for over a week at the Pavilion. It is only just to say that the blemishes referred to as being so conspicuous on the opening night were less apparent at each succeeding repetition, and that eventually the company gave a really good performance of the amusing opera. The mimic "burning of Chicago" in the Gardens no doubt was also a strong attraction to the large numbers of people who have patronized Mr. Barnett's enterprise. Miss Guthrie is cast for the rôle of *Giroflé-Girofla* in the comic opera of that name; Mr. Molten has been allotted *Marasquin*, and with Geo. A. Schiller as *Captain of Pirates* and Seth Crane as *Mourzouk*, lots of fun may be anticipated.

MONTREAL audiences have been liberally patronizing the "Lights o' London," in the Academy of Music; "Ellani in the Boarding School," in the Royal Theatre Museum; "Virginia," in the Crystal Palace Opera House; and Daprez and Benedict's minstrels in the Royal Pavilion. "The Tourists in a Pullman Car" is billed for this week, to be played in the Academy.

THE *Chicago Current* says: "And now it is announced that Albani will sing in this country next year. With Patti, Nilsson, Albani, Kellogg, Abbott, Dr. Damrosch's German contingent, and other song-birds of note singing to our purses simultaneously, remarks as to the lack of musical appreciation among Americans are not in order. It will, however, be a convenient season for American patrons of opera to very emphatically demand either lower prices or better all-round performances."

LITERARY GOSSIP.

THE relations of English authors and American publishers, Scribners's *Book-buyer* says, have "been steadily developing into a hopeless tangle." It quotes with satisfaction the testimony of the London *Bookseller* and other literary publications that American publishers have been as a rule honourable and straightforward in their transactions with the English author.

AN article on the recent production of "Twelfth Night" by Mr. Irving at the Lyceum will appear in the October *Manhattan*. It was written by Mr. Walter Herries Pollock, editor of *The Saturday Review*, and its illustrations are from sketches taken in the theatre Mr. by John Collier, one of the most promising of the younger generation of English artists, and the only pupil Mr. Alma Tadema ever had.

MR. D. C. THOMPSON'S "Life and Labours of Hablot Knight Browne ('Phiz') " is approaching completion. The work will contain 130 illustrations, says *The Pall Mall Gazette*, of which fifty-one will be separate plates. Among the most interesting will be the facsimiles of the various "first sketches" which Browne had to submit to Charles Dickens before he succeeded in satisfying his fastidious author.

THE Pusey Library, which is to perpetuate the name of Pusey by erecting to his memory a sort of school of high orthodoxy at Oxford, is already founded. Every effort will be made to withstand the Materialistic and Latitudinarian teaching which is sapping the Churchmanship of Oxford. If success crowns Canon Liddon's enterprise, the Pusey Library will soon resemble an ancient monastery with all the ritual and rule which moderns need require.

JOAQUIN MILLER, having been accused by a New York paper of plagiarizing the lines.

"For all you can hold in your cold, dead hand
Is what you have given away,"

challenges his critic "to show where these lines, or any part of them, or any of my creations in word or conception can be found outside of my own works." He says that this is the first time his originality has ever been questioned.

THE French publishers announce that they have sold 42,000 copies of "John Bull et Son Ile," and as many more copies of the English translation have been sold in England by Field and Tuer and in the United States by Charles Scribner's Sons. Max O'Rell's new book about England has been bought outright by Field and Tuer, who have sold the American priority of publication to Charles Scribner's Sons. It may be of interest to some readers to know that these are not this author's only books, as he has edited French classics for the Clarendon Press under his own name.

MESSRS. GEORGE ROUTLEDGE AND SONS announce that their "Railway Library," founded in 1848, has just achieved its thousandth volume. They fill two pages of the *Athenæum* with a classified catalogue of this "Railway Library." They note that it began with a cheap issue of the novels of Fenimore Cooper, but they do not draw attention to the many other American authors whose novels appear in their catalogue—always, we hope, with the permission of the writers. Among the Americans represented are Cooper (31 volumes), Miss Wetherell (6 volumes), Mrs. Burnett (8 volumes), Hawthorne (3 volumes), Dr. Mayo, Will Carleton, Mark Twain and Judge Tourgée.