

votes, pumping with their arms and doubling up their bodies, proceeded to a fearful competition of lungs. Still keeping in perfect unison, the barking grew faster and faster, and faster still, until one by one the huge, brawny, great-boned Africans reeled and staggered out of the ring, leant against the walls, or fell exhausted, gasping and groaning, like heaps of rags, upon the ground. The contagious delirium of this amazing orgie was something dreadful to behold. A few still held out, but faint and muffled in voice, and the torches flashed and spluttered, showing the fainting men lying all round the court, tossing their arms about, and raving, until it seemed as if the devils had been let loose on the earth. My own sensations were extraordinary, for I, who had only been looking on, felt actually faint and out of breath, and I was glad to get out of the court, with its reek of men and stench of guttering torches. As I went the voices grew weaker and weaker, and so died out altogether; the man who gave the last grunt of all being the winner for the night of the prize for piety.—PHIL. ROBINSON: *Contemporary Review*.

MUSIC.

HAMILTON.

MR. F. W. WODELL gave a very interesting vocal recital in Grossman's Hall, Hamilton, on the evening of the 29th ult. Admission was by special invitation, and the audience, gathered in this way, was thoroughly representative of the musical culture of the city. Mr. Wodell was assisted by Miss Rose Braniff, the popular soprano of Brantford, and by Miss Cummings, solo pianist. The programme formed almost a model for schemes of this class, among the compositions performed being the recitative and *aria* from "Acis and Galatea"; "O Ruddier than the Cherry"; "The Erl-King," Schubert; "Serenade," Lachner; *aria* from "Semiramide"; "She Wore a Wreath of Roses," Knight; and a couple of Mendelssohn's "Lieder ohne Worte." The artists were enthusiastically recalled several times during the evening, and the concert was a gratifying success. It is to be hoped that Mr. Wodell, encouraged by the success of his experiment, will establish a series of similar vocal recitals, as they would do much to counteract the pernicious influence of the inferior music of which of late years it has been unhappily the custom of concert managers to make up their programmes.—*Clef*.

ST. CATHARINES.

THE evening of the 29th June will long be remembered by the citizens of St. Catharines as the time set apart for the rendition of the "Hymn of Praise," Mendelssohn's Symphony-Cantata, by the St. Catharines Philharmonic Society, under the skilful leadership of Mr. Angelo M. Read. The occasion opened under auspicious circumstances, allowing the music-loving people to gather without being overpowered by heat. The house was well filled with the health, wealth and beauty, of our fair city, and every thing portended an evening's enjoyment.

The stage was tastefully decorated with exotic plants of every description and made a beautiful foreground to a more beautiful background, that of St. Catharines' fair daughters and sons — which was opened to the gaze of the audience as the curtain rolled up.

Part first of the programme was a miscellaneous one, and opened with the favourite "Moonlight" Sonata. Mr. Thos. Martin, the distinguished pianist, rendered it in a manner at once poetical and at the same time displaying that manly vigour and understanding which is requisite to free the works of Beethoven from sentimentality. His other numbers were equally successful, especial mention being made of the *Novellette* (in E major) by Schumann, and the *Polonaise* (a flat major) by Chopin.

Miss Ella Ryckman fairly won the hearts of our people. Her voice is a pure, sweet soprano; she sang with finish the songs allotted her, and had to respond to frequent encores. Miss Abell sang Mr. A. M. Read's translation (from the German) of Piutti's cradle-song, and received a recall.

Mr. W. Ellis, President of the St. Catharines Philharmonic Society, during the intermission made a few remarks relative to the organization and working of the Society, and paid a marked compliment to the conductor, Mr. A. M. Read.

Part second of the programme was devoted to Mendelssohn's "Hymn of Praise." The frequent applause, which followed the different numbers, speaks much for the encouragement of oratorio music in our city.

The Philharmonic Society, in undertaking a work of such difficulty for their first season's concert, and giving the entire work in so brilliant a manner, deserve credit. The soloists were Mrs. Muir, of St. Thomas Church, Miss Carroll, and Mr. H. B. Walker. All acquitted themselves well and received the warmest applause. Mrs. Vanderburg presided at the piano; she played the difficult accompaniments in a manner worthy of the highest praise. Mrs. Mittleberger ably presided at the organ. The singing of the Chorus was at times above that of the amateur. There were many points of "artistic" excellence. Our distinguished visitors from London expressed their surprise at the excellent attack and precision of the chorus work.

THE New England Conservatory of Music, Boston, Mass., which enjoys the distinction of being the largest and best equipped in the world, attracted to its halls last year 2005 students from fifty-five States, Territories, Provinces, and Foreign Countries. With its corps of 100 teachers, including such well-known artists as Augusto Rotoli, Carl Felton, J. C. D. Parker, Louis Maas, Otto Bendix, Timothie Adamowski, Alfred de Seve and Leandro Campanari,—it merits for the coming year a still larger patronage.

OUR LIBRARY TABLE.

NUTTALL'S STANDARD DICTIONARY OF THE ENGLISH LANGUAGE. New Edition. By Rev. James Wood. London and New York: Frederick Warne and Company.

The publishers of this standard work have given us in this new edition a most conveniently sized, clear and well-printed, dictionary. The volume consists of over 800 pages, and contains, besides the dictionary proper, essays on orthography, orthoepy and accentuation; the origin, composition, and derivation of the English language, the pronunciation of Greek and Latin proper names, Hebrew and Scripture proper names, the pronunciation of the French, German, Italian, and Spanish languages, with lists of literary abbreviations, Greek, Latin, and Scripture proper names, and an alphabetical list of familiar phrases, proverbs, maxims, quotations, and mottoes from the Latin, French, and Italian languages. Altogether it is a thesaurus of the language of the highest authority, which we can strongly recommend as both complete and cheap.

MR. BARLOW CUMBERLAND gives us a most useful and excellent guide-book to the *Northern Lakes of Canada* (Hunter, Rose, and Company). There is just a touch of the commercial element visible in its pages; but we do not think it any the worse for that, especially as we have only frank advertising and no puffing. A book like this was much wanted, and it will contribute, in no small degree, to increase the pleasure and enjoyment of tourists. Few men, probably, are better qualified to give us this kind of information, and Mr. Cumberland gives it with adequate fulness, with perfect perspicuity, and with good taste. We need say no more in order to win a hearty welcome for his book, which is very well illustrated with excellent wood engravings.

WE have received also the following publications:

CANADIAN METHODIST MAGAZINE. July. Toronto: William Briggs.
MAGAZINE OF AMERICAN HISTORY. July. New York: 30 Lafayette Place.
THE FORUM. July. New York: 97 Fifth Avenue.
NORTH AMERICAN REVIEW. July. New York: 30 Lafayette Place.
OUTING. July. New York: 140 Nassau Street.
LITTELL'S LIVING AGE. July 3. Boston: Littell and Company.
BROOKLYN MAGAZINE. July. New York: 7 Murray Street.
CENTURY. July. New York: Century Company.
POLITICAL SCIENCE QUARTERLY. July. Boston: Ginn and Company.
BOOK BUYER. July. New York: Charles Scribner's Sons.
QUERIES. July. Buffalo: C. L. Sherrill and Company.

THE MAGAZINES.

THE *Century* for this month overflows with the rare charm its midsummer number always holds. So full of light and warmth and colour is it, so permeated with the subtly vital essence of the summer, so brimful of the intellectual activities of the time, that the half dozen strained verses in which Sidney Lanier sets his speculations about death to a minor key quite fail to be even poetically and pleurably depressing, and Maria Blunt's graphic article, "In the Wake of Battle," seems a canvas of Antietam seen through the mellowing influences of a decade. So long as a veteran or a drummer-boy concerned in the American Civil War remains above ground, so long, it may be presumed, will the public be periodically treated to these gory reminiscences. It is gratifying to foreigners to reflect that the interest of the younger generation is so sensibly less that with the disappearance of the last Federal pensioner the magazines will find it profitable to let the matter drop occasionally. This, of course, is drawing upon the promise of extreme futurity, but there is every reason to believe that it is only a question of time. Frank Stockton's portrait forms the frontispiece, a clever profile, but conventional and self-conscious. The full-face drawing that accompanies Mr. Buel's delightful biographical sketch of this recently rediscovered genius is altogether more pleasing, though also the work of Alexander. It has that preternaturally solemn expression which no humourist's countenance can afford to be without. "Henry James has finished 'The Bostonians,'" he said the other day. "I guess," he added sadly, "he is the only one who has." The man in this picture might say anything like that, but there is a dyspeptic suggestion about the frontispiece that effectually vetoes any impression of flippancy. Since the advent of "The Late Mrs. Null," the Americans are beginning to comprehend the difference between Mr. Stockton and the somewhat unscrupulous purveyors of humour to whom they are so well accustomed and render such unstinted admiration. "His writings," says Mr. Buel, "will outlive a thousand laughs, because fun is their colour and not their substance. Their substance is human nature thrown into relief