

tion; the power of true art could be seen in the heaving sea, the troubled sky and the shattered wreck. Mr. F. S. Challenger appeared to advantage in No.'s 36, 37, 38, 81 and 82; the colouring was soft and pleasing and the treatment just and artistic. Mr. C. M. Manly's 33 was a clever piece of work, as was his 137. This artist might oftener exhibit in oils. Miss Palin's animal subjects were most creditable. In No.'s 44, 51 and 66 there is spirit and expression which are full of promise. A characteristic picture was 43, by the well-known English artist, David Cox, loaned by Mr. Myers. Perhaps the most impressive picture on the walls was No. 54, an Italian landscape, by Turner; seen in the softened glow of the late afternoon sunlight, the rich colouring, the misty dreamy atmosphere, and the romantic suggestiveness of the great artist's work were strongly in evidence. Another famous English artist, George Morland, was represented in No.'s 58 and 62. His pigs were pigs indeed, and the figure of the cottager's wife standing on the threshold of their home as her spouse returns from hunting is the work of a master hand. No. 91 was a fine sea scene, by Mr. Knowles; the great sea rolled its foam-crested billows on the sandy shore in the foreground, and the huge rock, veiled in mist, loomed weirdly in the background. 103, by Sidney Percy, was a work of rare finish; Snowdon in the distance, the sloping ground and figures near at hand, and the treatment of air, sky and perspective, all disclosed art of a high and finished type. 120 recalled Mr. Verner's favourite subject, and the rush of Buffalo down the slope was suggestive of the prairie's vanished life. 135 and 142, loaned by Mr. Manning, vividly recalled the work of that clever Canadian artist, Kreighoff. "The Trapper" and "The Indian Squaw" are graphic presentations of fast fading types of our country's early days. 163 was powerfully treated, and a good sample of the quality of A. Cox. In water colours Mr. Bell-Smith's "Chepston Castle," No. 184, was too indefinite and sketchy. "Fontenoy," 223, was better, "Cape Trinity," 254, better still, and 281, "A Cornish Headland," best of all; the mass of moving water, the surf thrown high on the face of the rugged cliff and the rock-bound coast were adequately and spiritedly treated. 249 was a fine specimen of Mr. Manley's work at his best; the quaint old buildings, the sloping pathway, and the general treatment of this picture were excellent. 271 was a capital piece of work by the same artist, but the mode of mounting was defective and diminished the effect of the picture. Some oil paintings were placed after the water-colours. Of these 323 was a quaint but well executed "portrait of a child," by the late Robert W. Vale. 326, "A Camping Party," by Wouverman, was not hung so that justice could be done to the merit of that great painter's art. 328, "The Spanish Barber," by Velasquez, was well worth seeing, being rich in colouring, spirited in treatment, and representative of primitive customs and early art. This fine old picture has a distinction of its own, and it bears on its back a record of unique historical significance, a reference to which has already appeared in our columns.

MUSIC AND THE DRAMA.

MR. JOHN TOWERS, of the Towers School of Vocal Music, has been conducting researches regarding the average age of musicians, and announces it as sixty-two years.

THE forecast for next season gives much promise. All the indications point toward a musical winter which will exceed in brilliancy even last year's record. True, the Rubinstein flurry has lost its impetus, but we shall have Paderewski again and are promised the return of that prime favourite, Joseffy. What more do we need by way of piano playing?—*Werner's Voice Magazine*.

In a short time we shall hear of the success of the latest opera of Arthur Sullivan at the Savoy, London. It has received its finishing touches, and is ready for rehearsal. The music is described as being between grand and comic opera—less elaborate than that of "Ivanhoe," and more dignified than that of "The Mikado." It would appear that the composer has quite recovered from his recent illness; and this is a cause of rejoicing to the myriads of people all over the world who have listened to his delightful melodies, and are anxious to hear more of them.—*Sport, Music and Drama*.

In honour of the fiftieth anniversary of the first production of Wagner's "Rienzi" at Dresden, as perfect a performance as can be secured of that work is to be given on October 20 at the Dresden Opera House. The date was, indeed, an important one in Wagner's life. The success of "Rienzi" led to Wagner's appointment as musical conductor at Dresden, with August Roeckel as assistant conductor, and Roeckel's revolutionary instincts led the orchestral chief into the insurrectionary escapade which resulted in the extradition of Bakounin, the leader of the rising, to the Russian authorities, the imprisonment of Roeckel and the flight of Wagner. The advocate of popular liberty was in time to become the monarch's friend, and it was really to the Royal Opera House, with its liberal subvention from the state exchequer, that Wagner owed his first musical triumph.—*The Musical Courier*.

EVERY choir or orchestra leader knows that musicians and singers are what Horace calls *genus irritabile*, that is, an irritable race. It requires tact and firmness to manage them, such as General Custer displayed in dealing with a refractory regimental band. The Buffalo Courier tells the

story. The gallant cavalryman believed in having martial music on all possible occasions. He would have the band out at five o'clock in the morning and the last thing in the evening. One day, when the regiment had just come into camp, General Custer ordered the band out. The men were tired, and reported that they had lost the mouth-pieces of their instruments. "Very well," said the General, "you may take pickaxes and shovels and help repair the roads. You may find the missing mouth-pieces while you are working." It is unnecessary to state that the band played soon after.—*Musical Trade Review*.

THE *New York Musical Courier* has the following items: Verdi has requested the manager of the Argentina Opera House at Rome to send his principal scenic artist and costume designer to England to obtain sketches of old authentic views of Windsor and the English costumes in the reign of King Henry IV. for the forthcoming production of "Falstaff." Mr. Maurel is still sojourning at Verdi's country residence, and it is said that the great Italian composer devotes three hours daily in coaching up the French singer in his part of the "fat knight" of the "Merry Wives of Windsor." . . . The truth about Nordica's not singing at Bayreuth in "Tannhauser" appears to be that she offered to take the role of "Venus" but her acquaintance with the German language was so slight that she was obliged to abandon it. To this was due the unfounded rumour that she was ill. . . . A Genoa paper asserts that Verdi has not only completed his "Falstaff" (which Ricordi, in Milan, is printing) but is already at work on another opera. Verdi, says the writer, is equally free from modern nervousness and from the indolence which characterized Rossini in his later years. His nature craves work almost as imperatively as it did half a century ago. "I had intended 'Falstaff' to be my last work," he recently remarked to a friend, "but since I continue to live and enjoy good health, why should I stop?" He refused, however, to divulge the subject and title of his next opera until he has made some progress with the score. . . . Otto Hegner has received another offer for a tour in America. . . . Rubinstein has been at Prague lately to arrange for the performance next month of his new biblical opera "Moses," which is in five parts and will occupy two evenings. He considers this his best work. . . . Mascagni and his publisher have now been beaten in three law courts in the suit brought against them by Verga, the author of the play out of which Targioni constructed the libretto of "Cavalleria Rusticana." Verga will hereafter receive 25 per cent. of all the *tantiemes* of the popular little opera. . . . Antonia Mielke will be heard in Munich in October, in a series of trial performances which are to decide her choice as successor to Mrs. Vogl, who recently retired from the stage. . . . The illustrious French composer, Camille Saint-Saens, has just published a trio for piano, violin and cello. The work is the composer's op. 92, and is in the key of E minor. The finale is said to contain a remarkable four-voiced fugue. . . . Gounod was so pleased with Sigrid Arnoldson's singing in his "Philemon and Baucis," which she sang fifteen times with great success, that he gave her his portrait, with a flattering inscription. . . . Johann Kruse, at present the teacher at the Royal High School at Berlin, has just been appointed a Royal Professor. . . . The death is announced in Paris of Baron Limmander de Nieuwenhove, member of the Royal Academy of Belgium, once famous as a musician. He was born at Ghent in 1814, and received his musical education at Friburg. In 1849 the Opera Comique produced, with success, his "Montenegrins." The play which Morny heard at the Opera Comique the night before the *coup d'etat* was Limmander's "Chateau de Barbe-Bleue." In 1856 he produced at the Opera, "Maximilien ou le Maître-Chanteur;" in 1859, a lyrical drama in three acts, "Yvonne;" a symphony, "La Fin des Moissons;" thirty choral pieces for male voices, without accompaniment; a requiem mass with organ, a stabat with orchestra, a sonata for piano and violoncello, a quatuor for string instruments, and fragments, executed at the conservatoire, of an opera, "Les Druides." He made a large fortune in Belgium by speculating in railways. . . . Mr. Ovid Musin and his company, who are now in Australia, will sail from that country on September 5 and begin their seventh American season in Brooklyn on October 24. Besides Mr. Musin the members of the company are Mrs. Annie Louise Tanner-Musin, Miss Inez Parmater, Mr. Eduard Schaff, and Mr. Pere de Lasco.

OUR LIBRARY TABLE.

FOUR DESTINIES. By Théophile Gautier. New York: Worthington Company.

This translation of the best of Gautier's stories of English life will be appreciated by those who delight in intricate plots, abductions, hidden treasures, blood-curdling oaths and all the mystery and extravagance of the Monte Christo school. The story, though abounding in the wildest improbabilities and the most delicious absurdities, is, nevertheless, readable and interesting. The translator has, on the whole, done her work with praiseworthy care; but it is vain to expect that anything of the exquisite grace and felicity of expression, which is the chief charm of Gautier's style, should survive even the best translation. We commend "Four Destinies" to those—the young especially—who care little for probability and less for

style, provided they are regaled with abundant incident and adventure, generously seasoned with "battle, murder and sudden death."

ELEMENTS OF PHYSICS. By C. E. Fessenden. London and New York: Macmillan and Company; Toronto: The Williamson Book Company (limited).

Mr. Fessenden, who the title page of this neat little volume announces to be Principal of the Collegiate Institute, Peterboro', Ontario, has prepared this book as one of Macmillan's school class series. In four chapters, dealing respectively with "Matter and its Properties;" "Kinematics;" "Dynamics;" and "Heat," the elements of physics are treated. The author has provided an excellent addition to the series of school class books mentioned. His matter is methodically grouped, and clearly and adequately presented. The leading paragraphs are numbered and the print varies in size, marking clearly and helpfully the definitions, rules, examples, questions, etc. The illustrations are abundant and well designed. In every respect this clear, compact, beautifully-printed little volume is worthy of commendation.

THE APOCRYPHA: Edited with Various Renderings and Readings from the best Authorities. By C. J. Ball, M.A. Price 6s. 6d. London: Eyre and Spottiswoode; Toronto: Upper Canada Bible Society.

We have given only part of the title-page of this admirable volume in the heading of our notice. It runs: "The Ecclesiastical or Deutero-Canonical Books of the Old Testament, commonly called the Apocrypha." The book forms a supplement to the Variorum Bible, which has already been commended to the readers of THE WEEK as perhaps the most valuable help to the study of the Bible, in a single volume, which we possess in the English language. The portion devoted to the Apocrypha, as far as we can judge from a very careful examination of its contents, is in all respects a fit and worthy continuation of the great work to which it is appended. When we remember that our two most eminent Old Testament critics superintended the Bible of the Old Covenant, and that the New Testament was entrusted to three writers of hardly less eminence, and that W. Ball has undertaken the sole responsibility of the Apocrypha, it will be seen that we give high praise to this work. But it deserves it.

The day has gone by when the importance of the Apocrypha could, on the one hand, be exaggerated, or, on the other hand, ignored or denied. "Whether sheltered within the Canon, or suspiciously segregated outside the Canon, or suspended between heaven and earth by controversial subtleties, a collection of books which has survived the changes and chances of two thousand years, may safely claim to be valued on its merits, and received as its own sufficient apology." No thoughtful and candid person will question this statement of the editor.

The plan of the present volume is precisely the same as that of the Variorum Bible, to supply to the English reader a list of all the important various readings and various renderings which have received the sanction of ancient manuscripts and translations, and of the ablest biblical critics of all ages. References are given to no fewer than forty-eight commentators on the Apocrypha, or on portions of it, to twenty versions, and to a large number of uncial and cursive Greek MSS., together with some Latin, Chaldee, and Hebrew ones.

As an example of the various readings we select Ecclesiastes vi. 22.

"For wisdom is according to her name.
And she is not manifest to many."

The Syriac version proceeded upon a different reading and gives *hidden* in place of the words in italics, whereby we get a meaning which is intelligible and probably correct. We believe that a careful use of this book will be of more use than the slovenly consulting of commentaries; and, at any rate, for clergymen or Bible-class teachers, who may not have access to a library, the book will be simply invaluable.

In *University Extension* for September there are three or four articles that will prove of interest to those engaged in this work. "Among the English Centres" and "Another Step Forward" are devoted to the progress of this movement in England, in Oxford, and more recently in Reading. "University Extension at Chautauqua" is an account by the Chancellor, Dr. Vincent, of the recent conference at that seat of extramural education. Mr. Frederic Shirley gives an account of the conference on the subject at the University of New York convocation.

THE September *Magazine of American History* contains among many interesting papers, one from the pen of Mrs. Martha J. Lamb, entitled "Progression in Steam Navigation, 1807-1892, Then and Now." "It may be truly said," the author remarks at the conclusion of her paper, "that steam navigation has made the Columbian Exposition in its prospective magnitude a possibility, and seems destined to lift it into a vast success in 1893." Albert J. Rupp contributes a rather prosaic sonnet headed "Columbus." "The Successful Novel of Fifty-six Years Ago," by Emanuel Spencer, is continued in this number. Thomas Mackeller writes a vigorous sonnet on "Earth's Noblest Men." The September issue is well up to the standard of the *Magazine of American History*.