

MRS. LANGTRY has retired definitely from the stage, says Dame Rumour. But nobody knows whether definitely means for three months or forever. Quite a clever way to put it.

LONDON's latest music hall is called the Tivoli Theatre of Varieties and is in the Strand. The block of buildings cost \$1,250,000; the theatre covers an area of 8,000 square feet and its ornamentation is entirely East Indian.

SALVINI says that the London public is interested in operettas, ballets, light comedies and farces, rather than in the higher forms of dramatic art. He does not consider any change for the better likely to take place at present.

MARGARET MATHER writes from London that she has visited Sarah Bernhardt several times at her quarters in the Rue Paris. Miss Mather is going to give a big reproduction of "Joan d'Arc" in this country next season.

BRONSON HOWARD has been paid about \$60,000 in royalties since his "Shenandoah" was produced last September. He received \$12,500 for "Young Mrs. Winthrop," and got about the same amount for his "Henrietta."

It is said that the present backer of Richard Mansfield is no less a person than George Gould, but he draws the line so as to exclude Richard III. from Richard's repertoire. That venture cost his former backers a round \$100,000.

THE success of the London season of Italian opera is a dramatic soprano known as Tavery. The lady is a Russian, and was secured by Manager Augustus Harris for three London seasons, who made the engagement within an hour of her London debut.

A NEW dramatic soprano has appeared in Paris in "The Jewess." Her name is Madame Fierens, and her voice is sweet and powerful and of remarkable range. She is a Belgian, and her singing has created a furore in Parisian musical circles.

EMPEROR WILLIAM II. has sent a copy of the compositions of Frederick the Great to the library of the Dresden Conservatory of Music. Only 100 copies of this *édition de luxe* of the Emperor's renowned ancestor were printed and then the plates were destroyed.

AT Cracow a curious case has been decided in an extremely practical manner. Czibulka, composer of a *gavotte*, sued a rival composer for pirating his melody. The judges seemed hopelessly at sea about the matter until Czibulka had the happy idea to be allowed permission to play the two tunes on the violin. This settled the matter and Czibulka gained the day.

CATANIA, the birthplace of Bellini, is in full *fête*, a grand new theatre having just been built, which was inaugurated by a very successful performance of "Norma." There is also an exhibition of objects connected with Bellini which contains many items of much interest—original manuscripts of some of his works, and many letters and drawings by Malibran, who, as is well known, was an enthusiastic admirer of the Sicilian musician.

JOE JEFFERSON, who is rated at a single million, is the richest actor in this country. Mr. Jefferson has been a steady accumulator. From the time he began to earn more than a living as an actor he has saved some of the surplus. He has lived well, but not extravagantly. He has provided generously for his family, but not wastefully. Such investments as he has made have been wise ones, and whatever speculating he may have indulged in has averaged a profit.

THERE seems to be a diversity of opinion in regard to whether or not Campanini has recovered his voice. While some of the daily papers aver that he is no longer a great singer, no less an authority than *Music and Drama* declares his voice not only recovered, but far better than it ever has been. He is, nevertheless, still under treatment by eminent physicians, who have stated that he may resume his stage duties in the fall without incurring any risk.

THE larynx of the great tenor singer, Gayarré, who died recently at Madrid, was removed after his death, and found to be of such peculiar formation that it will be preserved in some Spanish museum. Gayarré received \$1,400 a night, the highest salary ever paid to a tenor, and although an adult when the remarkable quality of his voice attracted public attention, and but fifty years old at his death, he leaves \$800,000 to his heirs, the fruit of the few years he spent upon the stage.

MRS. GERSTER did not, it seems, achieve the great success on her recent return to Italian opera in London that has been accorded to her. The *Athenæum* takes this view of her performance: "It was not without a feeling of pity that the listener noted the decay of the artist's vocal powers. The perfect method was as conspicuous as ever, but the power of Mrs. Gerster to render the music according to her own intentions was not forthcoming. She will be wise to rest content with the reputation she gained in the past, when she was unsurpassed in light soprano parts."

THE Seward Webb prize of \$300 for the best landscape shown at the exhibition of the Society of American Artists by a man under forty years of age has been awarded this year to Mr. Theodore Robinson for his "Winter Landscape," a study of snowy housetops below a hillside, and a valley and trees beyond. Previous winners of this prize were J. F. Murphy, J. H. Twachtman, and D. W. Tryon.

LIBRARY TABLE.

A VILLAGE MAID. By Helen Hays. New York: Thomas Whittaker.

There is nothing particularly striking in "A Village Maid." Readable enough in its way, it pursues its way with a quiet placidity that is only broken when Eric Nicoll meets the reward of his logic in convincing the would-be strikers of their folly by being thrown into the canal by the agitators. Eric and Nelly wed of course in the end; in fact Mr. Andrew Lang could find no charge of departure from the ancient tenets of novel-making to bring against the author of "A Village Maid."

THE BROUGHTON HOUSE. By Bliss Perry. New York: Charles Scribner's Sons. 1890.

Mr. Perry may claim to have done more than ordinarily well in this his first attempt at novel-making. The picture he has given us of a quiet New England town with its season boarders at the hotel is vivid, and has a sustained though quiet interest throughout, reaching at last a climax whose fault is that it is too horribly abrupt. The sketches of character are good in their way, Arthur Ellerton being somewhat original in type, though not of very deeply marked character. The picture would be better for being a little more strongly sketched, albeit he is but subordinate to the main interest. Collins, the sensual, easy going, yet deep schemer, fond of fishing, and a born musician, reminds us somewhat of that magnificent scoundrel Count Fosco, though immeasurably below him in every way. Sonderly is a man every inch of him, yet with a curious indecision of mind that should, and yet does not, lessen him in our esteem, but the method in which he disappears at the close of the tale is somewhat weakly constructed, and a telling situation, plain to every one who reads the book, has been missed. Indeed out of the variety of incidents which could have been introduced just at the point of interest, Mr. Perry has chosen about the most colourless. Floyd is a sufficiently despicable character, and without a redeeming feature. Altogether the book strikes us as readable, but is without sufficiency of contrast to cause it to be retained in the memory.

PHILOSOPHY IN HOMŒOPATHY. By Charles S. Mack, M.D. Chicago: Gross and Delbridge.

This is a compilation of papers and lectures, written and delivered at various times and in different places upon Homœopathy and kindred subjects. The book opens with a short advocacy of the establishment of the relation between patient and physician on a rational basis, which we take to mean that the methods which the physician adopts to cure his patient must be such as commend themselves to the reason of the patient as likely to effect a cure, or rather, perhaps, that the theories upon which those methods are founded must be of a nature demanding acceptance from their "sweet reasonableness." We all know that Homœopathy is yet in its infancy, and this very fact, while it gives great promise for the future from what we know of the past, still debars us from accepting as altogether proven the homœopathic motto, "Similia similibus curantur," and thence following the deductive method of reasoning from cause to effect. Of course a premise which is reasonable enough to one man is utterly unreasonable to another, and therein lies the weakness of deductive philosophy. On the other hand there are facts scarcely discoverable by experimental science and to the existence of these facts homœopathy appeals as its *raison d'être*. Therefore, the more this is recognized the more reasonable will homœopathy seem. This is in fact what the author endeavours to show in somewhat prolix fashion in his second essay. Throughout the book the various aspects of homœopathy are discussed in a temperate and fair spirit, though it does not appear, after one has read the last word written, that the author has greatly strengthened the plea for that system. Time alone can do that, to our mind, and, if that be so, we are forced back to the old rule of experience, and the theory of the existence of facts not discoverable by experimental science is considerably discounted.

ENGLISH FAIRY AND OTHER FOLK TALES. "Camelot" Series. Edited by Edwin S. Hartland. London: Walter Scott.

Mr. Hartland has succeeded in making a very readable book out of the mass of obscure tradition and tangled material with which he has had to deal, to say nothing of the difficulties any collector of *märchen* finds confronting him in the endeavour to elicit from the human depositaries what of folklore they may possess. The two divisions of the collection are "Nursery Tales" and "Sagas," which latter term in turn receives considerable subdivision. The distinction the editor draws between *saga* and *märchen*, viz., that a *saga* is a traditional narrative believed to be true and that *märchen* are nursery tales not held to be narrative of fact, is a new one. We had hitherto always believed that a *saga* was a tale dependent originally on tradition but which had eventually assumed a literary form, whereas nursery tales or *märchen* were of a vaguer form and were never definitely located and placed in any other than the original form. Consequent on this definition comes the assumption that *sagas* were originally nursery tales, but on assuming definite form changed their distinctive name. However we presume that Mr. Hartland is a better authority on such points than we. What bears our definition out is the fact that a story which has

assumed *saga* form in one locality is still in *märchen* form in another; so that a close connection, probably the one we give, must exist between them. To the spread of education and evangelical Protestantism is ascribed the disappearance of most of the native nursery tales, especially in Scotland, and Mr. Hartland thinks that Perrault's tales which were published in France about 1700 and translated into English, cuckoo-like in their cheap chap-book form, supplanted the original folklore to a great extent.

CLEAR printing and variety of matter distinguish the New York *Musical Courier* as it starts its 21st volume. The literary matter is also excellent.

WITH the current issue the thirty-second volume of the *Methodist Magazine* begins, and in point of interest and variety bids fair to improve on its predecessors, if we may judge by the number before us. Illustrated papers, religious and social articles, biography and serial stories are not wanting and the literary standard maintained is a high one.

Queries for July is as bright and useful as usual; the two illustrations are "Psyche," and "Among the Carpathian Mountains—a Slav Woman." The principal articles are "How the 'Blind Write,'" "Ghosts of the Pen," "The Moral Force of Poetry," and the regular departments are full and interesting.

WE have received the first number of *Bank Chat*, a neatly printed and well edited monthly, devoted to the Banking Profession in Canada. A fair portrait of our esteemed contributor and prominent Federationist, Mr. J. Castell Hopkins, occupies the front page, and a short sketch of what has been already a busy and useful life accompanies it. We wish the new journal and its editor pleasant weather and prosperous gales.

WE have received an interesting and useful pamphlet on Imperial Federation by J. Castell Hopkins, a well-known name to readers of THE WEEK. The brochure is brimful of information and is a careful consideration and advocacy of the great question which is occupying many of the foremost minds of our day. Those who are indifferent or contend that Imperial Federation is utterly impracticable may perhaps obtain a wider and juster view of the question by the perusal of Mr. Hopkins' pamphlet. Mr. Hopkins has not disposed of all the difficulties that present themselves in regard to the project, but he has certainly helped largely towards their elucidation.

Knowledge, a new weekly magazine, occupies a new field, and if it accomplishes what it undertakes, it ought to be indispensable to every owner of a Cyclopaedia. It proposes to answer the almost infinite number of questions upon which one ordinarily consults a Cyclopaedia, and fails to find the answer, generally because the Cyclopaedia is not "up to date." It was published, probably, five years ago, or, mayhap, ten or more years ago. "The world moves," and the most important questions that want answers are of to-day, not of yesterday. For instance, Caprivi succeeds Bismarck as Chancellor of Germany. Who is Caprivi? How do you pronounce his name? A terrible storm at Apia. Where is that? How do you pronounce it? A revolution in Brazil a few weeks ago. What is the new status? And so on.

THE frontispiece of the *Arena* for July is Rabbi Solomon Schindler, who contributes a readable sketch on "Bismarck and His Time." Number five of the "No Name" series concerns itself in poetical form with "Progress and Pain," and Senator Wade Hampton discusses the "Race Problem." A modern play, in six scenes, by Haulin Garland, is entitled "Under the Wheel." Junius Henri Browne sends perhaps the most interesting paper of the number, on the "Correlation of Physical and Moral Diseases," and a forcibly worded article is that by Dr. Carlos Martyn—"Churchianity versus Christianity." A symposium on "Liberty of Citizenship Imperilled" brings several well-known writers together, including Hugh O. Pentecost, and Minot J. Savage, and Miss Willard also contributes an article "Who Knows."

"MR. PARNELL ANSWERED," the promised article from Mr. Balfour's pen, is the *pièce de résistance* in the July *North American Review*. Whether the article justifies its title or not is a point on which many will differ. While it meets a good many points ably and fairly it by no means corresponds to one's idea of a conclusive answer. Mrs. Caird concludes her article on the "Emancipation of the Family" for which we are devoutly thankful, and Sir Charles Dilke criticises his critics, chiefly dealing with Professor Goldwin Smith. Andrew Carnegie has a heavy article on the Tariff discussion, and Chauncey Depew, Justin McCarthy, X.M.C., and Speaker Thomas B. Reed all have articles of more or less interest. In "Notes and Comments" another view of gambling at sea is given by an ocean steamship captain.

THE *Art Amateur* for July is an excellent summer number, with its two fine colour plates of birds and flowers, its practical serial articles on "Flower and Fruit Painting," "Types of Trees" and "Sketching from Nature." Every issue of this admirable magazine seems especially adapted for the month in which it appears, while at the same time it has permanent value for the student. Apart from the needs of the painter in oils, water colours and on china, the interests of the china painter are especially looked after this month—the wants of the wood-carver and the artistic needlewoman are kept in view, and the department of "Home Decoration and Furnishing" is well maintained.