

all the beasts of Europe bow their heads and wag their tails in friendly respect to the British Lion. We come into office, and Erin flings herself upon our manly bosom, and we console her and wipe away her tears, and we are sweethearts as of yore. We come into office, and trade revives, and the weather clears up, and all is peace and joy and love." Alas! how different is the performance to the promise. The parade outside the booth was splendid—the show inside is a dreadful fiasco. The tearing-up of the treaty of Berlin, the heaped-up insults to England of the French public and press, the open defiance by the Parnellites, and the wholesale revival of boycotting—these are among the most convincing proofs of the intense respect which the Conservatives have gained for the country.—*Geo. R. Sims.*

I AM far from being an Anglomaniac, but I was forcibly struck, in riding out on a late train from the city the other night, with the extreme discomfort of our ordinary American passenger-car. The train was an accommodation one and stopped every three or four minutes. At every stop passengers entered and left the car and in no single instance were any of them courteous enough to shut the door behind them. Of course it was the brakeman's duty to do that, but somehow he was never on hand. Either he was helping some young lady off the rear car, or he was eating his lunch, or he was engaged in some other equally important duty. Consequently for two or three minutes at every station I had to endure the blast of cold, damp air that swept through the car, or else get up and shut the doors myself. That there are serious objections to the English system of compartments, I know perfectly well. But one company in this country—the Mann—builds sleeping-cars that embrace all the best features of both systems. The compartments do not open upon an outside footboard, but upon a passage-way running through the car. Privacy and comfort are thus obtained, and yet the passenger is not isolated as in the English coach. Why should not the Mann principle be applied to ordinary cars? A trial at least could do no harm, and there is certainly no sense in clinging blindly to antiquated and uncomfortable ideas simply because they are American.—*Town Topics (N. Y.).*

MUSIC.

TORONTO MONDAY POPULAR CONCERTS.

THE third Monday Popular Concert on Monday evening last attracted a large and fashionable audience of fourteen hundred people, the Pavilion being filled to its regular seating capacity. The increased attendance, while partly owing to the engagement of Miss Thursby, must on the whole be attributed to the growth of a more general appreciation of the undertaking among the music-loving community. The directors are proceeding very cautiously with their scheme of progress in the selection of the instrumental numbers; but gradual as is the advance, a comparison of the first and third programmes will show that a decided step forward has already been taken. At the first concert only excerpts from the highest compositions of the great masters were given; at the third a whole quartette by Mozart was performed, in addition to single movements by Tchaikowsky and Cherubini.

The playing of the string quartette last Monday showed a corresponding development. Their light and shade effects were more nicely graduated and observed than at their initial performance, and their *ensemble* was marked by greater unity of design and increased efficiency in the mechanical execution. To speak frankly, the first movement of the opening quartette was not neatly played, but the artistes were disturbed by late arrivals, and were, perhaps, slightly nervous at first in the presence of so large and so critical an audience. The beauties of the lovely *andante*, and the playful grace of the trio which succeeds the minuet, were satisfactorily brought out, while in the *finale* the variations on the theme for the different instruments were executed in a clear and musicianly manner. The Mozart quartette is by no means an easy work to perform effectively; for although light and tuneful in character, the leading parts are distributed in a way that gives each instrument in turn special prominence. The Tchaikowsky *andante* Op. 11, with its weird harmonies and mournful melody, was appreciated by a considerable number of the audience, although it had been introduced as an experiment.

Herr Henri Jacobsen played us a solo, that *piece de resistance* of violinists, the Mendelssohn concerto in E minor, of which he gave the *andante* and *finale*. His interpretation of the difficult work created a veritable *furor*, the soloist receiving a double recall. The new movement was given in true *cantabile* style, and with much beauty of tone and artistic repose. The *finale*, while executed with fire and brilliancy, gave in parts the impression of being hurried, showing that Herr Jacobsen had exceeded the pace at which he could play it with perfect control.

Miss Thursby, the star vocalist of the evening, was accorded, it is needless to say, a most enthusiastic reception. The lady has not, probably, retained that exquisite quality of voice and perfect ease and accuracy of execution which so delighted her audiences here some years ago, but she has lost none of her high artistic ability, and her vocalization would still cause many celebrated concert singers to despair of rivalling her. Her "Bird Song," by Faubert, was almost a perfect bit of singing, and she executed the trills with a certainty that we have not heard equalled. Miss Thursby was good-natured enough to give two extra songs in response to the recalls she received during the evening.

The fourth concert will be given on the 30th instant, with Mme. Annie Louisa Tanner as solo-vocalist, and Mr. Thomas Martin, the talented young Irishman recently appointed musical director of Hellmuth Ladies' College, as solo-pianist.—*Clef.*

OUR LIBRARY TABLE.

WE have received the following books and publications:—

- THE GREVILLE MEMOIRS. Second Part. A Journal of the Reign of Queen Victoria from 1837 to 1852. In Two Volumes. New York: D. Appleton and Company.
- STUDIES IN SHAKESPEARE. By Richard Grant White. Boston and New York: Houghton, Mifflin and Company. Toronto: Williamson and Company.
- FRIENDS AND FOES FROM FAIRYLAND. By the Right Hon. Lord Brabourne. With numerous illustrations. Boston: Little, Brown and Company. Toronto: Williamson and Company.
- HIGH LIGHTS. Boston: Houghton, Mifflin and Company. Toronto: Williamson and Company.
- STATUTES OF CANADA. 48 and 49 Victoria. 1884-5. Vols. I. and II. Ottawa: Printed by Brown Chamberlin.
- WE TWO ALONE IN EUROPE. By Mary L. Ninde. With original illustrations. Chicago: Jansen, McClurg and Company. Toronto: Methodist Book House.
- THE EMERSON CALENDAR FOR 1886. Boston: Houghton, Mifflin and Company. Toronto: Williamson and Company.
- THE WHITNEY CALENDAR FOR 1886. Same publishers.
- HARPER'S NEW MONTHLY MAGAZINE. New York.
- LITTELL'S LIVING AGE. Boston.
- GODEY'S LADY'S BOOK. Philadelphia.
- MACMILLAN'S MAGAZINE. London and New York.
- FRANK LESLIE'S ILLUSTRATED SUNDAY MAGAZINE. New York.

LITERARY GOSSIP.

GENERAL GRANT'S diary of his tour around the world is to be edited by Col. Frederick Grant for the *North American Review*.

ENGLISH reviewers call Miss Murfree's "Prophet of the Great Smoky Mountains" one of the greatest recent American works of fiction.

RHODA BROUGHTON has written a sequel to her novel "Belinda," and has made a study, for her heroine, of Lady Dilke, formerly Mrs. Mark Pattison.

It is said that in England one man in every 5,000 takes a university course, in Scotland in every 512, in Germany in every 213, and in America in every 2,000.

A VOLUME of Roumanian fairy tales is about to be issued by Henry Holt and Co. The collection has been made by Mlle. Kremnitz, and the translation by J. M. Percival.

THE Rev. H. R. Haweis, the English clergyman and author now visiting in this country, is short, lame, black-whiskered, bright, independent and amusing; and does and says about what he pleases. His wife is with him.—*Literary World.*

THE *Century* for December will contain the fullest account yet published of the life of Mrs. Helen Jackson ("H. H."), with a frontispiece portrait and a group of her "Last Poems." The latter are seven in all, and were written in view of her approaching end.

THE Scribners will publish in a few days Dr. Schliemann's superb new volume on Tyrins, describing his most extensive excavations on the plains of Argos. It will make a most splendid royal octavo volume, illustrated by a large number of beautiful coloured plates.

FUNK AND WAGNALLS, of New York, announce for immediate publication a "Biographical Sketch of Adelaide Neilson." The book is superbly illustrated with nine portraits by Sarony. Miss Neilson is widely admired, and a biography of her life can but be received with favour.

PROF. MAX MULLER is editing "A History of German Literature," in two volumes, which will lay before English readers in a collected form the whole field of German literature, with some account of German men-of-letters. The work is to be issued by the Oxford University Press.

THE Oxford students forwarded a petition to Matthew Arnold asking him to come forward for the chair of poetry, and the chief candidate, Mr. F. T. Palgrave, offered to withdraw. Mr. Arnold's reply, stating that it is best that younger men should be tried, has given much disappointment.

SAMUEL LONGFELLOW'S biography of his brother will appear about February 1. The bulk of it will consist of the poet's own letters and journals. Amongst these will be several written by Longfellow while abroad, and illustrated by him with dainty little pen-and-ink drawings, which are to be carefully reproduced.

WITH the *Art Interchange* of November 5, as an extra supplement, is a reproduction in colour of an oil sketch by Mr. Bruce Crane. In it an effort has been made to literally reproduce the original painting, the intention being to give a good representation of the artist's style and method of work, a result rarely either aimed at or attained in chromolithography.

"MARK TWAIN" has written for the forthcoming December *Century* "The Private History of a Campaign that Failed"—an account of his own personal experience as a youthful "rebel" in the early days of the war. This "war article" is illustrated with maps drawn by the author and some striking pictures by Kemble. There is said to be nearly as much tragedy as comedy in the sketch, which has a special value as showing the fluctuations of opinion at the breaking-out of the war and the entirely amateur character of some of the early campaigns.

"A MAN of letters in this city," says *Harper's Weekly*, "was under contract with a publisher to write a book of about 36,000 words, or what would be equivalent to forty of our columns. He had prepared himself carefully for the task, but the contemplation of its manual labour tired him in advance. He went to a type-writer's office, where three or four industrious girls were earning their living, and learned that he could dictate to one of them at the rate of from 1,800 to 3,000 words an hour, by paying four cents a hundred words. The noise of the clicking machines at first threatened to disturb his efforts at original composition, but before he had worked half an hour he was used to it. The business of composing and dictating the 36,000 words occupied about twenty hours, or five or six days of three or four hours each. At the end of each sitting he left the office with his completed MS. in hand. The result was accomplished without fatigue, and its quality, he says, was unusually good—for him. He further testifies that, for the first time in his life, he has a realizing sense of what emancipation is."