

of Haslemere, the scene of which is laid on the Mississippi. *Fun on the Bristol* commenced at the Gaiety in the middle of September. Nikita, an alleged American songstress, the "Fairy of Niagara," is W. S. Mapleson's leading attractions at the Promenade Concerts; and last, though not least, Vanoni has just appeared at the Alhambra, and is warranted to bring down the house when she sings *Oh, my little Darling*.

ART NOTES.

WE hear a great deal nowadays of what employers should do to develop the taste of their workmen, but not so much of what municipalities have done for the improvement of their artisans, as illustrated by the Birmingham Corporation Museum and Art Gallery, an institution to which the manufacturers and labourers of the hardware centre owe a great debt of gratitude, placing as it has done within their reach, not only the higher branches of art represented by painting and sculpture, but a very fine assortment of industrial art objects, which have been admirably arranged for the benefit of the public. Birmingham, as we all know, is principally occupied with working in iron and other metals. Much attention has accordingly been given to those materials, and many and admirable are the examples of the best iron work of Italy and Germany. The collection to which we refer consists of well-selected specimens of architectural detail, balcony fronts, chimney-pieces, fountains, decorative panels and brackets. These last serve specially to show the superiority of work executed in the fifteenth and sixteenth centuries in Italy, and are as powerful arguments as Ruskin could invoke against the art-killing powers of machinery. Instead of being cast by the ton in some great foundry where the workman cares no more for a bracket for a cathedral choir than he would for a pipe for a city sewer, these brackets were lovingly hammered out of the rough in some obscure and dingy smithy. It is interesting to note that in Siena, near Florence, where the craft has never died out, the art of working in hammered iron is still continued, though its early simplicity is sadly impaired.

AN important work of art is to be added to the attractions of the Eden Musée. This is Charles Giron's vast canvas, "*Deux Sœurs*," which made such a sensation in the Salon a year or two back. It is an outdoor scene in Paris, a contrast between the vicious sister rolling by in a coach, reviewing the passing throng with insolent scorn, and the virtuous one on the pavement in the humble garb of a working woman, with her hungry, shabby crowd of children. The subject is realised with great dramatic force and the picture is one which not only commands interest, but will materially aid in the work of instructing the public in the appreciation of art. It was shipped on the steamship *La Champagne* in September.

MUSIC.

LOVERS of music need not be reminded of the grand evening concert to take place next Monday, the 17th, in the Pavilion. Mme. Carreno has admirers wherever she goes, and in Toronto her spirited and artistic performances are always certain of that reception they so richly deserve. Miss Emma Juch, who was the principal soprano during the recent season of opera in this city, is far and widely known as a charming vocalist and unrivalled concert singer. Adolph Hartdegen divides with Giese the honours of the 'cello in America, and his duet with Mme. Carreno will be to connoisseurs the principal item on the programme. This programme itself might easily be improved, especially in the case of Mme. Carreno, by the introduction of more classical numbers, but we gather that in order to gain the *vox populi*, concessions have often to be made. Carl Martin, one of New York's favourite basses, is the remaining attraction.

MR. ERNEST LONGLEY, the young Canadian pianist, who will appear for the first time in Toronto at his approaching piano-forte recital, was born in Maitland in 1866, and made his first appearance in public when only ten years of age. He left Canada in 1883 to study in Stuttgart, and on his arrival there was received at once by the famous masters Sebort and Prückner, the almost invariable rule being broken through in his case that pupils on entrance must receive a preparatory course in their method from under-masters. Mr. Longley was selected from the whole Stuttgart Conservatory, with two others, as the best pupils to play before Rubinstein, and afterwards was introduced by Prince Wrede (the Russian Ambassador to the Wurtemberg Court) to Rubinstein in Paris, and studied with him as long as he remained in Paris. The Princess Wittgenstein invited Mr. Longley to Weimar, and gave him a letter to Liszt at Bayreuth, which he was only prevented from presenting by the death of the great master. Mr. Longley has made several appearances in Canada and the United States since his return to America last year, and in every case with brilliant success.

WE are pleased to learn that Mr. Henry Blackburn, London, England, has been invited to Toronto to lecture under the auspices of the Ontario Society of Artists on the subject of English Art and Artists. Mr. Blackburn may be said to be the centre of the art world in England. He is well known by reputation to artists in Canada as the founder and veteran editor of the annual *Academy Notes* and *Grosvenor Notes*. He was also a former editor of *London Society*. As a lecturer on art he is not only an authority, but has the reputation of succeeding in making his subject interesting to popular audiences. Some of his lectures are illustrated by stereoscopic reproductions of the *Academy Pictures of the Year*. Toronto, we understand, will have the distinction of being the point of commencement of Mr. Blackburn's American lecturing tour.

LITERARY GOSSIP.

KATE GREENAWAY's Almanac for 1888 (Routledge) will be published in three styles, in calf, in boards, and with hand-painted and embossed designs.

OF Mr. Stockton's books Messrs. Scribner have sold 110,000 copies; of Mrs. Burnett's *Little Lord Fauntleroy* they announce the thirtieth thousand.

ROUTLEDGE's attractive and convenient Pocket Library now includes some twenty-five volumes, of which the latest is *The Book of Humour, Wit, and Wisdom*.

A TRANSLATION of the tale on which Dumas founded his great romance, *The Count of Monte-Cristo*, will be appended to the five-volume edition which the Routledges are to issue immediately.

PROFESSOR FISK P. BREWER, of Iowa College, has collected from Miss Murfree's *Prophet of the Great Smoky Mountains* a long list of new words coined or adopted by the author; and, as not a few of them have significations not expressed by any single words now in current use, they are likely to find their way into the dictionaries, and to form a part of the American-English language.

Two brief unpublished letters from Thackeray to the Brookfields are printed in *The Critic* of October 8, together with a fragment whose presence among her letters Mrs. Brookfield is unable to account for. It is an announcement, dated March 18, 1862, and ending abruptly at the foot of the page, of the writer's resignation of the editorship of *The Cornhill*. It is addressed "To Contributors and Correspondents," and is written in the true Thackerayan manner.

ON account of the success of Ticknor's Paper Series of original copyright novels, the publication will be continued semi-monthly hereafter. The publication days will be the first and third Saturdays of each month. The same high standard of selection which has rendered this series noticeably superior to all others will be carefully maintained, and the series will contain none but the best and most popular works. The October issues will be—*Miss Lurkington's Sister*, by Edward Bellamy, and *Aunt Serena*, by Blanche Willis Howard, author of *Guenn* and *One Summer*.

Pictures from Holland will be the title of the new volume of the Pen and Pencil Series, shortly to be brought out in the States by Messrs. Scribner and Welford. In the engravings, which will be more numerous than in most volumes of the series, all the characteristic features of Dutch architecture, art, scenery, and life will be depicted. In the letterpress special attention will be paid to Dutch history, the rise and the extraordinary development of the Dutch school of painting, and to the natural features and social customs exhibited by the different provinces.

AT the suggestion of Messrs. Benjamin and Bell, the publishers, Mr. Appleton Morgan has added to his forthcoming volume, *Shakespeare in Fact and in Criticism*, a chapter dealing with the Donnelly cipher, so called. Mr. Morgan writes from the point of view of his own Growth Theory of the text of 1623, and—to show that the printer's copy for the 1623 text was tampered with, not only by a whole generation of actors, but from time to time by the stage censors of Queen Elizabeth and King James—quotes at length a statute of Elizabeth's, regulating stage plays, which is not known to have appeared in print since 1559.

AMONG the more important fall announcements of Messrs. A. C. Armstrong and Company, of New York, is *Charles Lamb's Letters* with introduction and notes. By Rev. Alfred Ainger, editor of *Lamb's Collected Works*. These volumes (two) will contain a steel portrait, hitherto unpublished. They will be ready shortly. The Letters of Charles Lamb are in themselves an autobiography. The *Essays of Elia* tell us of his childhood and youth, his school-time and his holidays, his family and his home surroundings, and of the books which fostered his genius; but the Letters complete the story. There is hardly an incident in Lamb's life that the Letters do not deal with, and they are the more interesting because of the circle to which they were addressed. Coleridge, Southey, Wordsworth, Manning, Leigh Hunt, and Hazlett, not to mention Bernard Barton, Godwin, Barry Cornwall, and Thomas Hood, were all in it, and to each Lamb wrote in a different strain, thus revealing to us points in the character of his friends, as well as much of his own nature.

DONNELLY's Shakespeare cipher is based wholly on the world-famous and very rare folio edition of Shakespeare published in 1623. The edition has long been a perplexity to scholars. It is full of the most peculiar punctuation, bracketing, odd spelling, and paging. The cipher depends on these, and invariably on the number of lines on a page. Any other than a fac-simile edition would not enable one to trace the supposed cipher. Funk and Wagnalls have now in press a photographic fac-simile of the 1623 Folio Edition of Shakespeare, which is an exact reproduction to the minutest detail of the original, only the pages are photographed to a crown 8vo size; and it will enable any one to test Donnelly's claim that Bacon has concealed, by a complex cipher in the lines of Shakespeare, an extended secret history. There is no work in the whole range of English literature at all approaching near to this famous First Folio Edition of Shakespeare in interest and critical value. When it is mentioned that this is the sole authority for the texts of such masterpieces as *The Tempest*, *Macbeth*, *Twelfth Night*, *Measure for Measure*, *Coriolanus*, *Julius Caesar*, *Timon of Athens*, *Antony and Cleopatra*, *Cymbeline*, *As You Like It*, and *The Winter's Tale*, were the rest of the book waste paper, enough will have been said to confirm its unrivalled importance. The book will be ready within a few days, and is the authorised American edition from the English fac-simile plates.